PAINTERLY HYBRIDISATION: RE-PRESENTING ORIENTAL PAINTING AS AN INTERCULTURAL HYBRID

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Table of Contents

Declaration

I, Yeonjoo Cho declare that the enclosed submission for the degree of Doctor of Philosophy and consisting of the thesis entitled 'Painterly Hybridisation: Re-presenting Oriental Painting as an Intercultural Hybrid' meets the regulations stated in the handbook for the mode of submission selected and approved by the Research Degrees Sub-Committee.

I declare that this submission is my own work and has not been submitted for any other academic award.

Yeonjoo Cho

30/03/2023

Acknowledgements

Abstract

This research project challenges the dichotomic system of art, which divides 'Oriental' and 'Western' painting through investigations of Oriental painting. By analysing what Oriental painting has meant under the influence of Orientalism and colonialism, this study demonstrates that Oriental painting is not the antithesis of Western painting, but an entity comprised of intercultural hybrid art forms. Furthermore, through painting practice that uses hybridisation as a practical strategy, this project changes the problematic understanding of Oriental painting as a marginal and vernacular form of art to a hybrid art which blurs the cultural boundaries in globalised, diasporic societies.

The analysis of Oriental painting begins by reviewing the meanings of *nihonga* (Japanese painting) and its separation from *yōga* (Western painting) in Meiji Japan (1868−1912). This initial analysis is expanded through another binary systematisation of art in Japanese colonies, such as *tōyōga* (Oriental painting) and *yōga* in the early twentieth century. The overlaps and disparities between *nihonga* and *tōyōga* show how colonial mimicry was applied within Japan's self-awareness as a periphery under the dominance of Western powers yet a new imperial power in East Asia. The colonial interplays between Europe, Japan, and the Japanese colonies – Korea, Taiwan, and Manchuria – explain the cultural junctions and disjunctions that shaped the idea of modern art in East Asia. Throughout this historical analysis, this thesis problematises the binary systematisation of art by revealing colonial mimicry and cultural appropriation.

Against this background, this research explores the concepts of hybridity/hybridisation and uses them in painting practice as a tool of intervention. Firstly, the postcolonial interpretations of hybridity and hybridisation are reviewed by examining theories suggested by Homi K. Bhabha (b. 1949) and Mikhail Bakhtin (1895−1975). This analysis elucidates how hybridisation can be utilised for expressing double consciousness and ambivalence derived from (post)colonial cultural encounters within the limit of the site of representation. Secondly, based on historical and theoretical investigation, this thesis experiments with a strategic mode of studio practice called painterly hybridisation. Painterly hybridisation is based on two propositions: detaching visual signifiers of Oriental painting from their original context and juxtaposing them with non-conventional elements and overlapping multiple layers of pictorial spaces by using the formal characteristics of painting as a two-dimensional form of art.

Within the close network of art histories, postcolonial theories, and painting practice, this research project offers a new understanding of Oriental painting as a historical repository which can be re-used and re-imagined for contemporary art practice. By defining Oriental painting as

an entity of intercultural hybrids, this project sheds light on how the problematic past of Orientalism and colonialism can be reviewed and re-presented in contemporary art.

Glossary of Terms

Antithesis: a term derived from the Greek *antitheton*, meaning an exact opposite of something.

Appropriation: a term which means artwork's adoption of pre-existing elements. Unlike other terms like borrowing or influence, appropriation denotes an active, subjective, and motivated act, which highlights agency of the maker or receiver (Nelson, 1996, pp. 117−118).

Contemporary art: a term loosely refers to 'art of the present day and of the relatively recent past' (Tate, 2023). In this thesis, this term encompasses artworks produced from the 1990s to the 2020s. Hence, this term does not explain specific cultural movements or phenomena but, instead, refers to diverse modern and postmodern practices which co-exist today. However, it should be noted that in some cultures in Asia, modern and contemporary are often used interchangeably, or they can substitute for each other (look at Gao, 2008, p. 133; Smith, 2008, p. 7).

Discourse: an institutionalised way of speaking or writing about a reality that defines what can be intelligibly thought and said about the world and what cannot (Longhofer and Winchester, 2016). This thesis follow's Foucault's view that a mode or pattern of production and circulation of discourse is deeply associated with power and the constitution of knowledge (Foucault, 1980).

Literati Painting: a traditional East Asian painting genre developed by scholars (literati). It aims to reveal intellectual cultivation and express scholarly spirit rather than professional skills (Bush, 2012).

Nihonga: Japanese term which refers to traditional Japanese ink painting. Although this term appeared in the Meiji Era (1868−1912) when the new Western-style oil painting was introduced, it is still widely used in Japan to refer to contemporary Japanese-style paintings.

Orient: 'regions or countries lying to the east of a specified or implied point' (Merriam-Webster dictionary, 2022). Historically, it referred to regions that embrace Northern Africa, the Southeast

Asia, South and Southeast Asia, and East Asia, paired with Occident as an opposing term (Gall, 2019).

Orientalism: a style of thought based on 'an ontological and epistemological distinction between "the Orient" and "the Occident"' (Said, 2003, p. 2, original emphasis). It was expressed as a specific mode of discourse within the socio-political system, such as supporting institutions, vocabularies, scholarships, imageries, doctrines, and laws and disciplines (Said, 2003).

Oriental Painting: in this thesis, it has two different meanings. In a narrow sense, it refers to traditional East Asian ink paintings, *tōyōga*. In a broad sense, it means paintings from the Orient, paintings about the Orient/Orientals, and paintings in Oriental styles. As the meanings of Orient and Orientals could change depending on who interprets and enunciates these terms, Oriental painting does not have a single, monolithic definition.

Painting: a composition of visual elements in a two-dimensional space. Although the meanings of painting in contemporary art are broader, this research focuses on works with physical materiality on two-dimensional surfaces.

Sign: an entity that can be taken as 'something standing for something else' on the grounds of pre-established 'social convention' (Eco, 1976, p. 16). It is constituted by the association of the signifier with the signified (Saussure, 1983, p. 67).

Signified: a concept or idea expressed by a sign.

Signifier: a form which a sign takes; a mode of representation.

Tōyō: a Japanese concept of Orient. In contrast to the European notion of the 'Orient', the core areas of *tōyō* were Japan, China and Korea and part of India and Southeast Asia which had connections with East Asia (Kikuchi, 2004, p. 92). The notion of *tōyō* was applied to the development of new academic disciplines, such as *tōyōshi* (Oriental History) and *tōyōga* (Oriental Painting), in the late nineteenth and early twentieth century Japan.

Tōyōga: a Japanese term which refers to Oriental painting. This term appeared in the late nineteenth century to distinguish traditional East Asian ink painting from Western-style oil painting.

West: A synonym of Occident, which often refers to 'regions or countries lying to the west of a specified or implied point of orientation' (Merriam-Webster Dictionary, 2022). Paired with East or Orient, it is understood as regions that include 'North America and Western Europe' (Cambridge Dictionary, 2022).

Western Painting: the narrow meaning of Western painting in this thesis is Western-style oil painting, *yōga*, which was understood as international painting in nineteenth and twentieth-century East Asia (Winther-Tamaki, 2012; Foxwell, 2015). However, in a broad sense, Western painting can be analysed in depth by subcategorising this concept into paintings from the West, paintings about the West, and paintings in Western styles. Like Oriental painting, Western painting does not have a single definition as the idea of West and Western depends on how it is defined by whom and when.

Yōga: the term used in Japan to refer to Western or Western-style painting. It is often understood as oil paintings but more widely can refer to a range of imported methods of art (Hammond, 2016). It is also called *seiyōga*.

Translation and Transliteration of Terms

This section introduces Chinese, Korean, and Japanese terms which need English translation. Since Korea and Japan use Chinese characters with native characters, such as Korean *Hangul* and Japanese *Hiragana* and *Katakana*, I notated all terms in two languages with their English transliterations.

In the body text, all Chinese, Korean, and Japanese terms were written in English, either being translated or transliterated. The original characters were added next to the text in [ ] to avoid confusion. Also, Chinese, Korean, and Japanese names are given in their customary order, surname first followed by given name. Unless otherwise stated, all translations from Korean to English are done by the researcher.

For English translation, I considered the social and cultural context of the word and referred to previous translations by other researchers. For instance, this thesis translated *tōyōga* into Oriental painting after considering many factors. Firstly, this decision was made to highlight the fact that *tōyōga*'s construction was interrelated to Japanese mimicry of European Orientalism and Oriental art as its sub-category. Although *tōyōga* can be translated as 'Eastern painting' or 'pan-Asian painting' as well, this thesis chose Oriental painting to consistently explain the influence of the European notion of the Orient on the construction of the Japanese idea of *tōyō* and *tōyōga*. Secondly, this translation also reflects how the concept of *tōyōga* is currently understood in South Korea as *dongyang-hwa* (Korean translation of *tōyōga*) is translated as Oriental painting rather than East Asian painting. Finally, this decision is also based on other researchers' translations of *tōyō* as 'Orient' (Tanaka, 1993; Kikuchi, 2004), and *tōyōga* as Oriental painting (Yen, 2007; Winther-Tamaki, 2012).

Chinese (Simplified Chinese)	Korean (*Hangul* & Traditional Chinese)	Japanese (*Hiragana* & *Kanji*)	English Translation
东洋 *Dōngyáng*	동양 [東洋] *Dongyang*	とうよう [東洋] *Tōyō*	Orient

东洋画 *Dōngyáng huà*	동양화 [東洋畫] *Dongyang-hwa**	とうようが [東洋画] *Tōyōga*	Oriental painting
日本画 *Rìběn huà*	일본화 [日本畫] *Ilbon-hwa*	にほんが [日本画] *Nihonga*	Japanese painting
国画; 中国画 *Guohuà;* *Zhōngguo huà*	중국화 [中國畫] *Jung-guk-hwa*	ちゅうごくかいが [中国絵画] *Chūgoku kaiga***	Chinese painting
韩国画 *Hánguó huà*	한국화 [韓國畫] *Hanguk-hwa*	かんこくかいが [韓国絵画] *Kankoku kaiga*	Korean painting
(西)洋画 *(Xī)yáng huà*	(서)양화 [(西)洋畫] *(Seo)yang-hwa*	(せい)ようが [(西)洋画] *(Sei)yōga*	Western painting
山水画 *Sanshui huà*	산수화 [山水畫] *Sansu-hwa*	さんすいが [山水画] *Sansuiga*	Landscape painting
四君子画 *Sìjūnzǐ huà*	사군자화 [四君子畫] *Sagunja-hwa*	しくんしのえ [四君子の絵] *Shikunshi-no-e*	Painting of four noble plants (plum blossom, orchid, chrysanthemum, and bamboo)
文人画 *Wénrén huà*	문인화 [文人畫] *Munin-hwa*	ぶんじんが [文人画] *Bunjinga*	Literati Painting***
花鸟画 *Huaniao huà*	화조화 [花鳥畫] *Hwajo-hwa*	かちょうが [花鳥画] *Kachōga*	Painting of flowers and birds
美人图 *měiréntú*	미인도 [美人圖] *Mi-in-do*	びじんが [美人画] *Bijinga*	Portrait of a beautiful woman

Notes

* In South Korea, *dongyang-hwa* is often perceived as a synonym for Korean painting. However, in terms of style, this concept embraces various tropes, such as Chinese-style brush techniques adopted in the pre-modern era (1392−1910), Japanese-colouring techniques (using glue and gouache) imported in the colonial era (1910−1945), and the modern and contemporary variations of all styles after national independence in 1945 (Moon, 2019).

** A more traditionally used Japanese term that refers to Chinese or Chinese-style painting was *kara-e* or *kanga*, often compared to *yamato-e*, which refers to classical Japanese style painting developed in the Heian period (794–1185) (Weigl, 1980; Kanda, 2003). From the Muromachi period (1338–1573), the term *yamato-e* has been used to distinguish work in paintings in the Heian manner from Chinese-style paintings, which were inspired by Chinese Song (960–1279) and Yuan era (1279–1368) paintings (Weigl, 1980).

*** This translation is based on other researchers' translations, such as Sullivan (1973) and Murray *et al*. (1990).

1. Research Overview

1.1. Research Background

Researchers do not come to their study 'with a clean sheet' (Denscombe, 2014, p. 88). As Edward Said wrote his celebratory work *Orientalism*, thinking about his memories in Arab lands and the United States, this study was started due to my experiences of oscillating between South Korea and the UK. Throughout my career as an artist in both countries, my works were often discussed in relation to the cultural identity/origin of the paintings, being labelled as either Western or Oriental. As an entry point for discussing issues dealt with in this research, I want to introduce my experience, the research background.

Before coming to the UK, I studied painting at Ewha Womans University, one of the most well-known universities in South Korea. Even though my academic speciality was simply called painting, it was a conceptual abbreviation of 'Western Painting'. In my university, students in the art college undertook generic introduction courses during their first year. After learning the basics of each course, they had to choose one academic subject among five pathways: Painting (Western Painting), Oriental Painting, Sculpture, Fibre Art, and Ceramics. Since there were two different types of painting pathways, students who wanted to study painting had to choose between Western and Oriental painting. When I started my first year at university, I was not fully aware of differences between those two painting pathways. I only noticed that tutors in the Oriental Painting department did not allow students to use other materials apart from ink and mineral pigment; the curriculum of Oriental painting department was heavily focused on learning traditional techniques of ink painting and studying the history of Oriental painting, in this context, East Asian art history.

I wanted something more than learning conventional ink painting techniques. It seemed that at least the tutors in the Western painting department encouraged students to explore diverse ideas not bounded to a particular medium or technique. For that simple reason, I chose Western painting. However, it did not mean that the Western painting department allowed all ideas, tropes, and academic exploration without any limitations or boundaries. In my third year, one of the professors gave us an assignment to prepare a short presentation about an artist who had influenced our practices. When she asked me whom I would choose, I said I would like to talk about Wang Meng (1308−1385), the painter who had made a series of unique landscape paintings. In reply, she queried whether I could think about another artist in the context of 'Western' or 'contemporary' art. I remember her awkward smile, although I forgot which artist I eventually chose, I am sure it was not Meng Wang or other historic Asian painters.

Despite institutional differences to some extent, the division between Western and Oriental painting is a common phenomenon in South Korean higher education. Most universities, colleges, and art schools have two painting pathways called 'Western painting', or simply 'painting', and 'Oriental painting', also called 'Korean painting'. Oriental painting has been deemed a broader category that includes Korean and other Asian paintings seemingly different from Western-style paintings. The two terms Oriental and Korean were often used interchangeably at my university.

The elusive distinction between Oriental and Korean painting was often problematised (See Kim, 1950; Kim, 1971; Oh, 1974; Kim, 1978; Mok, 2015; Konno, 2022). However, higher education in South Korea still adopts 'Oriental painting' to describe academic programmes and courses despite their aim to 'maintain the traditional art of Korea' (Hongik University, 2023) and 'search for ways to translate Korean historical art into contemporary Korean art' (Seoul National University, 2023). Curators and critics also often used Oriental painting as a broader category of Korean painting, focusing on the fact that traditional Korean painting has accommodated a more comprehensive theory of 'Eastern painting' (see Yoon *et al.*, 2022). However, at the same time, Korean painting was often discussed with the political and cultural task of eschewing the remains of the colonial legacy from the Japanese occupation and recovering or reinventing national identity, so-called the unique Korean aesthetic (Kim, 2019; Yoon *et al.*, 2022).

When I studied in university, I could not relate to the conservatism of the Oriental painting department and their curriculum limited to traditional styles and painting methods based on materials, such as ink and paper. However, I was deeply intrigued by its aesthetic, philosophy, and rich history. My second academic speciality was art history, and I was particularly interested in Korean landscape paintings and East Asian painting history. Studying East Asian art history naturally influenced me to reflect on the theories and techniques of historic ink paintings in my artistic practice. In the studio, I looked up images of Korean ink painters and studied their colours and composition by copying some of the pictures on canvas. I learned how the concept of *Sansu-hwa* (paintings of mountains and water—landscape) was made and how the Korean artists applied and expanded it in their practice.

However, this mix-match of my interests often provoked a problem as these two elements, so-called Western and Oriental, were blended. Even though my painting practice shared aesthetic and thematic kinship with East Asian landscape paintings, my works were often categorised as Western in Korean institutions. Since I was a 'contemporary artist' who created oil paintings, there was a conflict or confusion between how I understood my paintings and how viewers interpreted them. The recurring issue in my practice was using the style of traditional East Asian landscape painting but adopting a medium deemed non-conventional to the criteria that define Oriental painting. Due to this unusual combination of painting medium (oil)

and painterly manner (derived from ink painting practice), my works were classified as Western paintings with an 'interesting' aesthetic. This understanding of my artworks was deeply related to the reductive definition of Oriental painting as traditional ink paintings and Western painting as modern oil or acrylic paintings (see Kee, 2010; 2011).

In the summer of 2017, I left Korea to take a one-year taught fine art programme (Masters of Letters in Fine Art Practice) at the Glasgow School of Art; this was the first time I showed my work outside of Korea. Ostensibly, the UK art institutions presented themselves as though they did not impose any cultural boundary or dualistic framework, such as Oriental and Western painting. For instance, art schools and universities in the UK did not teach British painting nor discuss what traditional, national, and regional aesthetic of British art was in comparison with Asian art. However, after having several shows in Glasgow, I found that many viewers saw my works as modernised, newly interpreted traditional 'Asian painting'. Undeniably, some of my works adopted Asian manners as I sometimes used old Korean and Chinese landscape paintings as my key references. Yet, it was surprising that most viewers in the UK classified my work as 'Asian' without a doubt. Sometimes, viewers used different terms, such as 'Oriental', 'Chinese', and 'Japanese' when they saw my paintings. One of my viewers bought my painting, firmly believing that my work is rooted in traditional Japanese painting (Figure 1). I wondered how my work could be seen as Japanese when I had no interest or experience in Japanese art. Essentially, everyone saw my works through their lenses and defined them as Asian, Oriental, Korean, and Japanese, but never Western.

The paintings I had shown to the Korean and the UK audiences were similar in landscape theme, style, painterly manner, and materials. However, they were deemed Western in Korea, whereas Asian and Oriental in the UK. These contrasting views about the cultural identity of my paintings made me realise that this categorisation might not be purely derived from the inherent logic of the artwork, such as image, style, colour, and materials, but generated by the cultural context and politics. Being Western in Asia and Oriental in Europe, these paradoxical responses resonated with what Said warned about the dichotomic division. He noted that when one uses categories like 'Oriental and Western as both the starting and the endpoints of analysis', it usually ends up 'polarising the distinction' (2003, p. 45). This binary Oriental/Western framework limits further understandings of the dynamics of artwork, omitting and eventually wiping out the other elements that cannot be categorised by the dualistic structure. The signs of difference that distinguish Western from Oriental or Oriental from Western were highlighted and became a single point of discussion.

Figure 1. Cho, Y. (2018) *'Japanese' Landscape*. Captured Digital Image

Another issue I found was that some artworks were more easily and smoothly discussed in the realm of international, contemporary art, while the other works were more often associated with 'traditional', 'local', and 'regional' art. This awareness reminded me of the question the art historian Chelsea Foxwell once posed. She asked: 'How is it that certain individuals come to be recognised as "contemporary artists", while others are associated with "tradition-based contemporary art"?' (2015, p. 35, original emphasis). Foxwell's question resonates with the artist and researcher Sylvester Okwunodo Ogbechi's criticism about the notion of contemporaneity that is founded upon the racial underpinning and Eurocentric interpretation of modernity. He notes that modern art history defined African art as 'superfluous'

4

and 'belated' (Okwunodo Ogbechi, 2008, p. 183), and this fact is not separated from the ongoing difficulty of reinventing an alternative narrative of modernity in which African and other non-Western artists achieve a coeval contemporaneity with white, Western artists. The art historian Joan Kee also wrote that the notion of contemporary art remains wedded to the idea of progress and the binary world view which separates centre and periphery, presuming 'the belatedness of those living and working in the alleged margins' (Kee, 2011, p. 563). Likewise, the sub-genres or terms that exist in contemporary art, such as 'Oriental art', 'Black art', and 'Aboriginal art', are based on the same theoretical foundation which distinguishes centre and margin, understanding Occidental culture as the prime engine of historical change and progress in modern and contemporary art history.

Regarding the Eurocentric understanding of contemporary art, Japanese artist Murakami Takashi wrote that Asian artists should deal with the cultural conflicts and define their art by themselves because 'what we today define as art represents the path followed by Western art history, and yet here in the East, we have our own history' (2012). Murakami's statement candidly and poignantly manifests the confusion and difficulties non-Western artists face in a globalised yet lopsided art world. As he describes, Western-style art is understood as a synonym of modern and, by extension, contemporary art in many parts of the world. In contrast, so-called vernacular art, including *nihonga* (Japanese painting), *guohua* (Chinese painting), *dongyang-hwa* (Oriental painting), is deemed a marginal sub-category of contemporary art not only in Europe and North America but also in East Asia. For instance, these local art forms tend to be often associated with specific discourses regarding tradition, national identity or national sensibility (see Weisenfeld, 2010; Kee, 2010; 2011; Foxwell, 2019; Kim, 2019; Yoon *et al.*, 2022), whereas the opposing Western painting, is often discussed in a neutral and less political sphere in East Asia.

However, the reality is even more complex than what Murakami describes. This is because what he called 'our own history' is not a monolithic block. The entity of East Asian art was constituted through overlapped histories and constant cultural encounters, which connected and traversed different parts of the world. Likewise, Western painting does not have a single definition and encompasses diverse cultural influences. I could understand where Murakami's idea of mediating cultural conflicts and thinking about our own art history, yet I could not agree with the foundation of his statement, which classifies 'East' as a united entity and separates Eastern and Western again. In order to mediate the cultural conflicts and find a location of my art in the highly globalised, postcolonial cultural topography, I needed a different framework to interpret art and cultures. I wanted to shed light on the unknown realm that cannot be categorised as either Western or Eastern but somewhere between or beyond that binary classification. I started this project believing that the hitherto unknown, uncharted, and omitted location is where my art and many other artworks belong. To prove that this location exists, I

needed to understand how this East/West dualism in art, specifically the dichotomic division of painting, was constructed and continued in many regions, including East Asia and Western Europe. Knowing the origin and variations of the dualistic division of art was fundamental to asking about the reliability and validity of previous knowledge and its structure. Also, it was required to develop practical strategies to undermine and dismantle the boundary between Western and Oriental/Korean paintings.

1.2.   Research Scope and Questions

The research questions were derived from my previous experiences in South Korea and the UK. Regarding the phenomenon of division between Oriental and Western painting, this research asks the following question first:

1.   What is Oriental painting?

This question can be reified through the following sub-questions:

1.1.   What are the key elements that constitute Oriental painting? And how were these elements used to differentiate Oriental painting from Western painting?

1.2.   What is the legacy and implication of Oriental painting and Orientalism in the present day? And how have contemporary artists and researchers responded to this issue?

The research context could change depending on the enunciator who answers this question and the way they understand 'Oriental' and 'Western' because these concepts are relational and heavily embedded in cultural contexts. Oriental painting means the traditional East Asian ink painting in South Korea, but it denotes something different in the UK. Those terms are situated, rather than fixed, based on the socio-cultural site of the actor who understands and enunciates the terms. As the work of Shilpa Gupta manifests (Figure 2), East and West (Orient and Occident) also refer to direction rather than a fixed location. Accordingly, specifying an entry point which has a particular geographical and historical context is an essential prerequisite for conducting this study.

This research set the entry point as late nineteenth and early twentieth century East Asia to understand the meaning of Oriental painting. The analysis starts from the dualistic systematisations of the painting genre observed in East Asia, from *nihonga* (Japanese painting)

6

in Meiji Japan (1868-1912) to *tōyōga* (Oriental painting) in Korea, Taiwan, and Manchuria, which were previously colonised by Japan in the early twentieth century. Then the focus of the analysis will be extended by examining how the formation of Oriental painting in East Asia was related to European Orientalist discourses developed from the seventeenth to the nineteenth century.

Figure 2. Gupta, S. (2014) *WMYEIAOSUTR (My East is Your West)*. LED-based animated light installation, 977 × 97 × 14 cm

National Museum of Modern and Contemporary Art, Seoul.

There were two reasons for setting the scope of study like this. Firstly, this research scope was closer to my heart and visceral intention as I wanted to understand the sources of these dualistic terms, systems, and embeddedness in contemporary East Asian art practice. As a contemporary artist born and educated in South Korea, it was a natural direction for me to focus on the notion of Oriental painting in the East Asian context that I was familiar with. Unlike European art and cultural institutions, such as universities, museums, and galleries, the institutions in East Asia have a more explicit boundary that distinguishes national/traditional paintings from Western paintings. However, previous studies on Oriental painting tended to focus on analysing the origin and its formation in Korea (Konno, 2022, p. 27) rather than its relation to other cultures and its implication in the twenty-first century. This study aimed to fill this gap by analysing the implications of the binary division of painting to an artist in a cross-

cultural environment and providing a new understanding of Oriental painting by globalised, diasporic societies.

Secondly, it is a tactical choice to narrow down the research scope. *Tōyōga* has a specific socio-political background related to colonialism and nationalism in early twentieth-century East Asia. Yet, this notion is not detached from the broader discourses of Oriental art since East Asia was a part of the regions referred to as the Orient. Furthermore, the formation of *tōyōga* shows an interconnection between Europe, Japan, and the Japanese colonies in the early twentieth century; as a result of the double-refracted representation of Japanese colonies, *tōyōga* manifests how European Orientalist discourses were appropriated in East Asia. Therefore, setting this entry point enables readers to understand a more specific, regional context of Oriental painting in East Asia as well as its broader meaning in the European Orientalist context.

Regarding the research questions, one might ask why this thesis carries more weight for Oriental painting instead of equally examining Oriental and Western painting. Indeed, this project mainly focuses on Oriental painting in the process of analysis. However, since Oriental and Western painting had been paired as a binary opposition, investigating the meanings and contexts of Oriental painting will naturally involve discussions on Western painting. By narrowing down the scope of the research by focusing on Oriental painting in East Asia, this thesis will shed light on meanings of Western painting meant in relation to Oriental painting and within the political/cultural relationship between Europe and Asia. Although it does not ask about the meaning of Western painting in the domain of European art history, the definition of Western painting will be partly answered in its relationship with East Asian art history. By doing so, this study will contribute to broadening the understanding of both Oriental and Western painting in a current contemporary postcolonial world.

Likewise, focusing on the East Asian context does not mean that this research only analyses the specific phenomenon in East Asia. As Foxwell and Okwunodo Ogbechi describe, the dualistic framework that divides West and the other, the modern and traditional, still has implications in the contemporary art world (see Okwunodo Ogbechi, 2008; Foxwell, 2015). The art critic Okwui Enwezor notes that the dualistic divisions, such as 'the developed and the underdeveloped', 'the reactionary and the progressive', are a legacy of classical modernity, which furnishes the ideological agenda for hegemony often found in the spaces of art and culture (Enwezor, 2008, p. 209). Against this background, Enwezor argues that contemporary art today cannot be discussed without considering broader geopolitical reality, 'the postcolonial constellation', which he calls the current situation a consequence of globalisation after colonisation (p. 208). By expanding the discussion from Oriental painting in East Asia to the Euro-centric construction of modern and contemporary art, this study enables readers to understand how issues discussed in global contemporary art, such as decolonisation,

reimagining the past, and revisioning modern art history, are deeply associated with the histories of Orientalism and Euro-centric notion of modernity.

Along with this historical analysis to understand the meanings and legacy of Oriental painting, this study seeks a solution to challenge the ongoing problem of the distinction between Oriental and Western painting. The next research question is as follows:

2. What are the methods of dismantling the Oriental/Western painting division in theory and practice?

This question aims to find solutions to undermine the dichotomic systematisation of Oriental and Western painting and challenge marginalised position of Oriental painting in contemporary art. In this research, this question will be answered through the following two sub-questions:

2.1. How can the concept of hybrid and hybridity be utilised to redefine the existing notions of Oriental painting?

2.2. How can hybridisation be adopted as a practical method of studio practice to challenge the preconceived concept of Oriental painting and overcome the dualistic framework of art?

The sub-questions enquire about the possibility of using hybrid and hybridity as the key terms to understand the phenomenon of Oriental and Western painting division, exploring practical methods of hybridisation in painting practice. As hybridity is used as a theoretical framework, as well as a basis for an empirical formula of painting practice (hybridisation), this study will include a review of hybridity as postcolonial discourse and intentional hybridisation as a method of artistic intervention. For exploring hybridisation as a way of artistic appropriation or re-presentation, this thesis will introduce some existing examples in contemporary art as well as my painting practice, 'painterly hybridisation', a mode of practice that intentionally juxtaposes visual, cultural, and materialistic characteristics of Oriental and Western painting.

1.3. Research Design

This study encompasses various analyses and experiments to answer the aforementioned research questions (see Figure 3, p. 11). In crude terms, this thesis can be divided into two parts.

The first half of the thesis asks about the meaning and historical context of Oriental painting, focusing on its systematic division from Western painting. It is a process of understanding cultural phenomena by reviewing the key concepts and articulating limits and problems in the pre-existing cultural structure. In the sense that this analysis questions previous ideologies and social frameworks, this study partly adopts a critical research paradigm that challenges pre-existing knowledge.

The second half articulates methods for challenging the pre-existing understanding of Oriental painting by reviewing the theories of hybridisation and applying critical theories to painting practice. Based on the data deduced from literature, this thesis posits two propositions for dismantling the dualistic systematisation of Oriental and Western painting. Those two principles become foundations of studio practice, and the studio practice demonstrates how histories and critical theories could be embodied in painting. Since the propositions aim to review and test out practical methods, the second part of this thesis employs a pragmatic research paradigm.

Finally, a comprehensive reflection is undertaken to summarise and evaluate the whole research process and the result. As a conclusion of this project, this thesis will summarise the research findings and articulate contributions.

The starting point of the research:

questioning the existing binary framework of Oriental and Western painting and its implications

Research Body 1

Research body 2

Understanding the phenomenon

Challenging the phenomenon

Analysing how the meanings of Oriental painting were constructed

Examining why the binary framework is problematic in the current cultural topography

Proposing an alternative framework

Reviewing discussions on hybrid, hybridity, and hybridisation

1. Developing propositions of hybridisation in painting practice
2. Conducting studio practice as experiments

Deducing critical elements that consisted of the meanings of Oriental painting

postulating propositions

Critically reflecting on the process and result of experiments

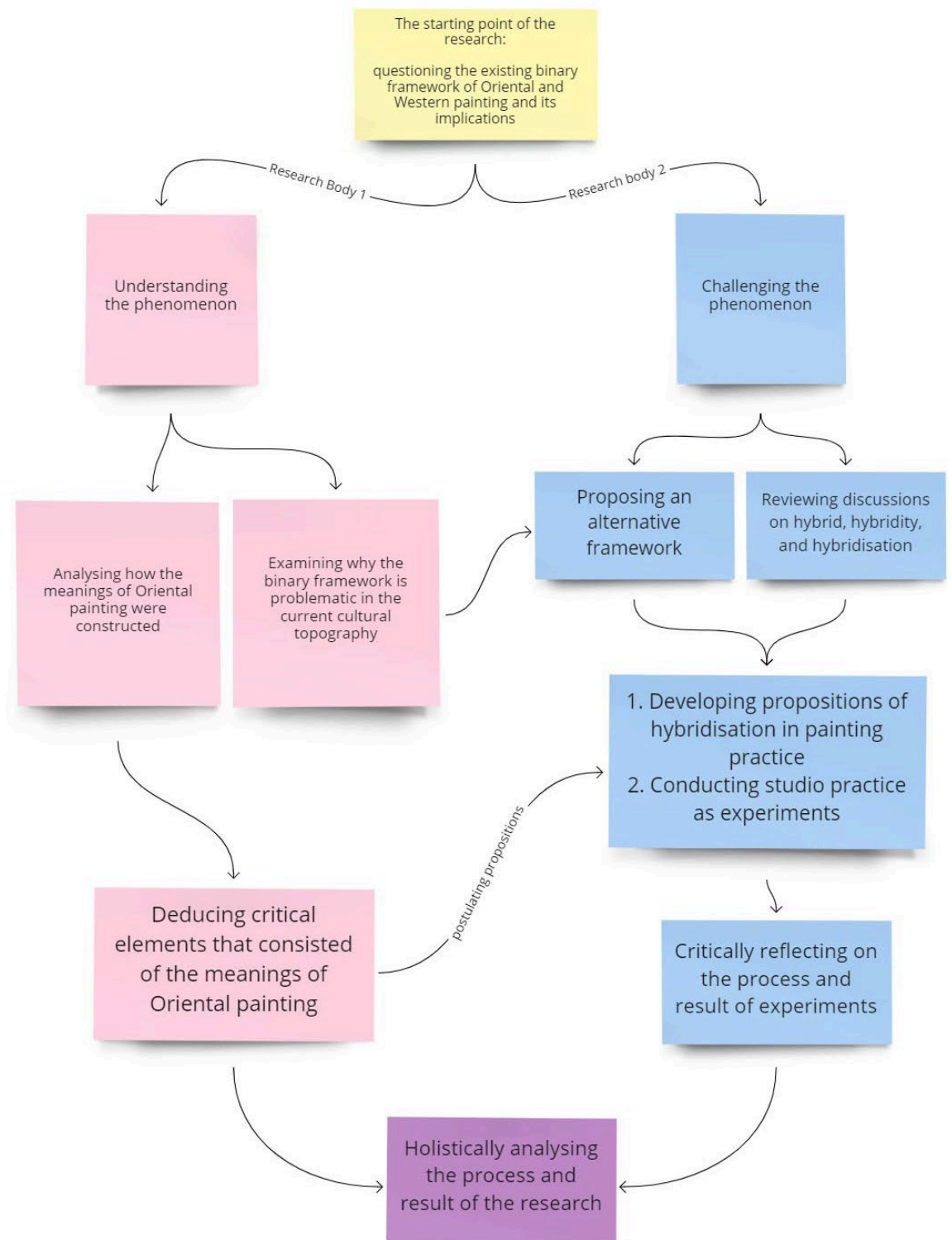Holistically analysing the process and result of the research

Figure 3. Cho, Y. (2021) *Research Design Mind Map*

1.4.   Methodology

Interdisciplinary Research

The methodology of this research rests on an interdisciplinary approach to answer multiple research questions. Unlike traditional discipline-based research, interdisciplinary research positions itself '*across* and *between* disciplines' (Lury, 2018, p. 1, original emphasis). The three disciplines this study grounds upon are postcolonial study, art history and painting practice. Likewise, the three analytical points are notions of Oriental painting and its conventional connotation that separates it from Western painting; discourses of hybridity which resists the belief in monolithic/essentialist culture; and painting practice that embodies cultural hybridity and interconnectedness.

As this interdisciplinary approach encompasses multiple academic fields, the method of data analysis is also diverse. Secondary research sources, such as historical records, text, and artworks are widely analysed to understand and challenge the problematic phenomena regarding Oriental painting. At the same time, primary research was conducted through studio practice and analysis of data collected from viewers and interviewees. The different forms of data from each source allow understanding of phenomenon in depth from a more critical viewpoint, traversing different times and places. This interdisciplinary methodology intends to interweave the researcher's lived experience, the phenomenon under investigation, and potential solutions as a cohesive, interrelated entity.

Practice-Based Research

Since the key subjects of this research, such as Oriental and Western paintings, are concepts but also tangible artefacts, artistic practice plays a significant role in challenging the preconceived ideas about these two terms. I followed a researcher's, Linda Candy, definition of practice-based research, which she describes as 'an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice' (2006, p.3). Although practice-based and practice-led are often used interchangeably to describe practice-related research (Candy, 2006), as painting practice is one of the key components of the research rather than the sole leading force, I define this project as practice-based research. It means that new knowledge is partially produced through practice (Candy and Edmonds, 2018).

However, conducting practice-based research should not be misunderstood as if painting practice illustrates or translates the textual materials by using visual components. In this research project, painting is a process of experimenting with new ideas developed through textual analysis. The outcome of artistic practice is a crucial part of research results, which embodies new knowledge alongside the textual materials. That is, research findings are not

produced by individual texts or artworks but facilitated and generated by a combination of both. The relationship between textual analysis and artefacts is structured as follows.

Firstly, the inquiry of this study begins by reviewing textual materials, demonstrating how the entity and discourse of Oriental painting were constructed. This process of textual analysis, such as collecting and analysing historical data, literature, and theories, influences how the researcher understands the conventional meanings of the research subjects. Then this new learning stimulates and challenges the pre-existing mode of artistic practice and methods of utilising specific shapes, styles, and materials in the researcher's practice. Therefore, the new body of artworks cannot be discussed without the textual analysis.

Secondly, artworks as research output present the new findings as visual, embodied forms. Since the meaning of Oriental painting has been constructed not only by text but by images and tangible artefacts, painting practice is essential to challenge the meaning of Oriental painting and its structural division from Western painting. Text influences and contextualises artworks, and artworks inscribe, re-present, and reinforce the text so it can intervene in the pre-existing system more effectively. The new knowledge emerges within the reciprocal and undetachable relationship between the text and artworks.

Theories as Methods

The structure of this research is schematised in Figure 4 (p. 14). To collect and analyse data, I utilised theories regarding deconstruction and hybridisation as research methods. Since these terms are widely used in many disciplines, I will clarify their meaning and context, introducing how there were applied as methods in this study.

Research Paradigm
1. Critical: questioning/challenging the existing structure
2. Pragmatic: trying out multiple strategies in artistic practice

Research Methodology
1. Interdisciplinary
2. Practice-Based

Data Collection and Analysis
textual review and studio practice

Research Methods/Strategies
1. Deconstruction
2. Hybridisation

Research Findings
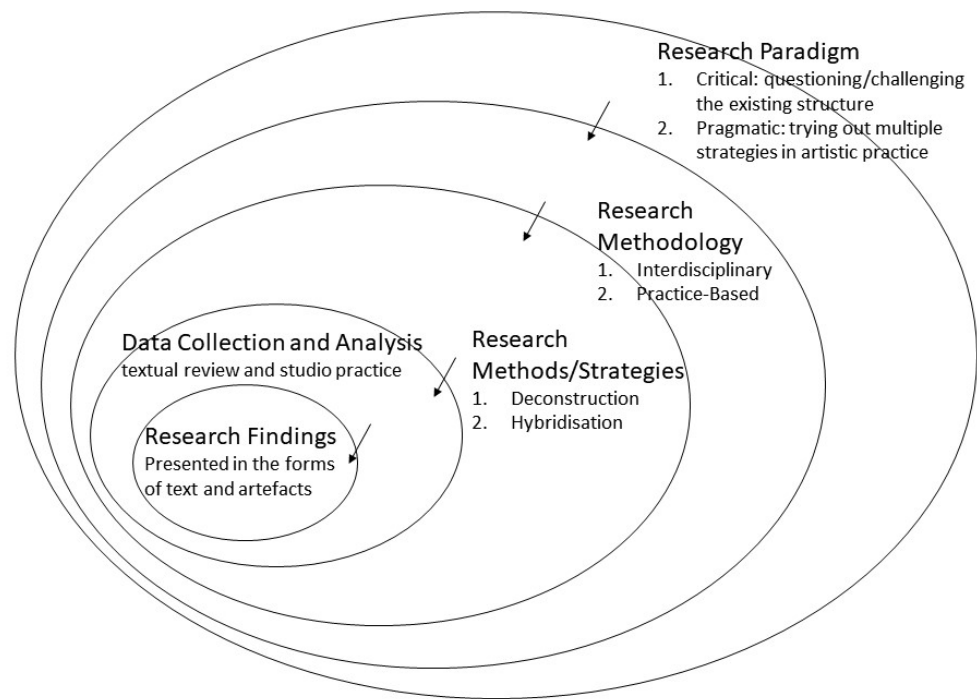Presented in the forms of text and artefacts

Figure 4. Cho, Y. (2022) *Research Design Diagram*

Deconstruction

Deconstruction can be generally described as a theory or critical method of reading which aims to undermine the binary logic. This term was forged in the writings of the philosopher Jacque Derrida (1930−2004) who claimed that Western philosophy had constructed the dualistic distinctions and conceptual orderings through a series of preferences that select certain values and ideas above others (Payne and Barbera, 2010, p. 180).

In this research, deconstruction is used as a method of undermining the established structure of East/West binarism by questioning their 'structurality' (Derrida, 1988). As a method to challenge the pre-existing system, Derrida highlights a pair of oppositions and demonstrates logical contradictions and limitations within the binary structures by pointing out something structural in the logic of binary thinking which necessitates 'contradiction and interdependence' (Payne and Barbera, 2010, p. 187). This inherent limitation of the binary system arises due to *différance*, 'the systematic play of differences, of the traces of differences, of the spacing by means of which elements are related to each other' (Derrida, 1982, p. 21).

Understanding *différance* is fundamental for deconstructing binary opposition as it reveals the space and junction between two opposing terms. The cultural theorist Stuart Hall explained that we know the meaning of 'black' not because there is some essence of 'blackness'

but because we can compare it with its opposite, that is 'white'. Therefore, meaning is relational (Hall, 2013, p. 224). To fully grasp the meaning of black, it is impossible not to think about white and varying shades of grey, which are connected but also disconnected from the very idea of black. Since *différance* is the 'systematic play' of the 'spacing by means of which elements are related to each other', it produces the intervals of understanding (Derrida, 1982, p. 21). Due to the intervals, Derrida claimed that any notion of a final meaning is endlessly deferred.

Based on this Derridean idea of *différance* and the hierarchy between two opposing concepts, this study utilises deconstruction as a method of analysis, revealing the inherent limitation of the binary systematisation of Oriental and Western painting. As it will be elucidated in Chapter 2, historical investigation of Oriental painting enables readers to see the unstable, multiple, even conflicting meanings of Oriental painting, which cannot be fully understood without its relation to the West/Western painting. Hence, the function of deconstruction is not reversing the hierarchy between two concepts but weakening the foundation of the structure. Furthermore, as Derrida wrote, 'the idea behind deconstruction is […] to deconstruct the rhetoric of nationalism, the politics of place, the metaphysics of native and native tongue or propria, and my ownness' (Derrida, cited in Caputo, 1997, p. 321). It reveals that Derrida's deconstruction aimed to think about what exists beyond the conventional boundaries constructed, such as East and West, nation-state, and the political rhetoric, which bound cultural identity to one place or culture. By adopting the idea of deconstruction, this research project not only aims to challenge the division and hierarchy of Oriental and Western painting, but also draws attention to something in-between the two.

Hybridisation

Hybridisation refers to the process of making a 'mixture' (Alexander, 2013, p. 88). Although the term originates from biology, hybridisation has been generally discussed as mixing and combining different elements, specifically 'previously existing in discrete structures or practice' (Canclini, 1995, p. xxv). This research employs hybridisation as a strategy for creating a new form by mixing and juxtaposing various pictorial elements and ideas embedded in those visual signifiers to represent the current cultural reality. Therefore, this term highlights the actions/experiments in artistic practice that involve analysing each visual or cultural component and merging it to a different element to create new forms and meanings.

However, hybridisation cannot be fully understood without considering its postcolonial context, associated with 'hybridity' which accounts for the state or condition of something or someone. The concept of hybridisation was derived from hybridity that sheds light on not only the result of blending, but also the complex and conflicting process, which does not necessarily guarantee a harmonious integration (Bhabha 1994; Canclini, 1995). Furthermore, hybridisation

has a racial meaning, originated from hybrid, which refers to an interspecies crossing and interracial mixing. In that sense, even pejorative words denoting a racist undertone, such as 'mongrelisation' and 'miscegenation', are not distant from hybridisation. Hence, some researchers warn about using this term without considering its context in the history of racism (Fisher, 1995; Young, 1995). Art critic Jean Fisher stated that hybridity is still embedded in the racist discourses and activate the issue of biological purity (Fisher, 1995, p. 6), whereas the postcolonial theorist Robert Young highlighted the potential of ways it can be renewed in postcolonial societies, accepting the connection between the racial categories of the past and contemporary discourse (Young, 1995).

The racial meaning as one layer that constructs hybridisation is part of the reason that this research adopts hybridisation as a method in artistic practice. The definition of Oriental painting is associated with Orientalism and colonialism, which constantly activates the racial and cultural hierarchy of Occident over Orient. Therefore, the hybridisation of so-called Oriental and Western painting cannot be discussed in a muted, neutral, and clean place. It involves difficulties and the process of translation or transmutation, which will be articulated further in Chapters 3, Hybridisation in Theory and Practice (see thesis p. 67; 69).

Understanding Difference

The logic of deconstruction and hybridisation has a similar aspect in the sense that the result of both practices can cause to undermine a clear distinction between the pre-existing binary opposition. However, they adopt different logic when it comes to understanding and dealing with differences.

A difference is acknowledged in Derrida's deconstruction, but it does not stay in the realm of understanding opposing or distinctive elements in the binary model; it is expanded in a broader net of meanings. Hence, difference achieves another dimension as *différance*, the term which means difference as well as space and junctions between the two. According to Derridean logic based on the complex and flexible networks of signs, understanding is deferred until the other is fully taken into account. This logic of deconstruction was mainly used in this thesis to account for the relationship between the Orient and Occident as well as Oriental painting and Western painting.

In contrast, acknowledging difference is a prerequisite in the process of hybridisation. In hybridisation, difference refers to unidentical genetic characteristics between varied species or varieties. Yet, in this thesis, hybridisation is used as a strategic mode of painting practice which aims to undermine the binary systematisation of art and represent a cultural agent or object between the cultural borders. In this mode, the subject of hybridisation is painting, the cultural form or phenomenon created by human beings. The unidentical elements in various paintings,

16

therefore, are not inherent or fixed; the difference in artistic practice is the different ways of looking at or prioritising one thing over the other. Hence, the meaning of difference in the context of art and culture is something encoded or engraved rather than immanent. For instance, although the differences between East Asian ink painting and European oil painting have been acknowledged in art histories, it does not mean there is something essentially inherent in East Asian or European cultures. The differences denote what has been historically prioritised or presented more often. In that sense, it is a matter of accumulated tendencies or perspectives, and intentional hybridisation in this project recomposes the repeated previous points of view.

Thus, the difference in this thesis means the difference accumulated and embedded through history. However, as human histories have been deeply intertwined due to colonialism and globalisation, this difference has undergone changes by being undermined or strengthened. The example of the former, the weakened form of difference, is easily spotted in many fusion forms of cultural practices. The latter, the reinforced form of difference, is observed in practices associated with aesthetic nationalism, protectionism, and ethnocentrism, such as *nihonga* (Japanese painting) and *hanguk-hwa* (Korean painting) (see Clark, 2005, p. 3). Due to this double direction of hybridisation, the postcolonial theorist Robert Young explained hybridity by using Derrida's term, 'brisure', which means 'a breaking and a joining at the same time, in the same place' (Young, 1995, p. 26). When readers understand how hybridisation has worked in two different directions, loosening and strengthening the cultural borders, they will be able to realise using deconstruction and hybridisation as research methods are not paradoxical.

In short, this thesis views that there are differently encoded elements in the history of East Asian and Western European painting. However, it does not understand these unidentical components as something embodies essential qualities of people and culture. Also, this project highlights the fact that acknowledging differences can cause two opposing results: weakening or reinforcing the seemingly different components in constant cultural encounters. This view corresponds to other researchers' claim that hybridisation does not always converge in order to create a new, harmonious form and indeed it enables divergence (Bhabha, 1994; Canclini, 1995; Young, 1995; Hall 1996; Papastergiadis, 2012). Therefore, deconstruction and hybridisation are not separate but intertwined in this thesis.

1.5.   Aim and Objectives

This research aims to contribute to the understanding of the meaning of Oriental painting and dismantling the binarism of Oriental and Western painting by adopting hybridisation as a theoretical framework as well as a practical toolkit for developing painting tactics. Also, through the lens of hybridity, this research draws attention to the cultural interdependency between East

Asian and European art and the disparity in how they have been represented in global contemporary art. To achieve these overarching aims, the study set out the following objectives:

1. Analyse the meanings of Oriental paintings and the way they were constructed; answer what Oriental painting has meant in East Asia and Western Europe.
2. Examine the problems of using and relying on the dualistic framework that separates Oriental and Western painting.
3. Articulate strategies of dismantling the binary structure of Oriental and Western painting.
4. Develop painting strategies and experiment with them through studio practice; examine what was newly found from the studio practice.
5. Demonstrate how textual review and studio practice are integrated in this research.
6. Summarise research findings and answer the two main research questions.

2. Reviewing Oriental Painting

2.1.   Introduction

To answer the research question about Oriental painting, this chapter will investigate how Oriental painting was constructed in East Asia and what are the key elements that comprise this concept. As briefly mentioned in Chapter 1, this study focuses on Oriental painting in the context of East Asian art history. However, the notion of Oriental has multiple layers and threads interwoven with colonial histories, not limited to East Asian art only. Therefore, to analyse where the idea of Oriental painting originated and how it was used, transformed, and applied, one needs to examine a broad range of literature, from the specific context of East Asia to the more extensive meaning and usage of the term, beyond the geographical grid of East Asia.

To that end, this chapter is divided into three parts. Firstly, the analysis of Oriental painting starts by inquiring about the meaning of *nihonga* as one of the oldest examples of an art genre 'deliberately set aside from Western art' (Foxwell, 2015, p. 33). *Nihonga* is a term that appeared in the 1880s and is still used in contemporary Japan to distinguish Japanese-style paintings from their Western counterpart. This term has encompassed a broad range of contemporary Japanese ink paintings in 'traditional media and formats' (Conant *et al.*, 1995, p. 14). As a starting point of the discussion, Section 2.2., The Dualistic Systematisation of Painting in Japan, examines *nihonga*, looking at how the concept was made under the pressure of creating a national identity with escalating tensions against foreign powers in late nineteenth-century Japan. In contrast, Section 2.3., Oriental Painting in Japanese Colonies, extends the scope of analysis from the specific case of Japanese painting to a broad range of East Asian ink paintings by focusing on the notion of *tōyōga* in early twentieth-century East Asia. As a more expanded, refracted idea of *nihonga*, *tōyōga* was officially used to distinguish the pre-existing form of ink paintings from newly imported Western-style paintings in Japanese colonies, such as Korea, Taiwan, and Manchuria from the early twentieth century to 1945, and in some cases, to the present day (see thesis, 1.1., Research Background, pp. 1–2). In the sense that *tōyōga* encompassed East Asian paintings based on painting medium and traditional pictorial modes, it has been perceived as a neutral term that subsumes the national subcategories such as Japanese, Korean, Chinese, and Taiwanese paintings. Yet, this section reveals that the concept of *tōyōga*, as East Asian Oriental painting, was deeply related to the Japanese colonial project.

The analysis of Oriental painting is deepened in Section 2.4., Interrelation of *Nihonga*, *Tōyōga*, and Orientalism, and Section 2.5., Oriental Painting in Western Europe, as the focus of the inquiry is expanded beyond the geopolitical grid of East Asia. As the notion of *tōyōga* was not a unique invention of East Asian art but the result of mimicry of European idea of the Orient and Oriental art, this redirection is necessary to understand the multiple layers of the concept. Section 2.4., Interrelation of *Nihonga*, *Tōyōga*, and Orientalism articulates the interrelationship

between *nihonga*, *tōyōga* and Oriental painting in Europe, providing an overview of how the Japanese colonial project mimicked European Orientalist discourses. Also, since the notion of Orient/Oriental was predated in Europe before the concept of *tōyō*, the Orient, appeared in East Asia, Section 2.5., Oriental Painting in Western Europe investigates the multiple meanings and functions of Oriental painting from the eighteenth- to early twentieth-century Western Europe. Focusing on differences and varieties amongst Oriental paintings understood in Europe, this section examines how each praxis of Oriental painting overlapped and reinforced each other.

The last analytical point is the problems of Orientalism and its lingering impact, such as the matter of representation, homogenisation, and self-orientalisation of cultures, which is discussed in Section 2.6. Oriental Painting and Orientalism Now. The inquiry asking how a mirrored identity as the Orientals has been purposefully or subconsciously preserved through art and painting is the pivot that analyses problems of Oriental painting and Orientalism in the present day. By looking at the current meaning and understanding of Oriental painting in Europe and East Asia, this section reveals the ongoing issues that Oriental painting and review contemporary artists and researchers' responses to the heritage of Orientalism, colonialism, and nationalism.

2.2.   The Dualistic Systematisation of Painting in Japan

The first East Asian distinction of national/traditional and newly imported Western-style paintings was made in late nineteenth-century Japan. To understand how and why this dichotomic division was made and has been preserved in East Asia, it is necessary to look at the socio-political situation of Japan first. In the Edo period (1603–1868), Japan was in self-imposed international isolation (Caprio, 2009; Farkas, 2016). Even though Tokugawa shogunate had trades with the Netherlands, Qing (China), and Joseon (Korea), Japan's diplomatic ties with other countries were limited. This international situation started changing in the mid-nineteenth century when a flotilla of the United States arrived at the mouth of Tokyo Bay with four warships and demanded a trade. In 1854, a year after the flotilla had arrived, the first modern treaty in Japanese history was made, which was recorded as the 'Treaty of Peace and Amity'. However, it was an unequal treaty concluded after constant military provocations, and the trade deal was designed for the United States to have more advantages (Conant *et al*., 1995; Weston, 2004). Since acceding the unequal treaty of amity and trade with the United States and other Western European countries—Great Britain (1854), Netherlands (1857), and France (1858)—the old Japanese regime of shogunate had struggled between domestic issues, such as conciliating the court and feudatories, and the more foreign powers claiming political and commercial rights in Japan. In the tumultuous atmosphere, the new reformist leaders gathered against the old shogunate to restore the emperor's power, which culminated in 1868 when the old regime was overthrown and the capital was shifted to Tokyo. This new

government enacted radical political, social, and economic reforms that swiftly modernised Japan by industrialising the country and strengthening the military power. This rapid social transformation from the mid-nineteenth century is called the Meiji reformation, named after emperor Meiji [明治, which means 'enlightened rule']. The principal goal of this total reform was to revise the previous unequal treaties enforced by the Western powers and achieve diplomatic parity in international politics (Conant *et al*., 1995, p. 15). The Japanese desire for complete social reform was captured in the Figures 5 and 6 (p. 22), which show a dramatic transition of emperor Meiji, the living symbol of the country. The emperor's swift change of costume and posture indicates how Japan wanted to transform itself from a pre-industrial, feudal nation to a newly modernised imperial power by mimicking Western powers.

However, this Meiji restoration was performed too rapidly and profoundly, bringing about a paradoxical double-edged national project. First, Meiji Japan aimed to westernise its social structure by learning Western knowledge and technology, which caused the radical changes in old Japanese social norms. At the same time, there was a necessity to keep the Japanese identity to avoid complete assimilation by foreign powers. These double tasks were represented through the specific slogan developed in the late nineteenth century Japan, *wakon'yōsai* [和魂洋才], which means 'Japanese spirit and Western learning' (Koizumi, 2002, p. 36). For Meiji intellectuals, adopting Western knowledge had to be 'a balanced vision' of selectively adopting something useful for the nation (Koizumi, 2002, p. 37). However, it also brought a challenging quest of changing their socio-cultural directives and horizons without losing their Japanese identities.

To understand this contrasting desire to assimilate Western discourses while keeping the Japanese spirit, the critical theorist, Homi Bhabha's concept of 'mimicry' can be applied here as a tool of analysis. Although Japan was not in colonial possession, Japan's sovereignty was threatened due to the unequal diplomatic treaties and commercial trade rules imposed by Western nations. For that reason, the postcolonial theorist Robert Young describes this political status as a 'semi-colony' considering that 'Japan was obliged to grant extraterritorial concessions' (Young, 2015, p. 5). However, while Japan faced indirect colonial rules through the lopsided treaties, it emulated the imperial system of Western powers and annexed several neighbours, becoming the foremost colonial power in Asia by the early twentieth century. Mimicry, therefore, applies in several ways to the historic moment in Japanese history when *nihonga* appeared.

Figure 5. Uchida, K. (1872) *Portrait of Emperor Meiji*. Albumen silver print, dimensions unknown.

Figure 6. Takahashi, Y. (1880) *Portrait of Emperor Meiji.* Oil on canvas, dimensions unknown.

Imperial Collection.

Yōga painter Takahashi Yūichi painted Emperor Meiji in Western style military dress. The shifting representation of Emperor Meiji from Figure 5 to Figure 6 denotes the necessities of showing reformed, modern Imperial Japan in the late nineteenth century.

The idea of *wakon'yōsai* was materialised in art in two different projects. The first task of defining Japanese spirit was carried out by creating the universal imagery of tradition, *dentō* [伝統], 'a trope, home of Japanese authenticity' (Weston, 2004, p. 18). To people in the Meiji era, therefore, tradition meant the pre-Meiji, pre-Westernisation period in a chronological sense. Also, in the sense that tradition refers to 'shared cultural background, experience and ideals' through social and communal connection with the past, tradition stood for modes and norms of old Japanese life (Weston, 2004, p. 18; look at Vlastos, 1998). According to the art historian Victoria Weston, people in Meiji Japan had an implicit idea about the tradition, yet at the same time, the tradition of the pre-Meiji and pre-Westernisation era required a definition and clearer image, which is serviceable for the social construction of national image (2014, p. 18). What the Meiji government did first to serve these social needs was making new policies to define and protect Japan's traditional, old artworks by distinguishing and ranking national treasures. This scheme resonates with the structural transformation of the National Museum in 1886 under the Ministry of the Imperial Household to showcase Japan's artistic heritage, differentiating itself from the other scientific and industrial divisions of the museum. Those artworks particularly functioned as visual aids to inspire the Japanese public and represent national prestige (Weston, 2004, p. 19). This effort was also in line with constructing the idea of *kokuga* (national painting) or *kokumin bijutsu* (national art). In the late 1880s, the bureaucrat and art critic Okakura Tenshin (1862−1931) and the art critic and educator Ernest Fenollosa (1853−1908) played a significant role in shaping Japanese identity and ideals of *nihonga* as a vivid representation of national identity that would galvanise patriotism (see Weston, 2004, pp. 1−57). Okakura and Fenollosa both taught at the Tokyo School of Fine Arts, elucidating the ideal of *nihonga* and its role in Japan as a newly rising nation-state. However, it is noteworthy that their rhetoric was indeed deeply associated with 'Western' concepts, such as nationalism which reshaped the modern nation-state based on culture-bound, language-based ethnic collectives (Weston, 2004, p. 2) and Hegelian philosophy (Clark, 2005, pp. 4−5).

The second task of Western learning was performed through modernising and westernising, which involved founding modern cultural institutes, such as art schools, museums, and government authorised art exhibitions. Along with the establishment of modern institutions, art was also more systemised and subdivided in the process of direct importation of Western concepts and cultural infrastructure (Sharp, 2006; Kee, 2018). For instance, the new Japanese term *bijutsu* [美術], which refers to fine arts, was developed around the time of the 1873 Vienna World Fair as the official government translation for the German term, *schöne kunste*, when Japan participated in the Exhibition (Murakami, 2000, p. 15). Before this time, Japan used the term *geijutsu* [芸術], which meant 'technique and learning', encompassing many different artistic activities in general (Kitazawa, 1989, p. 146, cited in Murakami, 2000, p. 15). However, this

word did not denote a specific genre or type of art as opposed to *bijutsu*, which particularly refers to fine art (Conant *et al*., 1995; Guth, 1996; Moeran, 1997; Weston, 2004). This new idea of art is well described in Fenollosa's lecture *Bijutsu Shinsetsu* (The True Theory of Art) in 1882, which highlighted the importance of 'idea' and 'expression'. Indeed, one of his key arguments was 'painting does not have its principal aim in "copying", as does modern Western painting, but in "making" something' (Fenollosa, 1882, cited in Clark, 2005, p. 26, original emphasis). As the origin and ideas of *bijutsu* indicates, the new definition of art was connected to Japanese reflection on European art and its systematic division, which alluded to modernity and modern infrastructure. After Japan's official participation in the 1873 Vienna's World Fair, the first National Museum was established in the 1880s in Tokyo to keep and preserve Japanese objects displayed at international expositions, as in Paris (1867; 1878) and Vienna (1873). In conjunction with the foundation of the National Museum, the Kyoto-Prefecture Painting School was founded in 1880, and the Tokyo School of Fine Arts was established in 1887. As opposed to the first movement of looking back at Japanese past and giving shape to the idea of tradition, this structural modernisation involved discontinuity and alteration from the past.

Under this circumstance of dealing with contradictory tasks of defining the Japanese identity, while also transforming the old social structure following European counterparts, Japanese art was newly classified and divided according to medium and genre (Conant *et al*., 1995; Weston, 2004; Sharp, 2006; Foxwell, 2015). This tendency was particularly obvious in the dichotomic division of paintings. During the 1880s, *nihonga,* the art term that refers to Japanese painting, started being used as a means of distinguishing the existing pictorial modes and traditional painting from a newly emerging body of works employing Western media and modes of representation (Conant *et al*., 1995, p. 14; Foxwell, 2015, p. 33). Traditional Japanese ink painting was categorised as *nihonga* and newly imported Western-style oil painting as *yōga*. According to Ellen Conant, a specialist of Meiji art, Western-style painting had been identified more neutrally based on the medium in its early stage, as *abura-e* which means oil painting. Similarly, before the emergence of the new term *nihonga*, there had been diverse terms that described a wide range of ink artworks, such as *kara-e* (Chinese-style painting), *wa-e* or *yamato-e* (Japanese-style painting), *saiga* (Indian-style drawing), *kanga* (Chinese-style drawing), and *nihon-e* (Japanese-style drawing) (Sharp, 2006, p. 113). Even though the previously used terms, such as *kara-e* and *yamato-e*, are contentious in terms of their definition, those terms did not carry political connotations but denoted neutral stylistic differences (Weston, 2004, p. 8). In contrast, the dualistic division of *nihonga* and *yōga* implied a political tension concerning how to define and represent Japanese identity compared to their Western counterparts. Under the dualistic classification, previous phrases and lexicons that describe various manners and styles of pre-Meiji Japanese paintings were subsumed in the singular term, *nihonga.*

Regarding the formation of Western oil painting in Japan, the art historian Victoria Weston states the oil painting genre was re-born with the westernisation project of the Meiji government as a means to acquire Western technologies and the mode of Western depiction (Weston, 2004, p. 8). In her view, in the social context of Meiji Japan, the West did not mean certain geographic areas but referred to an 'amorphous zone' that encompasses the industrialised foreign powers distinctive from *tōyō* (Orient), which comprised Japan, Korea, China, and to some extent, the Buddhist world (Weston, 2004, p. 176). Weston analyses that this is not because the Japanese intellectuals were unaware of the differences and specificities of Western cultures, such as the different ways of modernisation and industrialisation processes of Britain, France, and America. Rather, she claims that this reductive formula of 'Japan versus West' or '*nihonga* versus *yōga*' served the political goal of Meiji Japan, creating a self-image of the nation and promoting it abroad (p. 16). In the same vein, several art historians state that the meaning of Western painting in Meiji Japan was way beyond its medium (oil) or artistic idiom; Chelsea Foxwell and Bert Winther-Tamaki note that Western painting operated as an 'international painting' since Japanese recognition of the global geography itself was Eurocentric (Winther-Tamaki, 2012, p. 11; Foxwell, 2015, p. 33). Alternatively, the art historian Dōshin Satō views that the initial dualistic distinction of paintings was made based on the medium and stylistic manners, but *nihonga* obtained the political and cultural layer as Japanese society had been reformed through national systematisation in the early twentieth century (see Dōshin, 2014, p. 345)

Nihonga (Japanese painting) in Meiji Japan (1868-1912)			
1. Materialistic definition	2. Stylistic definition	3. Political definition	4. Chronological definition
Ink painting	Painting in traditional Japanese pictorial mode	National painting that represents the Japanese identity (the antithesis of Western painting)	Modern yet past-oriented painting made in the late nineteenth century

Figure 7. Cho, Y. (2022) *Definitions of Nihonga in Meiji Japan.* Table.

Considering these historical and political contexts, the definition of *nihonga* made in Meiji Japan can be summarised as follows (see Figure 7, p. 25). First, it has a material definition. *Nihonga* is painting 'in mineral pigments, ink, and shell white, as distinguished from acrylic, oils, and other forms of so-called Western painting' (Foxwell, 2015, p. 28). Second, this term denotes a stylistic commonality beyond the neutral layer of the material, which is often recognised as the Japanese style, such as distinctive pictorial modes, formats, manners, and colour palettes of Japanese painting (Foxwell, 2015, p. 28). Third, it contains a political connotation as the national painting distinguished from the imported western-style painting. Finally, in relation to the chronology and the concept of tradition, the meaning and implication of *nihonga* could be analysed from a slightly different angle. In the sense that *nihonga* means the pictorial mode of pre-existing ink paintings before the Meiji restoration and westernisation, the idea of *nihonga* was deeply interwoven with the concept of Japanese tradition. However, considering that the Meiji restoration radically altered the social norms and brought a vision of modernisation, the newly made post-Meiji *nihonga* manifested a different ideology from the pre-Meiji *nihonga*; the double-edged desire for modern progress and preservation of Japanese identity is embedded in post-Meiji *nihonga* as a zeitgeist. These multiple layers of *nihonga* show its eclectic and paradoxical characteristics that encompass the phrase and tropes of pre-modern and modern simultaneously. As Conant summarises, *nihonga* painters were encouraged 'to go forward by looking backwards' (Conant *et al*., 1995, p. 29).

Despite the in-built ambiguity of definition and stylistic diversity of the *nihonga*, the division of *nihonga* and *yōga* was intensified in the twentieth century through the concerted efforts of modern art schools, government authorities, patrons, and influential public intellectuals. In 1907, as the Ministry of Education founded and sponsored the Art Exhibition, *Bunten* (*Monbushō Bijtsu Tenrankai*) [文展], this tendency of dividing *nihonga* and *yōga* was accentuated. The first *Bunten* modelled after the French Salon Exhibition (Kikuchi, 2004, p. 85; Atsushi, 2019, p. 67), and it was organised into three faculties of fine art: *nihonga*, *yōga*, and sculpture. Not only were artists discouraged from enrolling in more than one division but also juries were separated based on their specialities and banned from judging the artworks in the different divisions (Conant *et al*., 1995, p. 36).

2.3.   Oriental Painting in Japanese Colonies

As Japan grew as a new imperial power in East Asia, the division and systematisation of art were imposed in Japanese colonies. Korea and Taiwan were directly influenced by the Japanese system as they became Japan's colonies in 1895 and 1910 (see Appendix 1, Map of Imperial Japan, p. 150). Taiwan had been considered a province of the Qing Empire, but it lost its sovereignty when the Qing Empire was defeated in the First Sino-Japanese War

(1894−1895). The Korean peninsula was caught between competing states in the late nineteenth century and attempted to remain sovereign by making the best use of the colonial competition among China, Russia, and Japan (Caprio, 2009, p. 20). However, as Japan defeated China in 1895 and Russia in 1905, Korea became a Japanese protectorate in 1905 and was annexed by Japan in 1910.

In colonies of the Japanese empire, the phrase of *tōyōga* appeared as a means to distinguish pre-existing Korean and Taiwanese paintings from Western-style paintings. As opposed to the way Japan bifurcated fine art as *nihonga* and Western painting, Japanese colonies could not have the same process of making national painting since they did not have an independent nation-state. Even though the art of Japanese colonies went through a similar process of reconfiguration based on its medium and style, it was not defined as Korean or Taiwanese painting but as *tōyōga*, Oriental painting. Since this term is related to Japanese colonial projects of homogenising differences of many regional cultures in East Asia, it is even more difficult to deduce a clear, coherent definition. Hence, this thesis will analyse the notion of *tōyōga* in comparison to *nihonga*.

First, as Japan separated Japanese and Western painting according to their medium (ink and oil), *tōyōga* also had a materialistic definition. In the initial stage of Japanese colonisation, *tōyōga* encompassed an extensive range of ink paintings differentiated from Western-style, oil-based paintings. The art historian Hong Sunpyo states *dongyang-hwa* (Korean translation of *tōyōga*) was adopted in Korea to distinguish the pre-existing ink painting and calligraphy from the newly imported Western painting (1996). He notes that the usage of traditional materials—paper, silk, brushes, ink, and mineral pigment—and technique is the key element that defines *dongyang-hwa* (Hong, 1996). This view, based on the primary medium of painting, is in parallel with the definition of *nihonga* (Japanese painting) and *guohua* (Chinese painting), also rooted in the same painting media, such as ink and paper.

However, there is a difference between *tōyōga* and the other terms: *tōyōga* does not denote a specific nation or geographical location since it embraces the Oriental, East Asian similarity as an antithesis of the West, whereas *nihonga* and *guohua* manifest the national characteristics as the crucial element of classification. This lack of national overtone in *tōyōga* explains why this term has been more widely used in Japanese colonies, such as Korea, Taiwan, and Manchuria. Several art historians note that the appearance of *tōyōga* and translated terms in local languages in Japanese colonies were officially made through the colonial annual exhibitions, and these exhibitions played a critical role in spreading the new terms as well as the dualistic systematisation of art (Yen, 2007; Kee, 2018). Based on the same bureaucratic national exhibition in Japan, *Bunten* (Japan Ministry of Education Art Exhibition), the Japanese colonial government launched national exhibitions in Korea in 1922 (*Senten*, Joseon Art Exhibition), Taiwan in 1927 (*Taiten*, Taiwan Art Exhibition), and Manchuria in 1938

(*Manten*, Manchu Art Exhibition). For instance, the first *Senten* categorised submissions into three divisions: Oriental painting, Western painting/Sculpture, and Calligraphy. The unification of Western-style painting and sculpture as one department indicates that the initial division of art in Korea was based on a difference of domestic/traditional and foreign/newly imported rather than pure formality and materiality of artworks. This initial classification of *Senten* changed in 1932 by abolishing calligraphy and adding craft as the importance of traditional calligraphy was questioned. However, regardless of a few changes or local variations, the separation between Oriental and Western painting was preserved in all colonial exhibitions.

Second, as *nihonga* was perceived as a Japanese painting in traditional style, *tōyōga* also meant traditional looks, conventional tropes, and classical painterly manners as its crucial components that classify it from Western painting. Yet, the difference between *nihonga* and *tōyōga* was in their traditional styles as consistent forms that reinforce socially agreed images of the past. In the case of *nihonga*, the tradition meant a trope of old Japanese paintings in the pre-Meiji, Edo period (1603–1868), the era of pre-westernisation. Because Japan had a particular nostalgic model to recollect, it was possible for Japanese painters to create familiar tropes of Japanese painting. However, painters in the colonies had a vague notion of tradition since the past had ended by foreign invasion and annexation. As colonised subjects, they could not be involved in the process of imagining and defining a tradition as a representation of societal roots.

By the late colonial era, the 1930s and 40s, the painterly manners and styles of *nihonga* were thoroughly internalised in the colonies (Yen, 2007; Kee, 2018), and the stylistic differences between Oriental and Japanese painting became blurry (see Figures 8 & 9, p. 29). The art critic Tae-jun Yi (1904−1970) criticised Korean practitioners for merely copying *nihonga*'s principles, saying 'not many paintings that were painted but manufactured' (Yi, 1930, cited in Kee, 2018, p. 218). However, it was an inevitable result considering that all cultural institutions in Japanese colonies were under the control of the colonial authority. The national salon exhibitions in colonies were juried almost exclusively by Japanese artists who were the leader of the Japanese national art exhibition (Yen, 2007, p. 87), and some of them favoured works that resembled the artworks in Tokyo (Kee, 2018, p. 218). Also, those jurors were the educators who taught Korean and Taiwanese artists who went to Japan to learn the new, modern art (Jang, 2004). This systematic structure made them learn the shared tropes and techniques of *nihonga*. In terms of style, therefore, *tōyōga* in Japanese colonies did not have a specific, distinguishable aspect compared to *nihonga*. For the painters in colonies, Oriental painting was an obscure term that embraced the pan-Asian aesthetics, 'the emblem of Asianness' under the colonial rules (Kee, 2018, p. 218). As the art historian Joan Kee points out, *tōyōga* was in effect 'a shared vocabulary of visual idioms and tropes' formed by the agendas of imperial Japan (Kee, 2018, p. 218).

Figure 8. Kaburagi, K. (1930) *Apprentice Geisha [舞妓].* Colour on silk, 39.8 × 50.3 cm

Figure 9. Kim, K. (1934) *Tranquil listening [靜聽; 정청].* Colour on silk, 159 × 134.5 cm

Kim Kichang painting (the image above) shows the popular style of *nihonga*, specifically the distinctive Japanese genre, *bijinga*, which depicts the beauty of women. This painting was selected and exhibited at the Joseon Art Exhibition in 1934.

Nevertheless, it is crucial to remember that *tōyōga* was not a synonym for *nihonga*. *Tōyōga* was used as a sign of hierarchy that differentiated Japanese and Japanese-like paintings; although *tōyōga* had the same materialistic definition and shared a lot of visual characteristics with *nihonga* in the colonial era, they were not Japanese paintings. In theory, *tōyōga* was a term that refered to all Oriental paintings, including *nihonga*. However, when *tōyōga* and *nihonga* were discussed in public realms, they were assessed by different logic and criteria. For instance, Japanese artists and critics constantly required Taiwanese artists to produce artworks that fit into the ideal of *tōyōga*, as the new modern Asian painting, yet different from Japanese paintings, to represent Taiwan's 'unique colour and heat' (Yen, 2007, p. 90). The geographical characteristics of Taiwan, which is warmer than the Japanese archipelago, were often related to the idea of tropical land that 'remained very much the exotic "untamed beauty"' (Yen, 2007, p. 91, original emphasis, also see Liao, 2007). In the 1920s and 1930s, Japanese painters characterised Taiwan as the 'Southern Country' that provided 'interesting things' to be studied, carefully appreciated, and brought back to the homeland, Japan (Masaki, 1925, cited in Yen, 2007, p. 84). Consequently, paintings that depicted the tropical landscape, such as a group of birds and plants in bright colour, were more endorsed by jurors of the *Taiten*, Taiwanese national art exhibition. As this tendency became apparent in the late 1930s, the Japanese juror Kinoshita Seigai (1889−1988) described the difference between conceptual artworks by Japanese artists in homeland and *tōyōga* in Taiwan, stating that paintings exhibited at *Taiten* looked like 'an illustrated catalogue of a botanical garden' (Kinoshita, 1939, cited in Yen, 2007, p. 101). The demands of producing local Taiwanese artworks different from the mainland re-inscribed the lopsided relationship between subordinates and superiors, making a stereotype of the exotic South. Similarly, in colonised Korea, paintings that aptly conformed to the regional specificity yet followed the *nihonga* style were advocated, praised, and sometimes 'demanded' by Japanese jurors of the national art exhibition (Kee, 2018, p. 234). Kee states that this specificity meant depictions of traditional Korean culture and landscapes were deemed as the local and margin, whereas the portrayal of Japanese culture and landscapes embodied the mainstream (p. 234).

Tōyōga (Oriental Painting) In Japanese Colonies (from early twentieth century to 1945*) *some meanings are still valid in East Asia*			
1. Materialistic definition	2. Stylistic definition	3. Political definition	4. Chronological definition
Ink painting	a. Painting in traditional Asian pictorial mode b. Painting in Japanese manner, yet with the local colours of colonies	a. Pan-Asian painting that symbolise Asianness (antithesis of Western painting) b. Painting made by colonial subjects	Modern yet past-oriented painting made in the early twentieth century

Figure 10. Cho, Y. (2022) *Definitions of Tōyōga in Japanese Colonies.* Table.

To summarise, *tōyōga* had four different meanings like *nihonga* (Figure 10). First, *tōyōga* has a materialistic definition as ink painting. Second, it does not denote a specific style but encompasses the more extensive pictorial traditions of East Asian painting. However, as Japanese colonial rule continued, the style of *tōyōga* became similar to *nihonga*. Third, *tōyōga* had a political connotation as pan-Asian, Oriental painting, the amalgam of Asian painting often contrasted with Western painting. Yet, it also meant paintings made by colonial subjects; as the subordinate genre of *nihonga*, *tōyōga* played a role in dividing colonising and colonised. Finally, *tōyōga* has a chronological layer as a modernised traditional painting established in the early twentieth century by imperial Japan.

Unlike the initial separation of *nihonga* from *yōga*, which reflects Japan's self-awareness as a periphery compared to Western power, the division of *tōyōga* and *nihonga* shows a different self-identification of Japan as an emerging empire in Asia. That is, *tōyōga* was differentiated from Western art as it was Asian, but it was also separated from *nihonga* as it was the art of the colonised. This double layer of *tōyōga* shows how Imperial Japan appropriated European Orientalism, which will be analysed in depth in the following section.

2.4.   Interrelation of *Nihonga*, *Tōyōga*, and Orientalism

The formations of *nihonga* and *tōyōga* were interrelated. If *nihonga* was a result of the refracted representation of the Japanese identity in the Eurocentric political topography of the late nineteenth century, *tōyōga* was a result of the double-refracted, distorted representation of colonial identity in the early twentieth-century East Asia. Regarding this interrelationship between *nihonga* and *tōyōga*, Bhabha's notion of mimicry can be applied again to understand different logics applied in colonies and the paradoxical colonial desires that want to be similar yet different. In the early twentieth century Japanese colonies, *tōyōga* functioned as a visual representation of mimicry, which is against the colonial rules (showing the local colour) yet within them (yet in the pan-Asian aesthetics, in the dominance of Japanese painting). However, as being Anglicised does not mean being English (Bhabha, 1984, p. 130), *tōyōga* made by non-Japanese artists could not be the same as *nihonga*.

For instance, Figure 11 shows a work of Taiwanese painter Chen Jin (1907−1998), which was selected by Japanese jurors for the first *Taiten*. She depicted a young woman wearing Japanese *kimono*, following the dominant *bijinga* style (see Figures 8 and 9) that was hardly familiar to the Taiwanese at the time. Japanese jurors wrote about her painting as follows:

> In general, people from the homeland excel more at tōyōga because they have worked at it longer. […] Although Miss Chen Jin of Hsinchu [Xinzhu] alone displays unusual color for the people of this island, it is said that she followed her brothers to study abroad in the homeland. Her brush is light and her colors bright and alluring' (Taiwan Daily News, 1927, cited in Yen, 2007).

Figure 11. Jin, C. (1927) *Pose*. Colour on silk, dimensions unknown

This image is a reprinted version from *Daiikkai Taiwan Bijutsu Tenrankai* (The First Taiwan Fine Arts Exhibition Catalogue)

In this review, even though Japanese jurors used the term *tōyōga*, it was used as a synonym of *nihonga* in the actual context. If readers interpret *tōyōga* as a neutral term like a pan-Asian painting that subsumes all subcategories of East Asian paintings, they will find a logical problem. How can Japanese painters excel more at Asian painting if Japanese painting is a mere subgenre of it? The evaluation of Figure 11 shows the slippery meanings of *tōyōga*, which ostensibly embraces ethnic or cultural diversity within imperial Japan. The rhetoric of 'diversity' in *tōyōga* denotes the variations of Asian aesthetics, but it also indicates that the core culture which leads *tōyō*, the Orient, is Japan (Kikuchi, 2004). Indeed, Japanese art critic Okakura Tenshin (1863–1913) claimed that Japan is a 'museum of Asiatic civilisation' (Okakura, cited in Kikuchi, 2004, p. 93). Likewise, Kuki Ryūichi (1852–1931), who took a post in the Japanese Ministry of Education, proclaimed Japan as a 'treasure house of *tōyō*' (Kuki, cited in Kikuchi, 2004, p. 93).

The relationship between *nihonga* and *tōyōga* was an intricate mimicry of the broader binary systematisation of the Orient and Occident, which denotes a hierarchy within its field of operation. When Japan started modernisation in the late nineteenth century, Japanese painters established self-awareness as the cultural other in the Euro-centric international circumstances. However, by mimicking Western powers and reforming Japanese culture as a new empire, they imposed another binary system of art in their colonies in the early twentieth century. The art historian Kikuchi Yuko explains that although Japan had been considered a part of the Orient, one of the objects to be observed, collected, and preserved by Europeans, it became the subject in the new colonial framework in East Asia (2004, p. 123).

Regarding the intertwined relationship between the European notion of Oriental art and the Japanese construction of *tōyōga*, Bert Winther-Tamaki's analysis demonstrates a repeated tendency of Orientalism and tangible examples which shows a direct connection between Orientalist painting and *tōyōga*. Firstly, he notes that the perspective of Japanese artists and critics were parallel with the tendency of European Orientalist who fossilised the Orient in the past (2012, p. 105). The colonial Japanese scholars and artists viewed that the cultures of their colonies were stagnant, or they selectively/reductively chose something attractive for them as European Orientalists viewed the Orient in the same way. Korea was understood as a demised country that had its cultural culmination in ancient times, whereas Taiwan was often depicted as a 'tropical South' that had a vivid landscape but no independent history and culture. For example, the architectural historian Sekino Tadashi (1868−1935) noted that Korean art had its apex of development in the Unified Silla period (676−935) and gradually showed signs of regression, and it was continuously declining (Kang, 2014, p. 93). In his view, pre-colonial Korean art was 'crude', which cannot be the classical prototype of art (Sekino, 2003, p. 349, cited in Kang 2014, p. 93). In contrast, the art critic Yanagi Sóetsu (1889–1961) had a

sentimental view regarding Korean art. He claimed that Korean art has 'the beauty of sadness' due to its ephemeral fate (cited in Kikuchi, 2004, p.131) and expressed his affection for Korean art. However, according to Yanagi, Japan was the agent who rediscovered the beauty of Korea (cited in Kikuchi, 2004, p. 126; 131).

Winther-Tamaki states that the resemblance between Japanese artists/art critics and European Orientalists was not a coincidence but another example of the distorted emulation of colonial discourses (2012). He points out several Japanese artists who learned European Orientalists' ideas and artistic practices when they were studying in Europe and strategically applied the logic of Orientalists in East Asia. For instance, a group of Japanese artists learned Western-style painting in twentieth-century Paris, looking at French artists' works that depict Algeria's landscapes and cultures in Oriental style (Winther-Tamaki, 2012, p. 105). When those artists were in Paris, Fujishima Takeji (1867−1943), one member of the group stated:

> Delacroix and many other French painters had travelled to Algeria after the French conquest and painted battle scenes, local culture, and the landscape in an Oriental taste that was a great stimulation to the Paris art world of the day. (Fujishima, 1914, cited in Winther-Tamaki, 2012)
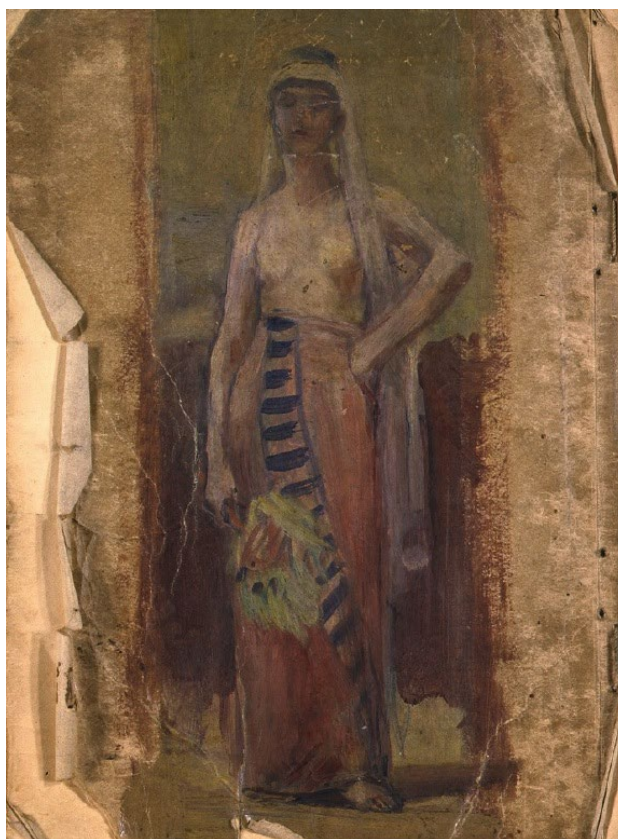

Figure 12. Fujishima, T. (year unknown) *Study Notes*. material unknown, dimensions unknown.

Collection of Artizon Museum, Tokyo, Japan.

One of his works assumed as his 'study notes' (Figure 12, p. 34), shows the direct influence of European Orientalist painting in his work; the female figure holding a fan reminds viewers of a stereotypical representation of Oriental women (see Figure 15. *Women of Algiers in their Apartment*, p. 42). After studying in Paris, Fujishima was sent to Korea by the Japanese Education ministry for a one-month study trip, just as French painters had explored Algeria. From the early twentieth to mid-twentieth century, he worked in a close relationship with the imperial bureaucracy, serving as a juror in colonial art salons, undertaking imperial commissions, and illustrating scenes of Japanese military action in China. Reflecting on the career, artworks, and political views of Fujishima, Winther-Tamaki notes that Fujishima was one of the agents who transferred the 'principles of Orientalism from Europe to Japan' and eventually to the Japanese colonies, where they provided a framework for the contextualisation and assessment of colonial paintings (Winther-Tamaki, 2012, p. 105).

In addition to Winther-Tamaki, several art historians similarly analysed the translation and appropriation of European Orientalist discourses in East Asia under Japanese colonial rule. Watanabe examined the connection between European Orientalism and the Japanese representation of Taiwan as exotic South (Watanabe, 2007). Kikuchi investigated Imperial Japan's repeated tendencies which orientalised and dissociated traditional craftwork of Asia, primarily works from the region annexed by Imperial Japan, such as Korea and Taiwan and cultures of Others within Japan, such as the Okinawans and the Ainu. Kikuchi calls these collective discourses 'Oriental Orientalism', stating that Japanese style Orientalism was 'translated' and 'appropriated' from European Orientalism (2004, p. 123).

These examples denote as common that Japanese perception of *tōyōga* and Orientalism cannot be separately understood as they were deeply connected in theory and praxis. In short, *tōyōga* was also not a uniquely Japanese invention but the result of political mimicry of European ideas of Orient and Oriental art, which predated the Japanese conceptualisation of *tōyō* and *tōyōga* in East Asia. Therefore, a more extensive analysis of Orientalism and the formation of Oriental painting in Europe is necessary to fully understand how *tōyōga* was constructed. This expansion/reorientation is essential to understand where the taxonomy originated from and how the binary systematisation in art was formulated and responded to the social and political needs of the time.

2.5.   Oriental Painting in Western Europe

Considering the political interrelationship of Western Europe and East Asia, as well as the appropriation of discourses of Orientalism, the analysis of Oriental painting should be discussed in the broader notion of Oriental painting in Europe. The concepts of Orient and Oriental were developed in Europe before Japan appropriated these notions in their own

political, colonial context. However, the European idea of the Orient was much broader than *tōyō;* from the eighteenth century to the early twentieth century, the geographical entity of the Orient stretched from North Africa to the Far East, including China, Korea, and Japan (Gall, 2019, p. 43). Since these vast regions and cultures were subsumed under the terms Orient and Orientals, the meaning of Oriental painting was also highly elastic and elusive.

The historian John Mackenzie explains Oriental painting in a relationship with Orientalism, stating that this term has been used since the early nineteenth century to describe a genre of painting, 'pioneered by the French but developed by artists from Britain and several other European countries, with predominantly Middle Eastern and North African subjects' (Mackenzie, 1995, p. xiii). However, Mackenzie also points out that the same term was used to embrace artworks with an 'oriental inspiration' that includes Islamic, Indian, and Chinese or Japanese (1995, p. xiii). According to this description, the range of artworks that could be explained in the category of Oriental painting is extremely broad; not only paintings depict the Orient, but paintings related to so-called Oriental subjects, themes, manners were roughly classified in the same category despite their topographical, chronological, and stylistic differences. Since the Orient was constituted as a heterogenous amalgam through the repetition of cultural signs (see Lowe, 2009, pp. 1−2), the meaning of Oriental painting was not fixed but changed over time. However, despite the non-equivalences of historical and cultural contexts that constructed the idea of Oriental painting in Western Europe, the varied meanings of Oriental painting overlapped and mutually complemented one another.

In this section, the repetitions and overlaps of discourses which produced the multiple meanings of Oriental painting will be investigated. It should be admitted that this thesis only provides a brief overview of the phenomena of Oriental painting in Europe and omits a fuller discussion and more in-depth study. Due to the breadth of the concept, it is difficult to enumerate all different types of examples and praxis. However, the following analysis will elucidate how Oriental painting had been constructed, consolidated, and maintained in Western Europe from the seventeenth century to the early twentieth century by deducing three repeated meanings of Oriental painting: Paintings from the Orient; Paintings about the Orient; and Paintings in the Oriental manner. These three analytical points will clarify how the meanings of Oriental painting were developed and what limit or problem each meaning had.

Paintings from the Orient

First, the most straightforward meaning of Oriental painting in Western Europe was the paintings from the Orient. Since the geographical boundary of the Orient was not clear and had been varied depending on the political and cultural context of the specific time and region, the entity of paintings that originated from the Orient was also heterogeneous; the massive body of

paintings labelled as Oriental paintings had no direct connections or similarities to each other. Until the late seventeenth century, this vague categorisation of Oriental art and painting was partly due to Europe's lack of information about Asia. Most Europeans had not been to Asia, and they did not have a precise map which clearly marked the territories and borderlines of all different kingdoms in Asia until the seventeenth century. For a long time, the Orient had been a mysterious place partly made up of imagination and stories. On the one hand, there was a shared belief that the Orient was 'outlandish' (Jacobson, 1999, p. 31). On the other hand, for Europeans, it was a source of fascinating and extraordinary treasure, represented by fantastical stories of Marco Polo and fabulous exotic goods of East India Company, such as spices, tea, silk, calicos, porcelain, and lacquer (Jacobson, 1999; see Figure 13).

Figure 13. Maker Unknown (1680−1700) *Interior of a Chinese shop.* Gouache on paper, mounted onto a wooden panel, 26.3 × 43.6 cm. It is assumed that this painting illustrated a warehouse or shop in East or Southeast Asia (V&A Museum, 2004).

In the eighteenth century, this phenomenon of homogenising the art of the Orient had continued, along with the trend called chinoiserie that embraced a craze for the Orient and artefacts from China, Japan and other Asian regions (Jacobson, 1999; Sloboda, 2014). The passion for the objects from 'Far East' had influenced the formation and development of craft, furniture, and interior design, creating the chinoiserie style in Western Europe. Even though chinoiserie artefacts had been generally understood as Chinese or Chinese-style objects, chinoiserie encompassed Japanese lacquer, craftworks from other parts of Asia, and Chinese imitation produced in Europe. Hence, researchers differentiate chinoiserie from authentic Chinese art since it is a heterogeneous style created in the process of imitation and

transmutation of Chinese art and craft (Honour, 1961; Sullivan, 1997; Jacobson, 1999). The art historian Michael Sullivan simply did not give much attention to chinoiserie, noting that chinoiserie was a part of 'Rococo ornament' and does not fully represent Chinese art. He states that Europe's enthusiasm for Chinese art was confined 'almost entirely to the crafts and decorative paintings' (1997, p. 89) despite its long history and stylistic varieties. Regarding the limited representation of China in chinoiserie, the art historian, Stacey Sloboda notes that chinoiserie was a part of the European Enlightenment project, which needed 'the other' of the rational European sensibility (Sloboda, 2014, p. 6). She describes that the exotic and bizarre aesthetics of the East was required as an antithesis of Europe's self-image, and playful and decorative chinoiserie served that purpose (2014).

In the nineteenth century, as the commercial and political network of Western Europe expanded to Asia, European viewers could acquire clearer information about Asian regions and their art. However, the tendency to subsume various Asian art into a category of Oriental art did not change dramatically. The paradigmatic example of this phenomenon is an entangled relationship between chinoiserie and japonisme in nineteenth-century Western Europe. The researcher Mei Mei Rado explains that even though japonisme had a more dominant and favourable status in nineteenth-century Europe, how Japanese art was understood and appreciated was 'seldom independent from the knowledge of Chinese art and familiarity of Chinoiserie' (Rado, 2015, p. 598). She states that chinoiserie and japonisme were not self-contained categories that replaced each other; often, chinoiserie and japonisme represented each other, reinforcing signs of the exotics (2015). These two phenomena, the craze towards exotic art from the Far East, were coalesced under the single umbrella of Oriental.

For instance, Rado highlights that all influential European japanophiles engaged in collecting Chinese art and their Chinese art collection was often exhibited and introduced with Japanese art (p. 598). The historian Ayako Ono also states that japoniserie was used to describe the exotic and fanciful qualities that Europeans seek in Japanese art, just as the word chinoiserie had the same use (Ono, 2003, p. 2). Ono notes that japoniserie were an extension of the fashion trend of chinoiserie, which was a manifestation of the European conception of the 'exotic East' (p. 2). This attitude that mixed and conflated the signs of Chinese and Japanese art was also clearly denoted by the names of Oriental shops in nineteenth-century Paris. Several shops that sold Japanese art and object in Paris had names related to China, such as '*La Porte Chinoiserie*' (the Chinese gate) and '*Au Céleste Empire*' (to the Celestial Empire). However, nineteenth-century Europeans were aware of the difference between China and Japan as well as their arts. Europeans' political, military, and missionary engagements with late Qing China spanned the Opium Wars (1839–42 and 1856–60) and the Boxer Uprising (1899−1901), which ensured public awareness about China's decline and the emergence of imperial Japan as a new modern nation-state in East Asia (Cheang, 2018, p. 261). Therefore, several researchers

note that this overlapped, entangled relationship between Chinese and Japanese art was not made due to the lack of information (Rado, 2015; Cheang, 2018). In other words, it alludes to the fact that this homogenisation of Chinese and Japanese art in Europe served specific socio-political functions.

The problem with this homogenisation of East Asian art and its separation from European art is that it is profoundly Eurocentric and ignores the differences and varieties in Asian art. Also, in this framework, Asian art is a monolithic, exotic other and not equally seen as European art. According to the early twentieth-century European view, Oriental art was a source of 'novelty, refreshment, and inspiration' for European artists (The Burlington Magazine, 1910, p. 3) but not as equal to European art. For instance, the diagram, 'Cubism and Abstract Art' (Figure 14, p. 39) by Alfred Barr (1902−1982), the founding director of the Museum of Modern Art in New York, also shows how this tendency of separating European art from its cultural others, such as Oriental and African art, remained in the narrative of the development of modern art in the early and mid-twentieth century. Although Barr included that 'Japanese prints', 'Near-Eastern art', and 'Negro Sculpture' in the early modern art movements in Europe, they remain as 'key non-Western influences' (Lowry, 2012, p. 359). Considering this diagram has been at 'the heart of many modern art histories' for over eight decades (Thomas and Meister, 2020), one could ask how the homogenisation and marginalisation of Oriental art have been maintained in discussions of modern art.
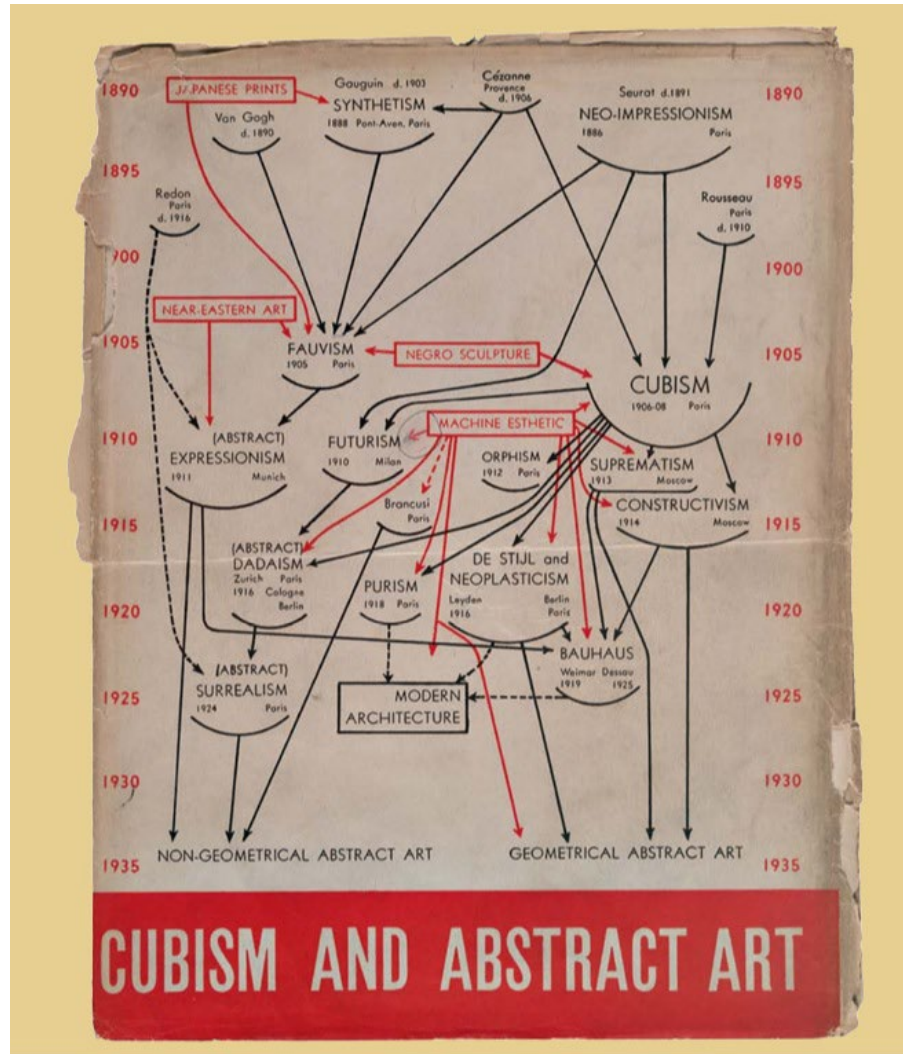
Figure 14. Barr. A. (1936) *The Diagram of 'Cubism and Abstract Art'.* Digital Image.

The Museum of Modern Art Archives, New York.

Paintings about the Orient

Secondly, as the art historian John McKenzie notes, Oriental painting was also understood as Orientalist paintings (1995), paintings about the Orient. Orientalist painting appeared as a part of Oriental study, the broader cultural and historical trends from the eighteenth- to late nineteenth-century Europe. The Orientalist painting has often been deemed a synonym of Oriental painting in Western Europe, and it has its own art history in Britain, France, and other parts of Europe (Mackenzie, 1995). Specifically, Orientalist paintings have often been related to a particular group of nineteenth century and mainly French artists who painted themes associated with North Africa and the Southeast Asia. Eugène Delacroix (1798−1863), Alexandre-Gabriel Decamps (1803−60), Eugène Fromentin (1820−76), and Jean-Léon Gérôme (1824−1904) are the well-known figures who took Turkish bath, Sultan's harem, Arabian musicians and soldiers, as well as the exotic landscapes and architectures as their

subject matter (see Figures 15 and 16, p. 42). Even though there was a slight difference in the Orientalist trend between Britain and France, many British artists, such as David Wilkie (1785−1841), John Frederick Lewis (1805−1876), and Richard Dadd (1817−1886) depicted Oriental people and landscape in their works. In the late nineteenth century, Scottish artists called 'the Glasgow boys' participated in this trend, encountering new forms and styles from the Orient. Arthur Melville (1855−1904) visited Egypt and the Southwest Asia in 1880−82, while John Lavery (1856−1941) travelled to Morocco in 1891. They both produced a series of paintings inspired by local landscapes and architecture.

Although Orientalist painting is often discussed with the European passion for the so-called Islamic Orient, their interest was not only limited to the Muslim Mediterranean, North Africa, and the Southeast Asia. From the eighteenth to the nineteenth century, another crucial influential Oriental subject matter was related to the 'Far East', manifested through the craze for chinoiserie and japonisme. Even though the chinoiserie is often discussed in the European history of design rather than painting, some French artists, like Jean-Antoine Watteau (1684−1721) and François Boucher (1703−1770), painted Chinese landscape and figures by using well-known visual signifiers of China (Figure 17, p. 43). On the contrary, japonisme had a more direct impact on painters in nineteenth-century France and Britain. Many well-known artists—Alfred Stevens (1823−1906), James McNeill Whistler (1834−1903), James Tissot (1836−1902), Claude Monet (1840−1926), and Vincent Van Gogh (1853−1890)—took the Japanese theme as their subject matter. Women wearing *kimono* or Japanese style-robe, Japanese style bridge, and the images of *ukiyo-e* often appeared in European paintings (Figure 18, p. 43). By the end of the nineteenth century, some of the Glasgow boys, Edward Atkinson Hornel (1864−1933) and George Henry (1858−1943), visited Japan in 1893−94 and painted tea ceremony, Japanese garden, and *geisha*, a Japanese female entertainer.

Figure 15. Delacroix, E. (1834) *Women of Algiers in their Apartment*. Oil on canvas, 180 × 229 cm

Figure 16. Gérôme, J. L. (1879) *The Snake Charmer*. Oil on canvas, 82.2 × 121 cm

Figure 17. Boucher, F. (1750) *Chinoiserie.* Oil on paper on canvas, 38.1 × 52.1 cm

Figure 18. Whistler. J. (1865) *Rose and Silver: The Princess from the Land of Porcelain*. Oil on canvas, 201.5 cm × 116.1 cm

All artists mentioned above did not make an official school or movement, yet their works shared thematic kinship and can be analysed in relation to their representation of the Orient from North Africa to the East Asia. Orientalist painting was made by European artists deeply interested in Oriental subjects. Some of these artists never visited Asia, whereas others travelled, observing local cultures and landscapes. There are also varieties of styles from more romantic interpretations of historic events, myths, and stories to realistic representations of local cultures based on direct observation (MacKenzie, 1995, p. 50). However, most of those works were produced and sold in Europe for European audiences. In that sense, Orientalist painting was a part of European art history, which dealt with Oriental subject matters through the European gaze.

This European gaze is a crucial aspect problematised by post-Saidian art historians, such as Linda Nochlin and Rana Kabbani, which will be explained further in the next section. Their point of criticism is the fact that Orientalist painting was painting about the Orient or the Orientals, but not by Orientals. The different prepositions, about and by, imply a question about the agent who 'imagined, experienced, remembered' the Orient (Thompson, 1988, p. 18). When one interprets Oriental painting following the former definition (painting about the Orientals), Delacroix's Orientalist paintings could be one of its examples because he depicted the so-called Islamic Orient, and his paintings were about the people and cultures of the Orient, no matter how he represented them. However, when one understands Oriental painting as a painting created by Orientals, Delacroix's works are not Oriental paintings. Although it sounds like a wordplay, the different interpretations of Oriental painting, 'about Oriental' and 'by Oriental' elucidates a historical difference between Oriental paintings by Asians and Europeans. The matter of preposition denotes the direction of looking, the issue of the agent represented and representing.

The same logic was applied when Imperial Japan appropriated the term Oriental and used it to homogenise East Asian paintings under the slogan of pan-Asian Oriental. However, when it came to distinguishing *nihonga* and *tōyōga*, what truly mattered was the question of who: who created the painting; was it the colonising Orientals (Japanese) or the colonised Orientals (Korean, Taiwanese, Manchurian)? Even though those two painting genres could be categorised under the broader notion of Oriental painting, as the previous subchapter reveals, they were not the same. Likewise, the matter of an agent who represents the Orient in European Orientalist painting is an unavoidable issue regarding the interpretation of paintings as these artworks produced the meaning and imagery of the Orient as 'an important repository of knowledge' (Kabbani, 2008, p. 42) without questioning whom this knowledge served.

Paintings in the Oriental Manner

The last meaning of Oriental painting is paintings in the Oriental manner. This one is not directly related to the artworks' geographical origin or the Oriental subject matter. Unlike the Orientalist painting that shared a similar theme, paintings in the Oriental manner focus on the style of painting that reminds viewers of Oriental art. Those works' coherent similarities were more based on the signifiers, the visual aspects of painting, such as composition, lines, textures, and materialistic qualities of the image. Some Oriental art was considered more Oriental because of a particular style and technique rarely seen in Europe. Also, a number of paintings made by European artists were deemed Oriental due to their unfamiliar tropes to Europeans. Since this meaning is grounded upon the artworks' look, this last definition of Oriental painting embraces artworks made in Europe and Asia, as well as hybrid art forms produced through the cross-cultural network.

For example, the tapestry made in the late seventeenth century (Figure 19, p. 46) shows the hybridity of the Oriental style made in Western Europe. Although this work is not technically painted, it denotes the idea of Oriental look and the influence of Asian painting at the time. The overall composition of landscape and floating figures show the influence of Oriental lacquer as well as Mogul miniature painting. Whereas the dark background implies its similarity to the character of lacquer, the posture and dress of the figures show the strong influence of Mogul miniatures (Jacobson, 1999, p. 57). This tapestry, however, was designed and woven at the Soho factory by craftsmen in England. The owner of this tapestry was a British-American colonial administrator, Elihu Yale (1649−1721), who had been the governor of Madras for the East India Company before his return to England in 1699. This Soho tapestry is an example that shows the complex commercial and cultural interconnections between Britain, India, and China, as well as the hybridised aesthetics and visual signs in seventeenth-century European visual art. Another example made in the same eighteenth century is the etching (Figure 20, p. 47) made by British printmaker Matthias Darly (1721−1780), which shows an influence of the Chinese style. Even though the motifs of bird and flower were generally employed in many cultures, this example shows British interpretation of the Chinese manner of depicting the rocks and flowers. The composition of this print, the curved branches and bird with a long tail in the blank background, were carefully designed to remind the viewers of decorative East Asian painting.

In the nineteenth century, along with the trend of Japanese motifs, Japanese painterly manner also influenced developing a new painting style in Western Europe. Figure 21 (p. 47) shows an unusual watercolour painting by the French painter Edouard Manet (1832−1883). Manet was aware of the stylistic and technical differences that Japanese painting had. He did not simply depict imported objects in his painting but translated the manner of Japanese ink painting. The fluid lines, simple touches on the leaves and cucumber, were represented in a way that Japanese painters use ink and mineral pigment. In that sense, this painting is

distinguished from other impressionist paintings that show Japanese themes, not Japanese techniques.

Figure 19. Vanderbank, J. (1700) *The Toilet of the Princess*. Wool and silk, 340.4 × 391.2 cm

This tapestry is often associated with the work of another London tapestry weaver, Michael Mazarind well known for the most popular tapestry style of the time, 'Indian manner', which combined images and styles of Indian, Chinese, Japanese, and other non-European elements (V&A Museum, 2017).

Figure 20. Darly, M. (1754) *Print from a Book of Chinoiserie Decorative Designs*.

Etching on paper, 19 × 25.5 cm

Figure 21. Manet, E. (1880) *Cucumber with Leaves*.

Watercolour and grey wash on laid paper, 33.7 × 26 cm.

The importation of Oriental art and artefact did not only bring new materials and interesting subjects for European artists, but also influenced broadening their perspectives and developing new painterly manners. To be specific, the styles and manners of Japanese painting and print had a decisive effect on European painters looking for new, modern aesthetics and forms. For instance, Van Gogh copied Japanese prints for his practice and adopted the Japanese visual inventions in his work. Unusual spatial effects, the expanses of vivid colour, and the attention to the details of nature were what he appreciated from Japanese art (Van Gogh Museum, 2022). Whistler is another representative figure who found a similar sensation in Japanese paintings and prints. The simple, more abstract lines, flat space, and contrast of colours in the series *Nocturn* (Figure 22) vividly show the influence of Japanese art in his works (Fowle, 2000; Ono, 2003). Since these adoptions, appropriations, and transformations from Oriental style happened so often in nineteenth- and twentieth-century Europe, it is impossible to enumerate all different examples of paintings in Oriental style. Similar to Van Gogh and Whistler who found their inspiration from Japanese art, the numerous European avant-garde artists in the twentieth century, such as Kandinsky, Matisse, and Klee, got abstract inspiration from the geometrical complexity and intricate patterns of Islamic art (Mackenzie, 1995, p. 50). As more cultural encounters and adaptations became available, paintings in Oriental style were also gradually intertwined and blended into the visual language of European paintings.
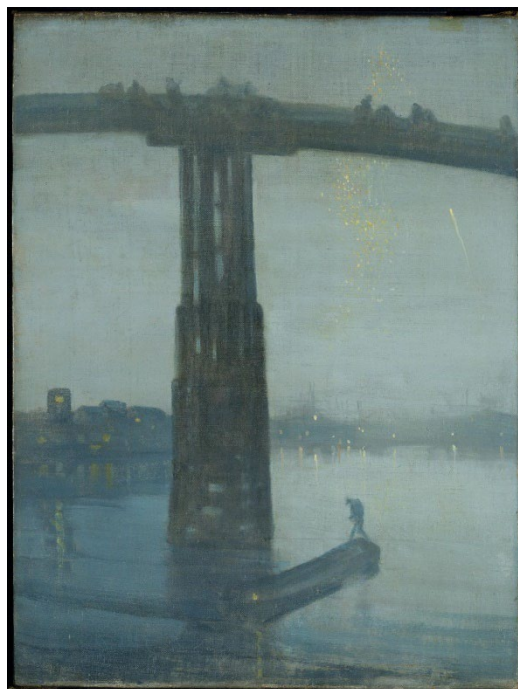
Figure 22. Whistler, J. (1872–5) *Nocturne: Blue and Gold - Old Battersea Bridge*.

Oil paint on canvas, 68.3 × 51.2 cm.

What these examples commonly indicate is that Oriental art, its styles, and manners influenced the development of new forms and techniques of European art, shaping and re-constructing the boundary of Western art in repetitive encounters with other cultures. Although Oriental painting is often deemed a passive and muted object in European art history, numerous examples made by great European artists—Monet, Van Gogh, Whistler and so on—cannot be fully understood without the implication of Oriental art. Therefore, without considering the impact of Asian art and artefacts in European art history, it is impossible to grasp the development of Western painting, and by extension, the formation of modern art.

Summary

The three meanings of Oriental painting denote the European understanding of the Orient and Oriental painting from the seventeenth century to the early twentieth century. Even though the definition of Oriental painting was not fixed or monolithic, each understanding—paintings from the Orient, paintings about the Orient/Orientals, and paintings in the Oriental manner—created Western knowledge of Oriental painting as it overlapped and reinforced each other (Figure 23). Furthermore, those different meanings of Oriental painting influenced the development of Western painting in various ways. As the examples of chinoiserie, japonisme, Orientalist painting, and numerous European paintings inspired by Asian art manifested in this section, Western painting cannot be fully described without the existence of Orient art and painting.
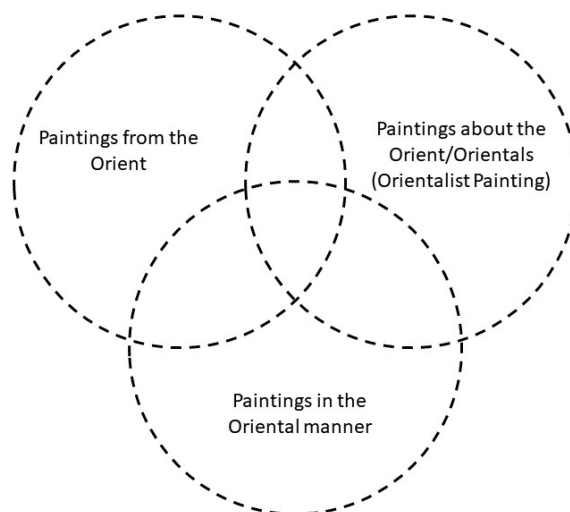
Figure 23. Cho, Y. (2022) *Meanings of Oriental painting in Western Europe*. Diagram.

The problem is, despite the crucial role of Oriental art in the development of modern art, the existence of the Orient, Orientals, and Oriental art have been pushed to a marginal space, divided from the West, Westerners, and Western art. This phenomenon has continued in contemporary art. The following Section, 2.6., Oriental Painting and Orientalism Now, will introduce how the legacy of Orientalism and colonialism remained in the present day, which is the problem that this research project aims to challenge.

2.6.   Oriental Painting and Orientalism Now

As Said pointed out, Orientalism is not a mere 'antiquarian study' (2003, p. 333) that does not have any efficacy in twenty first century. The distinction of Oriental and Western painting has been grounded upon a dualistic cultural framework that reduced a heterogeneous, dynamic, and hybridised cultural reality by drawing an artificial borderline between cultures. As the previous sections analysed, the reality was much more complex due to constant encounters, and the Oriental and Western paintings were deeply intertwined with each other in the moment of their construction and reformation. However, not only the dualistic division of Oriental and Western painting is still used widely in different contexts, but also the current understanding of Oriental painting has not been challenged much despite the criticism against Orientalist discourses. The three most common definitions of Oriental painting in the Western European context are still valid when Oriental painting is discussed in the present day. Likewise, the discourse of *tōyōga* or *dongyanghwa* has not changed much from its past, and thus the bifurcation between Oriental and Western painting has been maintained in East Asia. As such, the last point of analysis is to examine the legacy of Oriental painting and its dualistic framework: What is the meaning of Oriental painting in the contemporary world? Why does it matter now? How have contemporary artists and researchers responded to the heritage of Oriental art and Orientalism? In order to analyse the current understanding of Oriental painting and how it is connected to the previous meanings, this section will look at some tangible examples and will examine each praxis.

The Orient as the Monolithic, Inferior Entity

To begin with, the old meaning of Oriental painting, as paintings from the Orient, is still used in art institutions. Some museums in Europe and North America that have artworks from Asia and Northern Africa, such as Oriental Art Museum in Venice, Oriental Institute Museum in Chicago, and Oriental Museum in Durham, still adopt Oriental as an official term. Also, other museums which do not use terminology related to the Orient still have the legacy of Orientalism which homogenised diverse regions and cultures under the umbrella term, the Oriental. For instance, the British Museum has various artworks tagged as Oriental: a portrait of an Indian

lady made in the Mughal dynasty, a little ink painting of a bird from the Ming dynasty China, and an Illustration showing a Turkish costume in the Ottoman dynasty have the same keyword called 'Oriental' (The British Museum, 2022). Although the British Museum classifies its collections by place of origin and production date, then preserves and manages them in different departments, some artworks in British Museum still have a label from the past. Some paintings were moved and re-categorised from an old department called 'the Department of Oriental Manuscripts and Printed Books' (Figure 24), and other paintings were originally owned by a member of 'the Oriental Ceramic Society' (The British Museum, 2022).

Figure 24. Maker Unknown (eighteenth century) *Portrait. Núr Jahán Begum*.

Album leaf on paper, 16.1 × 8.9 cm

Eighteenth century India. This painting has an acquisition note as follow: 'transferred from the Department of Oriental Manuscripts and Printed Books (OMPB)' (The British Museum, 2022).

Title: Oriental scene on lacquer

Object Name:
- lacquer painting

Medium:
- lacquer

Description:
Oriental scene on lacquer; two men hunting?

Production Person:

Name	Role
Chinese School	Made by
Japanese School	Made by

Production Place:
- China, Asia (Made in)
- Japan, Asia (Made in)

Production Date:
- 1900 - 1950

Subjects:
- HUNTER
- lacquer
- ORIENTAL
- WHISTLER

Provenance:
- owner Whistler, James Abbott McNeill; 1834-1903

Dimensions:

Dimension Type	Width	Length
Frame	40.8	24.8

Figure 25. Cho, Y. (2022) *Oriental Scene on Lacquer*.

Captured Digital Image from the Hunterian Museum website.

Similar usage of the term is found at the Hunterian Museum in Glasgow. The museum has a small lacquer painting named 'Oriental scene on lacquer', which has the following

keywords: 'HUNTER, lacquer, ORIENTAL, WHISTLER' (Hunterian Museum, 2021; Figure 25, p. 52). These words inscribed by the museum imply that the artwork was analysed in relation to James Whistler, the previous owner of this artwork, the great painter, and a Japanophile. However, these keywords do not provide more precise and neutral information about the painting itself. The origin of this work was not known, yet it is described simply as either 'China or Japan'. What this implies is that the difference between Chinese and Japanese art has not been considered in the investigation process of the artwork. Also, if the origin was unknown, it could have been labelled as East Asian, not 'Oriental'. A part of the problem these examples portray is that those labels and keywords are a part of these artworks' history, which cannot be easily erased. Like a palimpsest, the knowledge of the works was re-inscribed on the pre-existing notion of Oriental art. Therefore, arguing whether the cultural institutions simply use terms related to the Orient is one-dimensional. The more fundamental issue to discuss is how these artworks can achieve a new understanding, a more neutral meaning of their own, despite their history of being deemed as 'Oriental'.

The curator and art critic, Okwui Enwezor wrote an essay about the legacy of Orientalism in describing African artworks exhibited at Tate Modern Museum in London. At its opening exhibition, *Tate Modern: Collection 2000*, Enwezor found a small figurative sculpture, which was untitled, undated, identified simply as *Standing Figure* with numerous postcards from Africa. Regarding the museum's method of presenting the African sculpture, which was once owned by Jacob Epstein (1880−1959), who 'championed the concepts central to modernist sculpture' (Horlock, 1997), Enwezor stated:

> The label tells us the sculpture's provenance: it is from the collection of Jacob Epstein, […] The implication is obvious: the ownership of such a sculpture by one of Britain's important modernist artists means that he must have appreciated the sculpture first and foremost as a work of art, for the important aesthetic qualities that recommend it to the modern European sculptor. But if this is so, why then is the sculpture not more properly displayed along with other sculptures installed in the gallery? (Enwezor, 2008, p. 219)

What Enwezor points out in this statement aligns with my previous analysis of Asian lacquerware collected by Whistler. As his criticism denotes, African sculpture and Asian lacquerware were viewed as objects without their own agencies and authorship. The reason that they were preserved and presented in museums is their linkage with the modern European artists. The neutral information about the artworks themselves was omitted or excluded, but only some aspects which inspired well-known European artists were highlighted. As discussed in Paintings from the Orient, the tendency to homogenise artworks from the Orient and understand them as subordinate art, which could refresh and inspire European artists was a problem in Orientalist discourses. As discussed earlier, *Cubism and Abstract Art* (Figure 14, p. 40), Alfred

Barr's diagram is a good example which shows homogenising and simplifying Asian and African artworks in a European gaze from a formalist, modernist point of view.

Regarding this unabated phenomenon which separates Asian and African art from the mainstream canon of art history, artist Hank Willis Thomas (b. 1976) suggests looking at art history with other historical events in the twentieth century, specifically their relationship with colonialism. His work, *Colonialism and Abstract Art* (2019), appropriates the old diagram of Barr, showing what socio-political aspects were omitted in Barr's initial consideration of the development of abstract art. With the new chart (Figure 26, p. 55), Thomas invites the viewers to reflect on the complex intertwining of academic art terms and history between 1870 and 1970, beginning with the European colonisation of the Congo and ending with the independence of the Congo. What is striking in Thomas's work is how carved ivory, rubber, diamond, and copper from Africa as well as military operations, were related to the formation of new art movements, such as cubism, art nouveau, Bauhaus and art deco. His diagram manifests how Barr's idea of modern art selectively chose and constructed art history without broader consideration of the interrelationship between Europe and their colonies and between art and social events. Thomas's work is an example which shows the necessity of rereading Eurocentric modern art history in its political, economic, and cultural relationships with Europe's Others.

Figure 26. Thomas, H, W. (2019) *Colonialism and Abstract Art*. Diagram

Stereotype and Unbalanced Representation

Secondly, Oriental painting has been mentioned in relation to the history of Orientalists, Oriental taste, and Oriental studies in pre-twentieth century Europe. Oriental painting was understood as the synonym of Orientalist painting in nineteenth-century Europe (MacKenzie, 1995). However, nowadays Orientalist painting is used as the official term in art history, and it often entails a critical analysis of the European colonial gaze in the paintings. The issue of the agent representing the Orient was a crucial subject problematised by Edward Said. Said highlighted the representation of Oriental characteristics, such as its 'eccentricity, backwardness, silent indifference, feminine penetrability, supine malleability' (2003, p. 206), that were collectively and repetitively presented by Western Orientalists, who were great thinkers, novelists, travellers, administrators, and artists.

Regarding Said's argument, some art historians note that the visual representation of the Orient was uneven, and it did not always march with the colonial move (Mackenzie, 1995; Weeks, 2008). For instance, Mackenzie states that 'European artists projected on to the East not only fantasies and fears of the West, but also aspirations, renewed values, and wished for freedoms' (1995, p. 55), claiming that the analysis of Said is ahistorical and ambiguous. Mackenzie's claim is precise in the sense that some Orientalist paintings portrays positive images of the Orientals, and production and consumption of Orientalist paintings in Europe cannot explain all colonial expansions and military operations. Yet, this criticism is superficial because it does not reflect the ambivalent desire of Orientalism and Orientalist paintings, which set the Other as the object of stereotype. The represented Other through the Orientalist paintings exists in between fetish and phobia due to its difference from the Western agent (see Bhabha, 2004, pp. 100−120). Regardless of whether the represented object, figure, and the landscape is positive or negative, the visual drive of Orientalist painting was looking at and representing the difference.

For instance, the art historian Linda Nochlin pointed out that there were recursive subjects of Orientalist paintings (Nochlin, 1983). On the one hand, Orientalist paintings highlighted the brutality, immorality, and promiscuity of the Islamic Orient by representing slave market, execution, and odalisques. On the other hand, they also presented the yearning for beguiling beauty, opulence, more advanced cultural knowledge through biblical themes, intricate architecture and interior design, and a picturesque view of the desert. Various Orientalist paintings manifested desire, curiosity, fear, and disgust through repeated images of stereotypes based on the difference between Orient and Occident. As Said succinctly pointed out, this set of 'representative figures' made Western readers accept Orientalist codifications as the true Orient (2003, pp. 67−71), taking away a chance from the Orientals to speak for themselves. Through this process, Orientalist paintings participated in constructing knowledge of the Orient, creating limited forms of images and discourses (Kabbani, 2008).

The historian Rana Kabbani points out that the contemporary representations of non-Western regions, especially the cultural entity that had been categorised as the Orient, are still unbalanced (2008). For instance, Kabbani exemplifies *Abu Ghraib* (2005) made by the artist Fernando Botero (Figure 27), as rare cases showing the scenes of the brutal violence against Arabs by American and British army personnel during the Iraq War (2003–2011). The prison photos that were disclosed in 2004 (Figure 28, p. 58) shocked the world; the pictures showed the series of brutal abuses against the detainees 'mistakenly housed' (The International Committee of the Red Cross, 2004). In 1983, Nochlin noted, 'the violence visited upon North African people by the West was rarely depicted by Orientalist painting [...], but the violence of Orientals to each other was a favored theme' (p. 129). Even though Nochlin's analysis was about Orientalist paintings made in the nineteenth century, her point of criticism can be applied to the repetitive patterns of representing Islamic countries by contemporary mass media. The reason the photos from Abu Ghraib shocked the world was not only derived from the depiction of the violence itself but also the difference between the representation of Iraqis as violent abusers—simply 'terrorists'—and the reality of them as victims.

Figure 27. Botero, F. (2005) *Abu Ghraib 46*. Oil on canvas, 146.05 × 176.87 cm

Figure 28. Maker unknown (Year unknown) *Photograph of Abu Graib Prison*.

Photo provided by Washington Post on 21st May 2004.

In the same vein, the contemporary artist Kader Attia (b. 1970) asks how the continuous tendency to depict the cultural other of Europe has been preserved through his large installation, *The Culture of Fear: An Invention of Evil #1* (2013). Attia's work consists of a sequence of shelves filled with newspapers and books from the late nineteenth, early twentieth centuries to early twenty-first century. The images attached to the shelves depict scenes of non-white men (Africans, Arabs, and Native Americans) committing crimes. One of the images familiar to contemporary viewers is the men of colour threatening or sexually harassing white women (Figure 29, p. 59) and also of Islamic terrorists (Figure 30, p. 60). His work indicates how Western representation of the non-white masculinity has infused peoples' psyche for centuries through the visual and conceptual construction of an evil Other.

Also, the artist Fiona Tan (b. 1966) asks whether the Eurocentric gaze in the Orientalist painting was demised with the end of Orientalist paintings in the early twentieth century. Her work, *Disorient* (2009) shows two channel videos which contrast the dark room filled with ornaments, lanterns, carpets, and porcelains (Figure 31, p. 61) and footage of various places in Asia (Figure 32, p. 61). The footage of contemporary Asia subtlely denotes the extension of colonisation in the present day by juxtaposing scenes from de-fantasised everyday life, including images of military campaigns (Spens, 2019). The footage is overlapped with the voiceover, quoting Marco Polo's tale of adventure. As the two videos were designed to mirror each other, the viewer cannot see two videos at the same time. However, being disoriented between the opulent and fantasised vision of the Orient and the rather depressing footage which shows pollution, busy cities, and bombing, viewers are prompted to think about the relationship between the two screens.

58
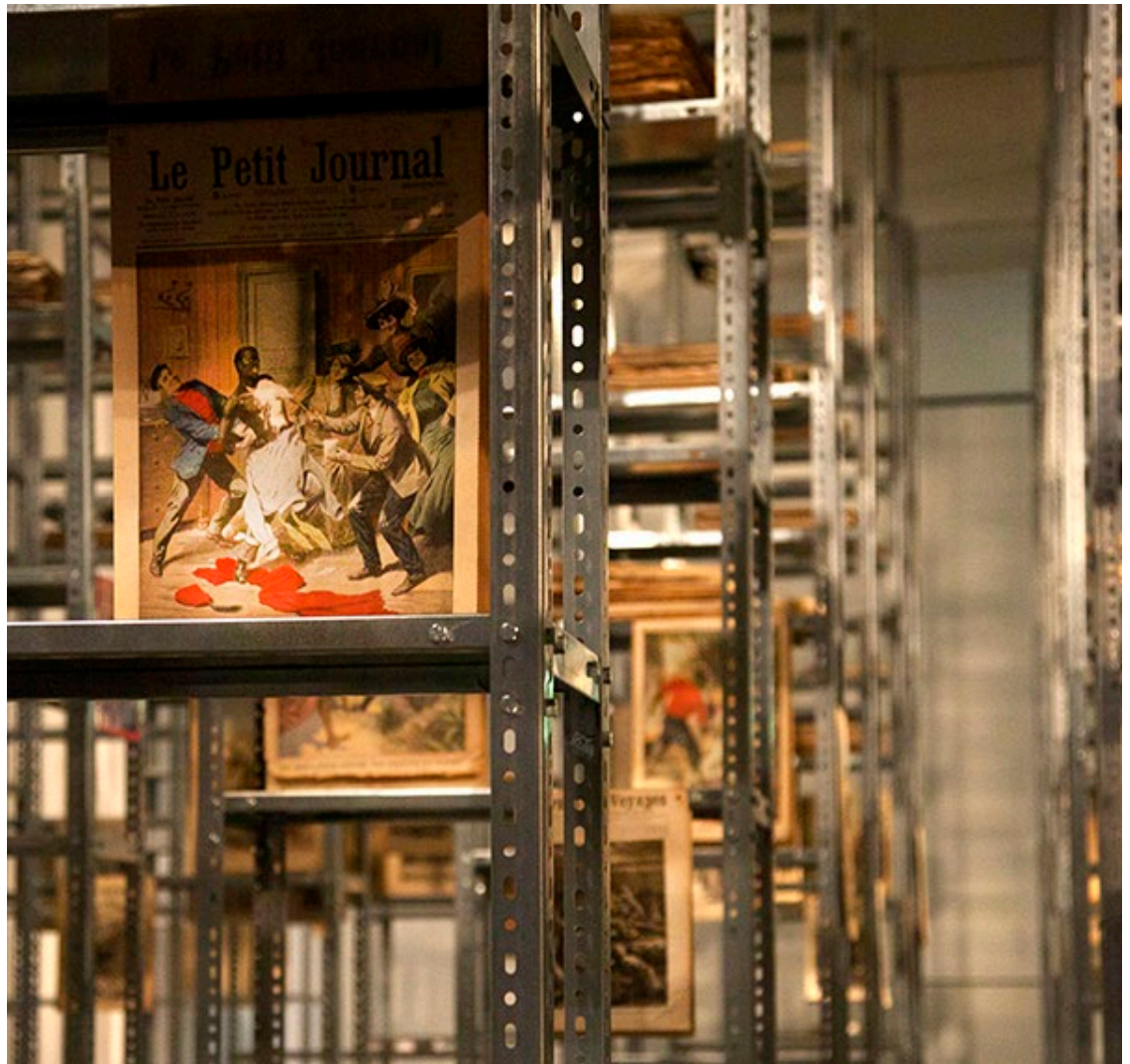
Figure 29. Attia, K. (2013) *The Culture of Fear: An Invention of Evil #1.* Metal shelves, antique magazines, books, metal screws, dimensions unknown

Figure 30. Attia, K. (2013) *The Culture of Fear: An Invention of Evil #1.* Metal shelves, antique magazines, books, metal screws, dimensions unknown

Installation during the exhibition, *The Injuries Are Here*, in Musée Cantonal des Beaux Arts de Lausanne in 2015

Figure 31. Tan, F. (2009) *Disorient*. Video Installation (Captured Image from the Video).

Photo by Per Kristiansen

Figure 32. Tan, F. (2009) *Disorient*. Installation view, Gallery of Modern Art, Glasgow, 2019.

Photo by Ruth Clarke

The Oriental Manner as Old and Traditional

Lastly, Oriental painting is still used as a term that encompasses traditional style East Asian paintings, such as Chinese calligraphy and Japanese ink paintings in Europe and Northern America. This last meaning of Oriental painting is not related to a specific place or time but to a style and what it signifies. For instance, the Chinese brush painters' society in Britain introduces their society as follows: 'The UK National Society for Chinese Brush Painting is a network and information source for those interested in this fascinating *ancient oriental art*' (CBPS, 2021, my emphasis). This case might seem similar to the first example of Oriental painting based on the geographical meaning of the Orient because Oriental art was used as a synonym for Chinese painting in the context above. However, unlike the early twentieth-century lacquer painting collected in the Hunterian Museum, this praxis refers to Chinese-style brush painting by contemporary artists. Therefore, this usage is distinguished from the previous practices that classified Oriental painting by time, location, and subject; the meaning of Oriental here manifests a specific style, technique, and material developed as signs of Asian art and Asianness. In other words, the example above shows what the Oriental style signifies in the contemporary world: old and traditional.

Ostensibly, this link between East Asian painting manners and being perceived as traditional seems harmless. However, it could be problematic when the Oriental (East Asian) tropes are repeatedly or only understood as the sign of past, margin, local, and tradition. For instance, the art historian Joan Kee notes that 'ink painting rarely figures in chronicles of contemporary art' (Kee, 2010, p. 89) despite considerable production in East and Southeast Asia. Also, she points out that contemporary Asian ink paintings are often discussed and consumed in their relationship with traditional techniques and artists' ability to bring the past together with the present (2010). That is, ink paintings are seen as contemporary 'on the basis of their affiliation with conditions, subjects, and questions already reified as contemporary' (Kee, 2010, p. 89). Similarly, Foxwell states that the artists born and work in Asia, Africa, and Central and South America, and whose artistic heritage may be unfamiliar to viewers 'field more than their fair share of questions about the role of "tradition" in their art' (Foxwell, 2019, p. 57, original emphasis). The connotation of tradition itself might not be problematic, but if artworks made in specific manners are repetitively deemed as a traditional, local, vernacular type of art that does not achieve contemporaneity, the connotation of tradition is questionable. What are the criteria that separate tradition-based contemporary art and contemporary art? How do we conceive contemporaneity in relation to a specific style, medium, and aesthetic? Why are some artworks more easily categorised and discussed in the realm of modern, contemporary art, whereas the other works have to prove their proximity to modernity or discontinuity from the past to be viewed as contemporary?

There could be various reasons to explain this phenomenon, but one thing that could provide a clue is the tendency of Orientalism and colonialism to fix the cultures of Oriental colonies on a specific time grid. In the nineteenth century, Delacroix believed that Algerians had the classical grace of ancient Romans (Thornton, 1983, cited in MacKenzie, 1995, p. 58), and other French artists viewed the people from the Southeast Asia as 'having stepped straight from the pages of the bible' (Stevens, 1984, cited in Mackenzie, 1995, p. 59). Similarly, in the twentieth century, painter Fujishima Takeji stated that pre-annexed Korea looked like the old Japan, the Heian period (794−1185), as it kept the beautiful 'ancient' appearance (Winther-Tamaki, 2012, p. 104). In the history of colonialism, the association between the colonised culture and the ancient past and tradition was repeated. Whereas the colonising cultures were discussed in the realm of modern progress and contemporaneity, the colonised cultures were associated with the empirical or imaginary images of the past. As the art historian Keith Moxey pointed out, the time of modernity has been teleological, and 'its home is in the West' (2013, p. 11). The continuous tendency to understand paintings in East Asian or any other Oriental manners as old, traditional art resonates with the history of Orientalism and colonialism, the exclusion of the Orient from modernity and modern progress. Hence, it does not gain the same position as fine art but is regarded as folklore which should be protected or preserved to reflect the specific ethnicity or cultural specificity. As Asian and African art was assumed to be a margin and still exist in a peripheral space and the past in the narrative of the progress of modern art, their practice is still deemed 'superfluous' or 'belated', which deters non-Western artist from achieving 'a coeval contemporaneity with white, Western artists' (Ogbechie, 2008, p. 183). Hence, the artist and art educator, Sylvester Okwunodu Ogbechie, claims that an urgent task is to challenge the racial and colonial underpinnings of art history's interpretation of modernity, thus 'destabilizing the basis upon which occidental culture sustains itself as the prime engine of historical change' (2008, p. 183).

Contemporary *Nihonga* and Oriental/Korean painting

However, the intentional separation of Oriental painting from Western painting and re-inscription of tradition, nation, and locality in Oriental manners in East Asia can also be understood in relation to the resistance against homogenising Western modernism and globalisation. The division of local and Western art and self-Orientalising tendencies in East Asia were intertwined with the rapid modernisation and westernisation process that these Asian societies went through. As the example of *nihonga* showed, traditional styles and painting methods were used to define the national identity and imagery of the nation-state. The preservation of the traditional looks and methods of the national/local painting could be understood as a resistance against the homogenising tendency of westernisation. For instance,

Foxwell explains that *nihonga* was constituted by 'fears' of losing Japanese identity in modernisation which mimicked Western powers, and it has been in the position of articulating its relationship with respect to paintings of the past (Foxwell, 2015, p. 41). Yet, this effort also brought a fixation of arts and cultures, which failed to reflect a more dynamic and complex reality (see Weisenfeld, 2010). The constant repetition of images, styles, methods, and manners from the past has rigidified the idea of Japanese painting and reduced its boundary. Due to this limit, the art critic Kitazawa Noriaki stated *nihonga* is none other than a monument of sadness (1999, cited in Foxwell, 2015, p. 27).

Against this background, a few younger Japanese artists born in the late 1980s and early 1990s mention that they need to find the justice and necessity of contemporary *nihonga*, considering *nihonga*'s history intertwined with modernisation and imperialism (Matsudaira, cited in Konno, 2022, p. 32). For instance, artist Mike Anri (b. 1990) says, 'I paint self-portrait to paint nihonga' (Mike, in Konno, 2022, p. 32). Although it sounds riddled, artist Matsudaira Rina (b. 1989) explains she empathises with Mike, noting contemporary *nihonga* artists are the agents who create and sustain the genre and traditional technique of *nihonga* when it lost its symbolic meaning as a 'national portrait' (p. 32).

Similar to *nihonga*, the notions of Oriental painting and Korean painting in South Korea were often discussed with national identity in line with the effort to eliminate the remnants of Japanese colonial rule and define Korean sensibility in the process of modernisation after national independence (Mok, 2015; Yoon *et al.*, 2022). However, this process was more complex compared to the formation and preservation of *nihonga* as colonial history jumbled up the definitions of Oriental and Korean painting (Kim, 2019). Compared to the formation of *nihonga* as an antithesis in the binary division of the Western power versus Japan, the identity of Korean painting was somewhat elusive.

Although the term Oriental painting was imposed in Korea by imperial Japan to encompass Japanese and Korean painting (Kim, 2019, p. 37), Korean artists did not discard this term and used it even after national independence in 1945. The art historian Kim Gyeongyeon notes that it was a strategic act in order to give Korean painting an equal position as Western painting by re-labelling it as Oriental painting, which had a political position as a binary opposition to Western painting (p. 50). She states, 'As Oriental painters could achieve an equilibrium to the "West" by being included in the "Orient", they actively used the sign of Orient which surpasses the nation, taking an ephectic attitude toward employing "Korean painting"' (p. 50, original emphasis).

In contrast, art historian Mok Suhyeun notes that the elusive relationship between Oriental and Korean painting was partly made due to the Korean War (1950–1953) and the tumultuous political situation in post-war Korea (p. 64; 67). However, Mok also adds that the

more profound reason Korean painting was not more confidently used is the lack of general agreement on what can represent Korean painting. Indeed, in the 70s, art critics Yi Gyeong-sung and Oh Kwang-su confessed the difficulty of employing Korean painting as an official term without knowing its content and context (Yi, 1971; Oh, 1974). By summarising the history of Korean painting, Mok states that the problem within Korean painting is that it inherently involves the representation of Koreanness towards others rather than the construction of Koreanness for Koreans themselves (p. 73). Hence, she states that perhaps the more important question we need to ask is not the identity or meaning of Korean painting itself but the reason and meaning of its existence (p. 74).

Like the last point made by Mok, recent studies and representation of Korean and Oriental painting by Korean artists and curators show similar attitudes; rather than aiming to define and analyse a fixed meaning of Oriental or Korean painting, they reflect and consider the refracted histories and relationships of East Asian painting to other issues, such as meaning and efficacy of the old tradition, critiques on globalisation, diaspora, spread of pop culture and feminism (see Konno, 2022; Lee, 2022; Yoon et al., 2022). A notable example of this movement is a group show, *Hangukhwa wa Dongyanghwa wa* (Korean painting and Oriental painting and), which was held in three cities, Kyoto, Tokyo, and Seoul. This exhibition explored how these terms or institutional categorisations of Korean and Oriental paintings are intertwined with contemporary Korean art practices and how contemporary artworks could discard or renew the old framework. Artworks shown at the exhibition did not have a shared theme yet shared diverse results of exploration and imagination on the idea of past, tradition, space, history, and pan-Asianness. The curator Konno Yuki notes that this exhibition started by questioning the phenomenon which defines something or something defined as Korean or Oriental painting. Therefore, instead of focusing on one subject, it focused on various phenomena that are associated with the idea of Korean and Oriental painting. Hence, the category of *nihonga* was invited in the broader discussion, and the exhibition was held in Korea and Japan. Also, as the title clearly shows, the 'and' asks what can or should come next to Korean painting and Oriental painting. In that sense, this exhibition shares a similar goal to this research, which is to understand the topography of contemporary East Asian painting and expand these notions by looking at junctions and disjunctions in the past and present.

To be specific, one of the works in the exhibition, Mirror-Image (2021, Figure 33, p. 66), by Yi Huiwook (b. 1981) seemed to suggest a clue to realise the overlapped layers of contemporary Oriental painting. In this work, a woman wearing a Japanese kimono is looking at a mirror. What does this painting say in relation to the theme and background of the exhibition? Considering the refracted self-identity of Oriental painting, the figure's act of looking at the mirror seems symbolic. Can this painting be associated with Japanese painting since the figure is wearing kimono? Or is it a Korean painting since the painter is Korean? Or is it a Western

painting, as it is an oil painting on linen, which employed Western-style methods? All these definitions based on iconography, nationality, and materiality are partial as they do not offer a more profound overview of the overlapped, intertwined histories of Oriental painting. Perhaps the only way to understand the entire layers of this painting is to accept all cultural signifiers as a mixed entity and focus on the action of the figure—looking at a clear mirror to see herself.

Figure 33. Yi, H. (2021) *Mirror-Image*. Oil on linen, 72.7 × 60.6 cm

Photo by Maetani Kai

To summarise, the critical fact in this whole discussion is that the initial construction of *nihonga*, Oriental painting, and Korean painting and the continuation of these ideas in East Asia were based on self-identification as the Other. How could these be the way to properly represent the self when the self is only understood in comparison with the more dominant Other? Based on the dualistic structure that constantly divides the self/other, the margin/centre, and the East/West, it is impossible to understand how the current artistic topography of contemporary art has been made. Hence, to precisely represent the history and cultural reality of East Asian art, this thesis claims that Oriental painting should be detached from the pre-existing binary system and be reinscribed based on the interdependence of Asia and Europe and diverse influences within Asian art. It is an act of embracing itself as a hybrid instead of comparing itself to others and getting a partial or distorted self-image. This self-awareness of the historical

interconnectivity and the process of hybridisation is necessary to reclaim the agency of Asian art instead of framing it as the opposition to Euro-American art. This recognition of Oriental painting as a hybrid entity provides a new standpoint to regain the agency of East Asian art in the relationship with others, understanding the numerous networks it has had within itself and amongst other cultures. Furthermore, this perspective allows expanding the visual and textual language of Oriental painting in line with the current postcolonial, diasporic reality of global, contemporary art.

2.7.   Summary

Chapter 2 analysed the meanings and contexts of Oriental painting, revealing how the current understandings of Oriental painting have continued from the past. Numerous examples showed the lingering problems of the binary systematisation of Oriental and Western art. Oriental painting is a loaded term with the histories of Orientalism, colonialism, and nationalism, and it is not free from the legacy of the cultural dualism—the ontological and epistemological framework that divides East and West, local and global, tradition and modernity, margin and centre, and national and international.

However, this whole process of analysing the meanings of Oriental painting also demonstrated that it is not a monolithic, homogenous entity. Understanding the meanings of Oriental painting involved the deconstruction of a binary structure that denotes a hierarchy between Oriental and Western painting. Oriental art is a hybrid concept that has been used as a signifier of Asianness, Japanese imperialism, and nationalism (in Asia) and as a conflated expression of otherness, exoticism, and cultural importations (in Europe). It never had one cohesive meaning, and its understanding has built upon an empirical and imaginary knowledge of the Orient/Orientals in historical intercommunication between Europe and Asia. The boundary of Oriental painting has been broad and uncertain, which allows a paradoxical openness and hybridity that embraces chinoiserie, japoniserie, paintings and artefacts made in Asia and Western Europe, both in the same category.

Due to this vast cultural territory that Oriental painting has embraced from past to present, it has the potential to be redefined as the hybrid forms created in cross-cultural dialogues between Asia and Western Europe. Despite the problematic undertone of Oriental painting, its ambivalence, the trace of cultural Others allowed to represent the reality of East Asian painting more precisely in relation to its intertwined colonial past. In this understanding, East Asian painting can regain its agency as a hybrid, rather than the antithesis or periphery of Western painting.

As a conclusion of this extensive historical analysis, this research attempts to redefine Oriental painting as an intercultural hybrid form of art, deconstructing the binarism between Oriental and Western painting. When the concept of Oriental painting is detached from the dualistic context and reinscribed as an intercultural hybrid, the artificial division between Oriental and Western painting becomes pointless as it disapproves and destabilises the structure of binary opposition. Since the notion of Oriental painting was created by intertwined connections between Europe and Asia, the meaning of Oriental painting cannot be understood without the trace and existence of Europe which co-created this notion. In the same vein, Western painting cannot be fully understood without multiple junctures between Asian and African art and the colonial moves which enabled establishment of the Western canon of modern art history.

In other words, the relationship between Oriental and Western painting can be summarised by following Derrida's idea of deconstruction (see thesis 1.4., Methodology, pp. 14−15). The meaning of Oriental painting is deferred and not fully presented as it depends on the meaning of the others, such as Western painting. In the same vein, understanding Western painting goes through the similar process as it is bounded by a chain of meanings rather than clearly separated from Oriental painting. Due to those complex connections and logical/historical junctions that they create, the binary logic of Oriental and Western painting is deconstructed. Oriental painting cannot be defined as a separate entity but should be understood as an intercultural hybrid created by the interplay within Asia and between Asia and Europe. This paradigm shift in understanding Oriental painting is the first strategy this research adopts to dismantle the binary structure of Oriental and Western painting.

3. Hybridisation in Theory and Practice

3.1. Introduction

This thesis has explored Oriental painting and defined it as an intercultural hybrid. In Chapter 3. Hybridisation in Theory and Practice, this approach will be clarified and expanded by looking into the notions of hybrid and hybridity in a postcolonial context. This chapter was designed to answer the second research question, which seeks and tries methods of dismantling the Oriental and Western painting division in theory and practice. Although the previous chapter partly responded to how the binary systematisation of Oriental and Western painting can be challenged when they are deconstructed as hybrid art forms, this answer still needs to be reified by exploring the concepts of hybrid, hybridity, and hybridisation.

Like Oriental painting, hybrid, hybridity, and hybridisation are loaded terms with colonial, racial meanings that denote the history of interracial mixing. However, hybridity and hybridisation have been more recently associated with the work of Homi K. Bhabha, whose investigation of the relationship between colonised/coloniser highlights their 'interdependence' and 'mutual construction' of their identities (Ashcroft *et al*., 1998, p. 118). In recent discussions of postcolonial culture and art, Bhabha's idea of hybridity has been utilised to describe the state of culture (hybrid and hybridity) and its change and evolution as lived form (hybridisation).

First, Section 3.2., Hybrid, Hybridity, and Hybridisation will explain the definition of hybrid, hybridity, and hybridisation. This section provides a theoretical overview which elucidates similarities and differences in terminology related to hybridisation. This review is necessary to understand the cultural status of Oriental painting as a hybrid and analyse how hybridity/hybridisation can be utilised as a discursive tool to intervene and challenge the prevailing dualistic division, focusing on the potential impact of hybridisation.

Section 3.3., Logic of Hybridity/Hybridisation will review the logic of hybridisation to understand how it operates in practice. Looking at some examples and reviewing ideas regarding hybridity and hybridisation gives a clue to how postcolonial and linguistic theories in painting practice could be utilised for painting practice.

Then, Section 3.4., Hybridisation in Contemporary Art exemplifies how the idea of hybridisation is applied in contemporary art. By introducing three Asian-born, internationally working artists, Xu Bing, Shahzia Sikander, and Murakami Takashi, this section reviews how contemporary artists consciously hybridised cultural and pictorial elements in their creative practice. Analysis of the similarities and differences in each artist's approach will clarify the impact of using intentional hybridisation in contemporary art.

3.2.   Hybrid, Hybridity, and Hybridisation

Focusing on Bhabha's idea of hybridity, this section will elucidate key concepts that this research adopts. In many cases, hybrid, hybridity, and hybridisation share similar meanings, which highlight the mixture of heterogeneous elements. However, these terms have slightly different foci. As these terms are used interchangeably yet point out slightly different states or actions in this thesis, it is necessary to clarify what this terminology means and how it is used within this research context.

Hybrid

Hybrid is a term initially used in Latin to describe the offspring of 'a tame sow and a wild boar' (Young, 1995, p. 6). As its origin denotes, hybrid is often used in biology or horticulture to describe offspring that has been produced from two different types of plants or animals. In a broader sense, it generally refers to 'something that is a mixture of two very different things' (Cambridge Dictionary, 2022). In this research, the meaning of hybrid is closer to the broader sense. This term was adopted to describe the condition of culture constituted by diverse heterogeneous components. However, the meanings of hybrid in biology and horticulture are not irrelevant to this research context, which primarily discuss cultural hybrid. This is because the cultural hybrid, such as Oriental painting, was not also free from the idea of race and ethnicity (see thesis, 2.3., Oriental Painting in Japanese Colonies, p. 31; 2.4., Interrelation of *Nihonga*, *Tōyōga*, and Orientalism, p. 32). As its first meaning refers to interspecies crossing, hybrid encompasses the racial meaning which expresses the disgust of interracial mixing and fear of losing biological purity (Fisher, 1995; Young, 1995; Kraidy, 2005, pp. 48−49). Grounded in pseudo-scientific concepts of anatomy and racial superiority, the early speculation on the hybrid was associated with the contamination of white Europeans by the other 'inferior' race at the bottom of the hierarchy, such as Asians and Africans (Kraidy, 2005, p. 48).

Hybridity

Hybridity is a noun derived from the initial term, hybrid. This word refers to the feature, characteristics, and state of being a hybrid 'marked by heterogeneity in origin, composition, or appearance' (Merriam-Webster Dictionary, 2022). In postcolonial studies, however, it has been widely employed to describe postcolonial society and culture. The most general meaning of hybridity is the state of culture that generated a new 'transcultural form' due to colonisation (Ashcroft *et al.*, 1997, p. 118). This concept has been utilised as a critical theory to analyse postcolonial societies and cultures in the last decades of the twentieth and twenty-first centuries (look at Bhabha, 1994; Mercer, 1994; Canclini, 1995; Hall, 1996; Papastergiadis, 2000).

Based on the idea of being 'in-between' two different groups, neither one nor the other, but something else besides, researchers interpret hybridity as a 'negotiation' (Bhabha, 1994, p. 274) or a 'mediation' (Joseph, 1999, p. 2) of cultures. According to Bhabha, hybridity emerges from what he defines as the 'third space', within which other elements encounter and transmute each other (1994, pp. 53−56). Bhabha claims that colonial contact influences the colonised through the mimicry of colonial acts (1994). As a result, the colonial subject represents half of the coloniser and the other half of the colonised. This ambivalence of mimicry creates an overlapped, ambivalent contact zone between the colonised and the colonising, diluting the clear boundary between the two.

Also, the colonial contacts influence the coloniser by dislocating them and their socio-cultural beliefs and principles from the original context. As Bhabha exemplified through the anecdote of a Christian missionary trying to teach Indians about the Christian ritual of Sacrament, colonial contact displaces and deterritorialises the signs of colonisers (1994, p. 149). The holy ceremony of eating bread—the body of Jesus Christ—was deemed a horrible act by Hindus who do not eat holy cow's flesh. Consequently, the missionary was required to translate and relocate symbols of Christianity to persuade and convert Indians. This anecdote indicates that the cultural and colonial encounter not only changes the colonised but also influence the coloniser. That is, colonisers' univocal, implicit value systems and symbols are challenged to be relocated through repeated colonial encounters, which leads to cultural comparison, appropriation, and transmutation.

As revealed in the case of *tōyōga*, colonial interventions are represented as double-voiced and hybridised, and this hybridity undermines the colonial power's claim of authenticity. Hence, Bhabha explains that hybridity manifests 'a problematic of colonial representation' (Bhabha, 1985, p. 156); the assertion of purity is impaired when the discourse of colonial authority loses its univocal voice and reveals the fact that itself was open to the trace of the Other. Bhabha states the hybrid, 'in-between' space between the coloniser and colonised carries the burden and meaning of culture; he notes:

> If the effect of colonial power is seen to be the production of hybridisation […] [it] enables a form of subversion […] that turns the discursive conditions of dominance into the grounds of intervention (1994, p. 154).

In this research, hybridity is used to explain the characteristics of Oriental painting made by cultural exchange and appropriation under the discourse of Orientalism, colonialism, and nationalism. As analysed in Chapter 2, Oriental painting was constructed through repeated cultural encounters between Europe and the so-called Orient; the idea of Oriental painting was created through the encounter with and intervention in the Orient, such as troop movements, international treaties, and constructing commercial networks, which were not equally reciprocal to both sides. As a result, Oriental painting is defined as ambivalence and elusiveness, which

unveils a third space that allows us to rethink the meaning of culture; the multiple layers and hybridity of Oriental painting undermine the reductive claims of cultural purity and superiority by unveiling the trace of colonised and coloniser at the same time.

Hybridisation

Hybridisation is a term that focuses on the process or action of cultural mixing in the postcolonial context. This research also adopts hybridisation as a key term to describe the method and outcomes of studio practice as hybridisation describes the process and action rather than a state of being. Hybridity and hybridisation are often used interchangeably, but some researchers prefer hybridisation over hybridity to highlight their interest in the process or ongoing phenomenon in postcolonial societies. For instance, the cultural critic Néstor García-Canclini often uses hybridisation to refer to mixing different cultural elements, specifically in contemporary globalised societies (Canclini, 1995). As hybridisation blurs a clear boundary between coloniser and colonised and creates something new, Canclini highlights hybridisation as a condition to mediate or negotiate cultural conflicts.

Yet, this explanation needs more elaboration because Canclini's argument risks misunderstanding hybridisation as benevolent multiculturalism that could heal the cultural clashes. Canclini emphasises the conflicting aspect of hybridisation, which leaves something that cannot be mixed or transformed easily. He states:

> we must also consider what is left out, other processes of contradiction and of conflict. Hybridisation is not a synonym for reconciling things that are different or unequal (Canclini in: Montezemolo, 2009, p. 740).

Like Canclini, Bhabha distinguishes hybridisation from reconciliation which is often highlighted by multicultural policies. Rather, he focuses on the conflicting process of hybridisation based on 'cultural difference', which allows the creation and representation of a new political and cultural identity (1994). In an interview with the cultural critic Jonathan Rutherford, Bhabha mentioned his concern about 'cultural diversity' that masks a transparent norm constituted by a host society (Rutherford, 1990). According to Bhabha, the pitfall of the framework and policy of multiculturalism is evaluating minority cultures by locating them in the grid of dominant culture, accepting something useful from the perspective of the host society (Rutherford, 1990, p. 208). For these reasons, Bhabha opposes multiculturalism, universalism, and relativism, which appeal to the humanistic concept of cultural diversity. Instead, he highlights hybridisation by acknowledging cultural differences and incommensurability between cultural agents as a driving force, which allows us to represent conflict and negotiation (Bhabha,

1994; Rutherford, 1990). As Bhabha admitted, this process is difficult and not easily accommodated in a universal framework (1994). However, hybridisation is the way to recognise and represent the current diasporic, postcolonial reality without relying on aggressive nationalism and ethnocentrism, which marginalise cultural others and takes something useful and exotic for a host society.

One might remember that the scopic drive of Orientalist painting was looking at the difference and representing it as the exotic, which is foreign to colonising cultures (see Nochlin, 1983; Watanabe, 2007; Yen, 2007). Hybridisation and Orientalism have the same starting point by acknowledging differences, which are deemed incommensurable. Yet, the result of hybridisation and Orientalism is different since they adopt different methods to represent varied elements which are not easily blended. Unlike the Orientalist strategy to exhibit a limited form of otherness to host culture (see 'stereotype' in Bhabha, 2004, p. 111), hybridisation adopts an approach to negotiate and translate the different elements from double standpoints without a guarantee of harmonious outcome.

Even though this research utilises hybridisation as a practical method in artistic practice, the analysis of hybridisation above is still crucial in the overall research context. This is because Oriental and Western paintings are not purely aesthetic but political concepts. As examined in section 2.6., Oriental Painting and Orientalism now, visual signifiers of Oriental painting are still associated with the traditional, old, and vernacular types of art despite its coeval existence with Western painting. This is in line with the phenomenon that modern and contemporary art history follows the temporal axis of Western art history (Kwon *et al.*, 2009, p. 13) regardless of innumerable conjunctions between European and Oriental arts. Despite the ambivalence and hybridity in Oriental and Western paintings in the process of their formations, those concepts still indicate legacy of Orientalism as well as Eurocentric idea of modernity and modern art. Against this background, hybridisation is a strategy of representation to show how culturally different or differently encoded components are interweaved to create new meaning, resisting the simplistic dualism of Oriental and Western painting. As Bhabha argued, the rhetoric of cultural diversity cannot reflect the lingering impact of Orientalism (see Bhabha 1990, cited in Rutherford, 1990, p. 208), and its implications in contemporary art. When contemporary East Asian art is interpreted based on the discourse of cultural diversity, it is still deemed as one of the foreign, marginal forms of art. Similar multi-cultural discourses are found in sub-categories of contemporary art, such as Black art, Aboriginal art, and tradition-based art, which some art historians problematise (See Foxwell, 2015; Kee, 2010). Hence, rather than relying on the pre-existing classification of art, including Oriental and Western, this research employs hybridisation as a discursive tool as well as a practical method in painting practice.

3.3.   Logic of Hybridity/Hybridisation

To understand how hybridity emerges in socio-cultural practice in postcolonial societies, it will be useful to revisit the discussions of conflicts and difficulties that hybridisation involves. As it was briefly introduced earlier, hybridisation does not only mean an outcome of amalgamation, but it necessarily entails a difficult process of negotiation or mediation. Due to the undecidability of the process, hybridisation does not always create a new fusion that converges into one; it could bring discord that that diverges into many strands. Hence, by exemplifying political and socio-cultural practices, many researchers highlight the fragmenting, disrupting characteristic of hybridisation that brings political tension (Bhabha, 1994; Canclini, 1995; Young, 1995; Hall, 1996; Papastergiadis 2012).

Hybridity as Undecidability

For example, Bhabha explains that hybridity appears at the moment of political undecidability by exemplifying a group of women who participated in the UK's miners' strike in 1984 and 1985. During the major industrial action, many women stood by their husbands, speaking at public meetings and joining the picket lines. This experience made them challenge previous assumptions about gender roles, invigorating a feminist movement that had been dominated by middle-class women (Sherwood, 2014). During and after the strikes, these women began to question their roles within the family and community, realising that their existence was not fully represented by the pre-existing political rhetoric of a cohesive working class. At the same time, their social background distinguished them from the pre-existing feminist activists who were well-educated middle-class. Regarding the moment of political representation between class and gender politics, Bhabha notes:

> There is no simple political or social truth to be learned, for there is no unitary representation of a political agency […] Here the transformational value of change lies in the rearticulation, or translation, of elements that are *neither the one* (unitary working class) *nor the other* (the politics of gender) *but something else besides*, which contest the terms and territories of both (1994, p. 41, original emphasis).

Many women testified that the strike was not an easy compromise but a life-changing struggle, which led them to a new path (Sherwood, 2014). According to Bhabha, this new strand of women's movement emerged at the very 'hybrid moment' of political change through the debate between class and gender (p. 41).

Similarly, the Glasgow-based artist Wei Zhang (b. 1991) states that he is interested in exploring the idea of hybridity due to his two conflicting identities as 'Sino-queer' (Zhang, 2021). In the interview during his two-person exhibition, *The Auto-Buzz of Hybrid Kim and Rabbit* (2021), at the Centre for Contemporary Art in Glasgow, he explained to me how he understands hybridity concerning his experience as a queer artist who grew up in China and currently

working in the UK. Reminiscing about his youth, Zhang said that showing any interest in queer culture was prohibited in China. When he was in China, part of this identity as a queer was suppressed, and he could not identify himself with other heterosexual Chinese men. When he left China and started studying art in the UK, however, he encountered another difficulty. Although his queer identity could be more openly expressed in the UK, his ethnic and cultural identity as Chinese put him in another marginal space. The racism he experienced in the UK made him contemplate the double layers of his identity as Chinese and queer, which cannot be easily associated with pre-existing social representations of Chinese nor queer. In this situation, he explains his natural inclination to explore hybridity in theory and his artistic practice, saying:

> Hybridity is a concept like an umbrella which protects me. Part of myself is so westernised, but the other part is so Chinese. I don't mind about the origin. I can be colourful. Is there a standard for being a human being? I can absorb everything and become a new thing (Zhang, 2021, see Appendix 4., Ethics Forms, pp. 169−170).

Zhang's interview reveals how the artist understands and negotiates his identity as Chinese yet queer between the idea of ethnicity/nationality and sexuality. His in-between identity, which rejects the mainstream representations of Chinese and queer identity, such as heterosexual Chinese man and homosexual white man, influenced his artwork. In this recent work, *The Avulsed Rabbit* (2021), Zhang poetically interweaves his narratives with sci-fi imagination through the video which patchwork heterogenous visual components including documented images, films, animation, and installation (Figures 34 and 35, p. 76).

In both examples of working-class feminists and the Sino-queer artist, hybridity emerges at the moment of negotiation within the limit of political enunciation, allowing the creation of a new identity from what has existed. This negotiation enables representations of struggles and contradictory instances in political, social, and artistic spheres without negating one over the other.

Figure 34. Zhang, W. (2021) *The Avulsed Rabbit*. Moving Image

Figure 35. Zhang, W. (2021) *The Avulsed Rabbit*. Moving Image

Intentional and Unintentional Hybridisation

Based upon Bhabha's analysis of hybridity, the postcolonial theorist Robert Young draws attention to two types of hybridisations that Mikhail Bakhtin describe as 'intentional' and 'unintentional' hybridisation (Young, 1995). Young's analysis connects Bakhtin's linguistic hybridity to Bhabha's postcolonial hybridity, reifying the double logic of hybridisation. The

difference between intentional and unintentional hybridisation is crucial in this study as it gives a clue to the potential and rationale of using intentional hybridisation as an artistic tactic.

Mikhail Bakhtin (1895−1975), the philosopher and literary critic, used the concept of hybridisation to delineate the way that language, even in a single sentence, can be double-voiced. According to Bakhtin, hybridisation is 'a mixture of multiple social languages within the limits of a single utterance, an encounter, within the arena of an utterance' between two different linguistic awareness (1981, p. 358). He describes the linguistic hybridity as follows:

> What we are calling a hybrid construction is an utterance that belongs, by its grammatical (syntactic) and compositional markers, to a single speaker, but that actually contains mixed within it two utterances, two speech manners, two styles, two "languages", two semantic and axiological belief systems. (1981, p. 304, original emphasis).

Bakhtin elaborates on the concept of hybridisation by distinguishing 'intentional' from 'unintentional' hybridisation. He explains that all linguistic hybridisations occur due to the limits of a single syntactic whole, often within the limitations of utterance. In this process, two different accents, voices, and points of view are not entirely mixed but set against each other dialogically within the limit of verbalisation (p. 360). Bakhtin focuses on the fact that this double voice in language serves a function whereby each voice can mask another. Due to the possibility of disguising one voice by the other, Bakhtin views that this type of hybridisation can be an artistic and tactical device in novels. According to Bakhtin, this intentional hybridisation involves a collision between different perspectives and awareness embedded in two linguistic forms. Bakhtin explains:

> […] the novelistic hybrid is not only double-voiced and double-accented (as in rhetoric) but is also double-languaged; for in it there are not only (and not even so much) two individual consciousness, two voices, two accents, as there are two socio-linguistic consciousnesses, two epochs, that […] come together and consciously fight it out on the territory of the utterance. (1981, p. 360)

On the contrary, Bakhtin called unintentional hybridisation historical, organic, and unconscious hybridisation. This type of mixture does not illuminate another linguistic consciousness. Even though the condition and logic of hybridisation are the same as intentional hybridisation, unintentional hybridisation does not reveal the conflictual elements in the collision of two languages. However, this feature does not necessarily diminish the value or effect of unconscious hybridisation. Bakhtin states that unconscious hybridisation has functioned as a force to create a new form, enabling the evolution of all languages (1981, pp. 358−360). By expanding Bakhtin's linguistic concept to political and cultural phenomena, Young explains that hybridisation has doubleness which works in social interaction 'organically', creating new spaces and structures, and 'intentionally', diasporising, disjoining, and intervening as a form of

77

subversion (p. 25). In the sense that hybridisation involves the paradoxical double logic, which simultaneously brings fusion and separation, he summarises 'hybridity is itself an example of hybridity' (p. 22).

However, what is crucial in this research context is that Young's connection between linguistic and postcolonial hybridity indicates how intentional hybridisation could be utilised in creative practice, specifically concerning the (post)colonial context of Oriental painting. As Bakhtin stated, conscious hybridisation uses two contrasting linguistic consciousness within a limit of utterance, revealing the tension between them. By uncovering the presence of another language within the boundary of enunciation, hybridisation operates as an artistic device that veils another linguistic awareness. This analysis provides a clue for a new mode of representation. That is, two linguistic awareness are presented simultaneously, fighting to possess their location in the limit of the syntax, the listener/reader feel a tension derived by the co-existence of two linguistic consciousness. Due to this aspect, conscious hybridisation can be utilised to create a different mode of representation which is not limited to one linguistic system, or, by extension, one cultural system. The possibility of expanding this idea through painting practice will be described further in the next chapter (4.2., Proposition of Painterly Hybridisation, pp. 96–97), demonstrating how this research project appropriates Bakhtin's idea in painting based on the formal limit of painting as two-dimensional art.

To summarise, the critical difference between intentional and organic hybridisation is the presence of two distinct awareness embedded in a form. From Bakhtin's analysis, we can deduce that not all hybrid forms result from intentional hybridisation. For instance, even though chinoiserie was a hybrid art form, many chinoiserie artefacts did not intentionally show the double cultural consciousness that arose in cultural exchange and appropriation. As contemporary artist Hannah Lim (b. 1998) points out, chinoiserie was deeply intertwined with 'European aesthetics and tastes', which interpreted and imitated Chinese art and design (Lim, 2023). Against this historical background, Lim introduces her interests in the hybridity and the colonial connotations of chinoiserie as an artist of mixed Singaporean and British heritage. Her work shows (Figure 36, p. 79) efforts to reclaim and reimagine the chinoiserie practices more conscientiously, reflecting her belief that no longer can one culture be moulded by the demands of another (Lim 2022; Mills, 2022). In short, Lim's practice attempts intentional hybridisation by appropriating tropes and motifs of chinoiserie, the result of unconscious hybridisation, with the intention of commenting on her identity and cultural hybridity, which cannot be clearly defined as either Chinese (Singaporean) or British.

Figure 36. Lim, H. (2022) *Four Eyed Xixi-fish Snuff Bottle*. Mixed media, wood, acrylic paint, polymer clay, and resin gloss. dimension unknown.

Likewise, even though the visual language of japonisme paintings resulted from cultural and aesthetic hybridisation, many japonisme paintings did not denote the oscillation between European and Japanese art; they represented what European painters saw and found in Japanese art and culture within the boundary of European consciousness. *Nihonga* paintings in the Meiji era (1868−1912) were influenced by Western art (see Sullivan, 1997). However, as its name implies, many *nihonga* paintings highlights the Japanese cultural domain and national aesthetic rather than showing the cross-cultural consciousness created by interactions. In short, not all hybrid art forms made in the global cultural and commercial networks presented a cross- or inter-cultural consciousness, although their collective entity can be described as an intercultural hybrid. The lack of double cultural consciousness in previous hybrid Oriental paintings implies why intentional hybridisation is still necessary and valid as a creative strategy in contemporary art to express a dual cultural awareness that arises in cross-cultural, postcolonial societies.

3.4. Examples of Intentional Hybridisation in Contemporary Art

How can those discussions about hybridisation in politics and cultures be applied in contemporary art? Amongst many disciplines, contemporary art is one of the sectors that have vigorously utilised the concept of hybridity, redefining the cultural status of artists who work cross-culturally in a globalised, diasporic world (Papastergiadis, 2012). As examples of artists who intentionally utilise hybridisation as a generative force of their creation, this section introduces the works of Xu Bing (b. 1955), Murakami Takashi (b. 1962), and Shahzia Sikander (b. 1969). By reviewing a collective strategy and diverse tactics in their artworks, it will elucidate the application and impact of using intentional hybridisation in contemporary art practices. As artists born and educated in Asia, these three artists have represented their postcolonial cultural position by merging traditional elements into a seemingly non-traditional context. In the sense that their artworks deny a simplistic understanding of cultural signs represented in their works, they share similar tactics and aims to my painting practice, which is to reterritorialise the signs of traditional East Asian, Korean painting and represent my artistic/cultural positionality which cannot be fully described by the previous language of nation and culture. Although all three artists actively and intentionally utilise traditional tropes, these Asian tropes are not associated with their previous signified, such as national identity and Asian sensibility. Their works bring viewers to a new territory which opens up between the borders of different cultures and shows overlapped cultural positionality of the artists. By focusing on ambivalence and double cultural consciousness in art practice, the following text will illuminate how Xu, Murakami, and Sikander's hybrid art expands the signified of Oriental/Asian painting which was often perceived as provincial and peripheral.

Xu Bing

Xu Bing is a contemporary artist based in Beijing and New York. His work is known for installation, which uses language, words, and text, denoting how they have affected our understanding of the world. Xu's work shows how hybridity emerges in two different languages and cultural signs, oscillating between something familiar and unfamiliar. The images below are the artist's well-known works, the *Character* series that use Chinese characters as a primary source.

The first work is one of Xu's most well-known pieces, *Book from the Sky* (1987–1991, Figures 37 and 38, p. 81), which shows thousands of fake characters that look like Chinese classics. Xu carefully designed the meticulous format for this work by copying the Song-style font standardised by artisans in the Ming dynasty China (1368–1644) and wrote thousands of illegible fake characters on books and scrolls. Due to its visual resemblance to actual Chinese characters, audiences attempt to read the book but fail to decode it as texts.

In contrast, the second example, *An Introduction to Square Word Calligraphy* (Figures 39 and 40, p. 82), shows an artificial language system developed by the artist. This new language, designed by Xu, is a fusion of written English and Chinese. The English alphabet was slightly altered and arranged in a conventional Chinese square word format. Due to the similarity to Chinese characters, the letters ostensibly look like Chinese. However, Chinese readers who do not know the English alphabet cannot decode its meaning, as Xu made this system based on English. On the other hand, English readers need to get used to this new font to interpret its meaning.

Figure 37. Xu, B. (1987–1991) *Book from the Sky*. Mixed media Installation, hand-printed books and scrolls printed from blocks inscribed with fake Chinese characters, dimensions unknown.

Figure 38. Xu, B. (1998) *Book from the Sky*. Mixed media Installation, hand-printed books and scrolls printed from blocks inscribed with fake Chinese characters, dimensions unknown.

Installation view at Crossings/Traversées, National Gallery of Canada, Ottawa.

Figure 39. Xu, B. (1994–1996) *An Introduction to Square Word Calligraphy*. Ink on paper, 48.3 × 563.9 cm with mounting

Figure 40. Xu, B. (1994–96) *Square Word Calligraphy Classroom*. Mixed media installation.

Xu notes that the intention of this installation is to simulate a classroom-like setting in a gallery space. Desks were arranged with small containers of ink, brushes, and a copybook with instructions on the basic principles of 'New English Calligraphy', a writing system that fuses English and Chinese (Xu, 2022).

The art theorist Frank Maet explains the principle which generates the weird sense of familiarity and strangeness in Xu's works. According to Maet, traditional elements in Xu's work are disembedded from their original function (Maet, 2016, p. 312). However, since Xu's work is still attached to the familiar cultural signifiers, viewers are invited to ponder the different connotations attached to those cultural signifiers and the new meanings that these signifiers can possibly acquire. For instance, *Book from the Sky* (Figures 37 and 38, p. 81) rejects any linguistic understanding. The grand installation makes the viewer seemingly confront a message from the sky, but no one can decode its meaning. Due to the ambivalence between the signifier that reminds viewers of readable Chinese text and the emptiness of their meaning that contravenes a communicable language, Xu's work is detached from the previous knowledge system of Chinese characters. Also, even though *An Introduction to Square Word Calligraphy* (Figure 39, p. 82) imitates the form and aesthetic of the Chinese script, it requests viewers to use their knowledge of English to decode its meaning. The meaning of this work is grasped in the boundary between English and Chinese, two linguistic consciousness. The typical Chinese-looking letters reject remaining in the previous cultural realm, inviting viewers to cross the conventional boundaries of language. In that sense, Xu's work explains Bakhtin's notion of intentional hybridisation in linguistics in the most literal sense; it shows how the artistic intervention of making fake characters create tension between Chinese and English languages, translating each other and provoking double linguistic consciousness.

Murakami Takashi

Murakami's works and his aesthetic of 'Superflat' are often associated with hybridity which indicates two different cultural roots in contemporary Japan. Murakami defines Superflat as merging art with commercial forms of Japanese popular culture, such as manga, animated films, and video games (Murakami, 2000). He appropriates iconic characters and the two-dimensional aesthetic of anime and manga, combining these with compositions and techniques inherited from the traditions of premodern Japanese artists (Murakami, 2000, pp. 9–15). In the sense that this aesthetic is based on two different cultural strands, such as Japanese premodern eccentric artists and pop culture imported from the United States, Murakami states that Superflat is 'an original concept of Japanese who have been completely westernized' (2000, p. 5). This double identification of his aesthetic—Japanese but Westernised—manifests the paradoxical and complex position that his artwork occupies.

Figure 41. Murakami, T. (1996) *727*. Acrylic on canvas mounted on board, three panels, 299.7 × 449.6 cm.

Figure 42. Katsushika, H. (1830–32) *Under the Wave off Kanagawa*.

Ink and colour on paper, 25.7 × 37.9 cm

Figure 43. Murakami, T. (1999) *Super Nova*. Acrylic on canvas mounted on board, 299.7 × 1049 cm

Figure 44. Itō, J. (1790) *Compendium of Vegetables and Insects*. Colour on silk, 31.8 × 1095.3 cm

One of the early works of Murakami, *727* (Figure 41, p. 84), indicates this process of double identification, which signifies the Japanese in a fully westernised, reterritorialised way. This piece shows an ocean wave, the motif found within the historical woodblock prints of Katsushika Hokusai (1760–1849) (Figure 42, p. 84). Murakami built up and sanded down some twenty layers of acrylic paint to create the atmospheric impression on the background, which recalls *nihonga* painting, the traditional style in which Murakami was initially trained as a *nihonga* painter (The New York Museum of Modern Art, 2019). However, what is floating on that iconic wave is a deformed character, 'Mr DOB', which reminds viewers of pop characters like Mickey Mouse. Further, the title, *727*, originates from a reference to the Boeing American aeroplanes that flew over Murakami's childhood home while heading to US military bases. The art journalist Jiete Li explains that this title is also a direct reference to the US presence in the culture of post-war Japan (Li, 2017).

Murakami's other work, *Super Nova* (Figure 43), also shows different influences from traditional Japanese ink paintings and post-war Japanese culture and aesthetics. At first glance, this glossy work seems like a cheerful childhood fantasy. However, when viewers take a closer

look, they find that the creatures in the painting are distorted and resemble mutant monsters, which evokes the horrific and lasting side-effects of nuclear radiation. Within the context of post-war Japan, the image of a mushroom in the centre of the work is a prominent reminder of the mushroom-like cloud created by the nuclear bombs dropped on Hiroshima and Nagasaki in 1945. However, the flat surface and parallel arrangement of objects also remind observers of traditional Japanese paintings made in pre-modern Edo period (1603–1868), such as *Compendium of Vegetables and Insects* (Figure 44, p. 85). Consequently, both of Muramaki's works show the strange combination of the traditional Japanese painting style and a deformed character, which sways in between the past and present, the pre-modern and post-modern, reflecting an interweaved, hybridised Japanese cultural topography.

Shahzia Sikander

The last example of hybridisation in contemporary art is a series of paintings made by Shahzia Sikander. The artist learned the traditional technique of miniature painting in Pakistan in 1991 when miniature painting was considered kitsch and merely promoted for tourist consumption (Maet, 2016, p. 313). Based on her traditional learning, she added new, unconventional icons to the skilful miniature painting. One of her key visual strategies is layering which decides how to juxtapose different images—visual signifiers—on a single surface (Sikander, 2005, cited in Daftari, 2006).

For instance, *Perilous Order* (Figure 45, p. 87) shows a Mughal prince, one of the Indian Muslim rulers, surrounded by female figures from Hindu mythology. The image of female figures was derived from miniature paintings of the *Basohli* school, which flourished in the seventeenth and early eighteenth century in Northern India (Daftari, 2006, p. 14). However, in this work, viewers also encounter unconventional images that add another layer to miniature paintings. Firstly, an anonymous woman's shadow falls across the inner frame of the miniature, obscuring and feminising the portrait of the Mughal prince. Secondly, the black dots around the figures remind viewers of the use of geometric figures in minimalism and abstract art (Daftari, 2006). Through the uncanny mingling of different signs, Sikander's paintings amend and re-create the historical context of miniature painting rather than trying to 'reinstate and recapture an ancient tradition' (Meat, 2016, p. 313). Fereshteh Daftari, the curator of Museum of Modern Art in New York, notes that although Sikander's transformation of the miniature painting capitalised on its pre-existing hybridity, such as the co-existence of Islamic and Hindu images, she extended it further by incorporating her personal content and references to Western modernism, such as abstracted dots. (Daftari, 2006, pp. 14−15). Bhabha also highlights the impact of layering many images and the cultural connotations that the images are embedded, stating:

Sikander revives the debased format of the Islamic miniature by interleaving its traditional compositional structure […] with a palimpsestical layering of other representational surfaces that have a modernist, postmodernist, or animationist provenance (2006, p. 31).
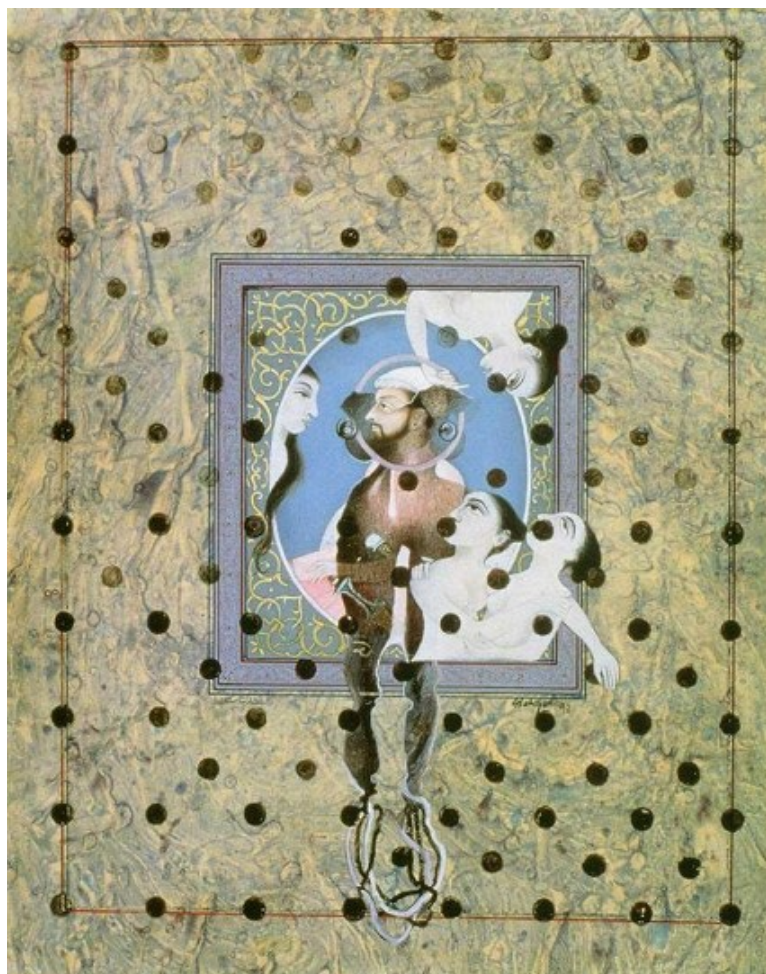
Figure 45. Sikander, S. (1997) *Perilous Order*. Vegetable pigment, dry pigment, watercolour, and tea water on paper, 26.4 × 20.8 cm

Another interesting fact about Sikander's work is that she learned and collected the traditional images of miniature paintings from exhibition catalogues printed by Western institutions such as the Smithsonian, as most of the historical materials remained in India, Europe, and Northern America, but not in Pakistan. Sikander notes a lack of deep cultural knowledge about this genre, stating that even the term itself, 'Miniature' painting, is a colonial term that encompasses 'premodern Central and South Asian manuscript painting' (Sikander, 2022, cited in McNay, 2022). However, she also states that this intersection of history and the origin of miniature painting 'excites' her as it has full potential for 'artistic intervention', which recontextualises the problematic past into something new (Sikander, 2014). In this sense, Sikander's attitude is similar to this research's approach to Oriental painting as a hybrid form of

art which has a colonial undertone but also the potential for new interpretation and re-presentation.

Impacts of Intentional Hybridisation in Contemporary Art

What is commonly observed in these three artists' works is recontextualisation of visual signifiers that were attached to a certain cultural domain. For instance, Chinese characters, icons related to Japanese pre-modern paintings, and miniature paintings (signifiers) were dislocated from their previous, national and traditional territory (signified) and mixed with nonconventional elements according to their norms. When the relationship between a signifier and a signified changes by this rearrangement, the artwork (sign) attains new meanings, alluding to where it came from and where it is heading simultaneously (Papastergiadis, 2012, p. 133). This ambivalence in Xu, Murakami, and Sikander's works provokes new forms of cross-cultural dialogues, expanding the previous meaning of tradition.

The recontextualisation of those artworks can be reified by what Bhabha defines as the process of 'reinscription' (1994, p. 274). Bhabha describes that the insertion or intervention occurs in the temporal break in-between signs, in the realm of intersubjectivity. The artworks mentioned above imply this temporal break in representing artists' intersubjectivity which alludes to the existence of double or multiple consciousnesses. In Xu's work, that consciousness appeared through a form of language; his work, *An Introduction to Square Word Calligraphy* (Figures 39 and 40, p. 82), requires double linguistic awareness to interpret the meaning of written English which resembles Chinese. Murakami's paintings (Figures 42 and 44, p. 84 & p. 85) are a mixture of Japanese tradition and American pop culture. Similarly, Sikander's *Perilous Order* (Figure 45, p. 87) requests crossing the preconceived boundaries of Hindu, Islamic, and Western modernist art to understand the overlapped layers in the work. The above examples of hybrid contemporary art do not fit within the conventional art historical categories defined by the boundary of tradition, nation, and formalist movements. These works challenge previous classifications and cultural norms by manifesting a double consciousness in representing their cultural identities. When the cultural sign ceases the synchronous flow of the symbol by being detached from the conventional context, it gains the 'power to elaborate' on new and hybrid agencies (Bhabha, 1994, p. 275).

The hybrid agencies represented in the works of three artists, again, can be explained as a subject that cannot be described in one cultural or artistic frame; they are 'neither the one nor the other' but the one in between those two (Bhabha, p. 41). By mixing traditional tropes with new elements that manifest their cultural identity and contemporaneity, they create a unique position in the postcolonial topography of contemporary art. Xu, Murakami, and Sikander's works show connections, disconnections, and reconnections by appropriating

88

traditions and reterritorialising them to represent artists' understanding of Chinese, Japanese, and Pakistani cultures as well as their relationship with other cultures. In that vein, their works share a similar perspective on cultural interdependence and hybridity, which my painting practice also aims to highlight.

In short, the impact of conscious hybridisation in three artists' works is to expand the conventional understanding of culture by reinscribing the connotations of pre-existing signifiers. The previous signifier, often associated with the national and local culture, does not stay in the original realm but is hybridised, indicating double or multiple cultural consciousnesses. Therefore, the newly inscribed signifiers of culture enable challenging preconceived cultural boundaries, often simplified as East and West or Traditional and Modern. Furthermore, their methods of interweaving the past and present demonstrate how contemporaneity can be constructed and reinvented in contemporary art.

3.5. Summary

Chapter 3 analysed why Oriental painting should be defined as an intercultural hybrid, not as an intercultural fusion or synthesis, reviewing the historical context of the hybrid and hybridity. This analysis is based on Bhabha's extensive examination of hybridity as a cultural condition resulting from colonialism. Bhabha explains that colonial contact was not one-directional but multi-directional, influencing colonised and colonisers simultaneously (2004). As a result, the (post)colonial reality is represented in ambivalence rather than having a clear boundary between the oppressor and the oppressed. This ambivalence of hybridity is expressed through mimicry, undermining the authority of the discourses that insist on cultural purity and hierarchy. In this context, this research describes the concept of Oriental painting as an example of a hybrid which reveals the diverse layers of colonial mimicries and ambivalence.

Also, by applying Bakhtin's theorisation of intentional and unintentional hybridisation, this chapter elucidated why hybridisation in practice is still valid when the postcolonial reality and cultures are already hybrids. The entity of Oriental painting has been an intercultural hybrid, but not all Oriental paintings have represented inter- or cross-cultural consciousness. In that sense, using conscious hybridisation is still necessary to reinscribe and expand the notion of Oriental painting. Against this background, Xu, Murakami, and Sikander's works were reviewed in relation to how intentional hybridisation can be applied in contemporary art practice. Their works were examples which manifest how conventional Asian tropes can be reterritorialised and expanded to represent intersubjectivity and interdependency between cultures. This analysis of conscious hybridisation in contemporary art will be reified and broadened further in Chapter 4, Painterly Hybridisation, by analysing the process and outcomes of employing intentional hybridisation in my painting practice.

In conclusion, Chapter 3 answered a second research question that seeks the methods of dismantling the division of Oriental and Western painting in theory. To the question of 'what are the methods of dismantling the Oriental/Western painting division in theory and practice', this research answered that hybridity/hybridisation could be used as a discursive foundation as well as a practical tool for contemporary painting practice for the following reasons:

Since the hybridity is grounded in ambivalence and interdependency between the coloniser and colonised, describing Oriental painting as a hybrid undermines the claim of cultural inferiority in Oriental painting and the belief in cultural boundaries between Western and Oriental painting. Also, reviews showed that hybridisation allows a representation of social or cultural minorities which cannot be fully represented by the pre-existing frames of socio-political and cultural identity (See Bhabha, 1994; Hall, 1996; Zhang, 2021, see thesis 3.3., Logic of Hybridity/Hybridisation, pp. 74−75). Allowing the new enunciation, hybridisation enables negotiation between conflicting, incommensurable components instead of negation, the selection of one over the other. The result of hybridisation is not a radical reversal of the previous power relationship but a representation of hybrid agencies which reveal themselves through a process of cultural negotiation. Therefore, hybridisation can be a strategy for dismantling the pre-existing boundaries between Western and Oriental painting and expressing something in between.

4. Painterly Hybridisation

4.1. Introduction

Whereas previous chapters analysed the historical and theoretical context of Oriental painting and hybridisation, this chapter explores methods of recontextualising Oriental painting through studio practice. The studio practice was conducted to challenge the preconceived idea of Oriental painting as an antithesis of Western painting and to recontextualise Oriental painting as a hybrid art form which shows the inter-cultural consciousness of the artist-researcher.

This practice chapter begins with introducing two fundamental principles of painterly hybridisation in Section 4.2., Then, Sections 4.3., Experiments on Proposition One and 4.4., Experiments on Proposition Two explain how the principles of hybridisation were applied in the process of painting practice. By reviewing various attempts made at the studio, these subchapters introduce what was tried and what was found through practice. Although the analysis of painting practice is divided into two subchapters, this categorisation was made to help readers understand the application of propositions to studio practice. In reality, artworks examined in the following sections were developed simultaneously and organically. To see the progress of studio practice in chronological order, look at the practice log section in the portfolio.

Finally, Section 4.5., Reflection of Painterly Hybridisation examines the outcomes and impacts of the studio practice. This section reviews the effects of employing strategies of painterly hybridisation by reflecting on the whole process of studio practice and feedback from researchers, artists, and general audiences.

4.2. Propositions of Painterly Hybridisation

As described earlier, artists' conscious hybridisation in their creative practice challenges the dualistic cultural boundaries and reterritorialises conventional signifiers of cultures. In this section, I will introduce how intentional hybridisation is applied in my studio practice, concerning the marginal position of Oriental painting in examined in Chapter 2. Reviewing Oriental Painting.

Juxtaposing Materiality of Oil Painting and Manners of Ink Painting

The first proposition of painterly hybridisation was deduced from one of the definitions of Oriental painting as *tōyōga,* traditional East Asian ink paintings. Although East Asian ink painting is one example that constitutes a broader notion of Oriental painting, my practice uses its context and meaning as an entry point of intentional hybridisation. Also, I focused on *tōyōga*'s shared morphology and trope, rather than highlighting its historical context as a remnant of Japanese colonialism. It is not to neglect *tōyōga*'s colonial textuality but in order to

rethink and re-enact Asian traditional ink paintings as a creative repository for contemporary hybrid art.

Based on the meaning of *tōyōga* as ink painting in traditional Asian style (see Figure 10, Chapter 2, p. 31), my studio practice utilises medium and trope as critical elements in the process of hybridisation. This decision was founded upon the previous analysis that the painting medium was commonly used as the primary criterion to distinguish traditional/national/Oriental forms of painting from Western-style oil painting in East Asia, including Korea, China, Taiwan, and Japan. Researchers also highlight the fact that ink as a painting medium and its specific cultural context played a crucial role in the division of Oriental and Western paintings (Andrews, 1990; Conant *et al.*, 1995; Yen, 2007; Kee, 2011; 2018). This binary framework is encapsulated in the equation, East:West=Ink:Oil.
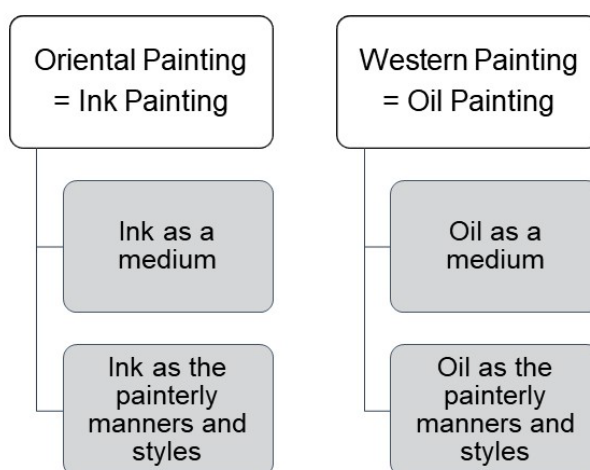
Figure 46. Cho, Y. (2022) *Binary Framework of Ink and Oil painting in East Asia*. Diagram

However, this equation is not as simple as it looks because the ink means not only a neutral painting medium but also the mode or manner of painting, which leaves room for interpreting how to define the traditional style of ink painting (Figure 46). In East Asian culture, ink painting refers to painting distinguished by its medium as well as the formats and tropes embedded in its medium in its history as a distinctive genre. For instance, the art historian Julia Andrews explains that the Chinese term *guohua* (Chinese painting) refers to 'medium' for some artists, but it means 'traditional techniques' for others (1990, p. 556). Andrews states these two meanings could be conflicting when a painter uses medium 'in radically untraditional ways' (1990, p. 557). According to her, the untraditional ways mean trying something against the stylistic definition of *guohua*, which is summarised by the following characteristics:

> Brushwork followed the conventions established by earlier masters and was appreciated for its own sake; compositions were conventional and could often be related to those of earlier

masters; and painting themes were frequently abstract and poetic, most commonly limited to generalised landscapes, beautiful birds and flowers, ancient scholars, or mythological figures. As a corollary to the last trait, identifiable, contemporary subjects were relatively infrequent (Andrews, 1990, p. 558).

Even though Andrews' explanation does not encompass contemporary attempts to expand the boundary of Chinese ink painting, her summary provides how traditional Chinese painting is understood in general; conventional brushwork based on masters' work, traditional painting genres—*sanshui huà* (mountains and water), *sìjūnzǐ huà* (four noble plants), *huaniao huà* (flower and bird), and calligraphy—and repetitive themes were often considered the elements that distinguish *guohuà* from others which deemed modern and Western. This idea is reflected in the current curriculum of School of Chinese painting of Central Academy of Fine Arts in China. The five foundations of their teaching include 'traditional painting', 'calligraphy and seal cutting', and 'historical painting theory', which aim to 'improve and deepen the teaching of characters, landscape, flowers and birds, calligraphy, and poetry' (Central Academy of Fine Arts, 2022).

Also, the double layer of ink painting as medium and style was reflected in the slippery definition of *nihonga*. According to the Yamatane Museum of Art, an institution specialising in *nihonga* paintings, *nihonga* is distinguished by 'the painting materials used such as paper and ink' (Yamatane Museum, 2010). However, in the early twentieth century, some *nihonga* painters undertook experiments with various painting materials, including adding oil paint to various binders to replicate the visual effects of conventional ink painting (Kee, 2018, p. 218). Koyano Masako, the director of Art Conservatory Lab, also states that the application of non-conventional painting media has often been observed in modern *nihonga*, which has developed since the 1950s (Koyano, 1995). According to Koyano, some *nihonga* artists like Kataoka Tamako (1905−2008) used canvas as support and applied paint blended with polyvinyl acetate (Koyano, 1995, p. 111). As this case denotes, medium is not the only matter.

In the same vein, artist Tenmyouya Hisashi (b. 1966) continues making '*Neo-Nihonga*', which comments on *nihonga* without necessarily using conventional mediums such as ink and mineral pigment (Kee, 2010; Foxwell, 2015; Tenmyouya, 2022). Tenmyouya states that his *Neo-nihonga* comprises 'a type of contemporary *nihonga*' by citing the classical essences of Japanese art, refusing its materialistic definition (cited in Foxwell, 2015, p. 37). In his work, *RX-78 Kabuki-mono 2005 Version* (2005) visceral colour combinations and flat gold backgrounds are highlighted, reminding the viewers of the 'strong visual sensibility, decorativeness, symbolism, and playfulness' of pre-modern Japanese paintings (Foxwell, 2015, p. 37; see Figure 47, p. 94). Tenmyouya's definition of *Neo-nihonga* denotes that the conventional tropes or look resembling pre-modern paintings is another crucial element that constructs the notion of Japanese painting.

Figure 47. Tenmyouya, H. (2005) *RX-78 Kabuki-mono 2005 Version.* Acrylic, wood, black gesso, and gold leaf, 200 × 200 cm

Those examples above commonly denote the importance of conventional styles, manners, and techniques as a crucial component of Oriental painting as Asian ink painting. Also, as discussed earlier, the shared visual vocabularies and tropes were used to create the imagery of tradition, nation, and *tōyō,* the Orient (Weston, 2004; Kee, 2018, p. 218). This analysis gives a clue to answer the second research question that asks, 'How hybridisation can be adopted as a practical method of studio practice to challenge the preconceived concept of Oriental painting and overcome the dualistic framework of art?' Focused on the fact that the materiality of ink and conventional tropes of ink painting constructed the meanings and boundaries of Oriental painting in East Asia, this research tries to strategically appropriate this context. What would happen if one used the traditional painting manner of ink painting by using oil-based media instead of conventional water-based ink? What if a painting has a manner of ink painting but the materiality of oil painting that is often equated with Western painting? What this hybridisation can do concerning the problematic legacy of Oriental painting and Orientalism? From these questions, the first proposition of painterly hybridisation emerged as follows:

Utilise the materiality of oil painting and tropes of ink painting in order to blur the conventional framework which divides Oriental and Western painting.

The assumption for this principle is that the conventional criteria which construct the binarism of Oriental and Western painting cannot be applied to classify and define the paintings inherited from multiple strands of traditions from both oil and ink painting practices. Yet, this proposition still needs to be clarified further as the tropes of ink are diverse and this juxtaposition has been tried by other contemporary artists including Murakami Takashi and Tenmyouya Hisashi. Amongst various pictorial elements that compose the repertoire of manners of ink painting (Figure 48), I primarily focused on brushwork and composition. The meaning of each component in the context of my practice will be articulated further in Section 4.3., Experiments on Proposition One.
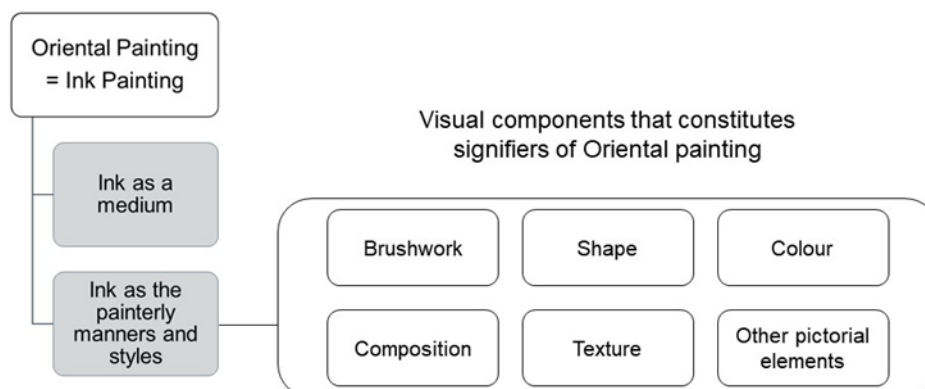
Figure 48. Cho, Y. (2023) *Visual Components of Oriental Painting as East Asian Ink Painting*. Diagram.

Utilising the Limit of Two-Dimensional Pictorial Space

The second proposition of painterly hybridisation was derived from analysing the logic of hybrid construction by Bakhtin (1981). When he explained the hybridisation of language constructure, he elucidated two different manners, styles, and belief systems can co-exist within a limit of a single utterance. Bakhtin noted that two different linguistic awareness and axiological systems are set against each other and presented simultaneously at the limited space of utterance (1981, p. 304). In the original context of Bakhtin's study, hybridisation means a phenomenon in language. However, his articulation of hybridity inspired other researchers who analyse postcolonial and cultural hybridity. For instance, Bhabha applies Bakhtin's idea by applying the limit of single utterance to the limit of political representation when Bhabha described a hybridity as undecidability (see Bhabha, 1994, pp. 53−55; Young, 1995, p. 23).

95

According to Bhabha, due to the limitations of 'enunciative sites', representing a hybrid identity becomes a matter of 'negotiation', which does not allow a definite, unitary representation of an agent (1994, p. 43, 44, 51).

This theoretical analysis gives a hint about representing cultural and aesthetical hybridity in painting practice. What elements could create the hybrid construction when it comes to painting? What is the inherent limit that painting has? If a single utterance is a limit that creates a hybrid structure in language, a similar factor in painting is its format on a two-dimensional surface. Painting is an art form with a two-dimensional visual language (Owen, 2023). Its formal characteristic, often encapsulated as 'flatness', was considered a unique and exclusive quality of painting that other types of art, such as theatre and sculpture, do not share (Greenberg, 1982). Due to this feature, painting has an inherent limit or characteristic as marks on a flat, static surface. Unlike sculptures or installation art, paintings are attached to a ground, implying a particular physical viewpoint to be interpreted. Also, in many cases, we cannot see the back of the painting or the layers underneath the painted surface on top of the ground as painting shows what is piled up on a flat ground.

Due to this formal structure, painting is constituted by multiple visual elements cumulated on a single ground. Although a painter can decide to either cover or reveal a particular layer, viewers interpret the painting by looking at all superimposed layers and pictorial elements on a flat surface. In the sense that a painting communicates with viewers by showing multiple layers within a limit of a single surface, it has a structural similarity to the linguistic and political representation that Bakhtin and Bhabha explained. Based on this observation, this research applies Bakhtin and Bhabha's hybridity in painting practice. The second proposition of painterly hybridisation is as follows:

Utilise the flatness of painting as a formal limit to represent the hybridity and double cultural/artistic consciousness which the researcher-artist has developed.

As described earlier, this principle is based on the logic of representing hybridity in a limit of linguistic (Bakhtin) / political (Bhabha) utterances; as linguistic and political hybridity emerges at a restricted site of representation of a subject, the hybridisation of painting occurs at a flat surface, the space of pictorial representation. Since multiple piled layers constitute the final surface of a painting, this research proposes utilising the flatness of painting and superimposed structure under the final layer.

4.3. Experiments on Proposition One

The studio practice was a series of experiments that tested the propositions deduced from the theoretical and historical analyses and tried some new tactics in creative practice. The experiments were designed to be aligned with the first proposition of painterly hybridisation, which employs tropes of ink painting and juxtaposes them with the material characteristics of oil painting. The following sections will exemplify several works to review how the first proposition of painterly hybridisation was applied in practice.

Brushwork: Buddleia, the Bombsite Plant

Since there are many pictorial components which constitute what we perceive as East Asian painting manners, the style of ink painting cannot be described by one specific element. However, it is undeniable that brushwork is one of the most crucial factors which conventionally distinguish traditional ink painting from other painting genres (See Appendix 2. Theories and References of East Asian Ink Painting, pp. 144−146). One of the oldest ink painting theories, *Lu Fa* (Six Canon), mentioned the importance of brushwork in ink painting. Xie He (d. after 532), the founder of the Six Canon, explained that capturing and representing an object's *ch'i* [氣] (translated as breath or spirit) decides a level of painting. Xie viewed that the circulation of *ch'i* produces movements of life and brush creates their structure. This idea influenced artists and critics in China and other countries in East Asia for more than a thousand years. Considering this context of brushwork in the East Asian ink painting tradition, I focused on copying historical brush strokes. That is, the first experiment of hybridisation was conducted to copy some traditional brushwork of ink painting and juxtapose it with the materiality of oil painting.

In my studio practice, I appropriated traditional brushwork in varying degrees; some paintings imply their subtle kinship, whereas others are more closely related to conventional methods of using a brush as well as the cultural textuality of specific techniques. One of the examples of the latter is *Buddleia, the Bombsite Plant* (Figures 49 and 50, p. 98), which shows the influence of minimal brushwork used to depict the four gentlemen plants. In the traditional East Asian ink painting genre, the painting of four noble plants, the orchid, plum blossom, chrysanthemum, and bamboo were used to symbolise virtues of Confucianists such as loyalty, uprightness, grace, and wisdom. These four plants have been a favoured theme in East Asia. For instance, *Green Bamboo Covered with Dew* (Figure 51, p. 99) shows the classic features of four gentlemen paintings. The painter of this work is Gang Se-hwang (1713−1791), a government official, literati, and painter in eighteenth-century Korea. In this bamboo painting, clean and minimal brushwork was applied to represent the symbolic meaning of bamboo as an

icon of Confucianist values. Decorative elements were sublated, and muted colour of ink was used to highlight the shape of bamboo.

Figure 49. Cho, Y. (2021) *Buddleia, the Bombsite Plant*. Oil on silk, 46 × 72 cm

Figure 50. Cho, Y. (2021) *Details of Buddleia, the Bombsite Plant*

Figure 51 Gang, S. (eighteenth century) *Green Bamboo Covered with Dew* [青竹含露].

Ink on paper, 38.4 × 27.4 cm.

I appropriated the brushwork of paintings of four noble plants to rethink the history of buddleia plants commonly seen in Glasgow. Buddleia is a plant that grows in urban spaces such as rail stations, old construction sites, small holes over old roofs, and neglected gardens. As it was easily found in Glasgow, I initially thought it would be a local plant. However, I soon found out that buddleia davidii, the most common variety in the UK, originated in Western China, and it is defined as an 'invasive plant' that ruins the local ecosystem (Tallent-Halsell and Watt, 2009). This plant was first introduced to Europe in 1869 by a French missionary, Father David, as an 'ornamental' (Tallent-Halsell and Watt, 2009, p. 293) and it widely spread in Britain following rail tracks. After World War II, buddleia occupied and started growing in destructed bombsites, which explains how this got a nickname as 'the bombsite plant'. Buddleia davidii is now one of the most common and widely distributed naturalised non-indigenous plant species in the UK flora (Webb, 1985; Thompson *et al*., 2005).

I was intrigued by its history and the language related to this plant. The seed of the buddleia plant from Western China was introduced to Europe in 1868 and has moved with people and become a part of the UK urban green space. Due to the movement of people who have crossed the Eurasian continent for missionary work, trade, travel, war and migration, the plant from China is now in the heart of Glasgow city centre. Reflecting on how it spread in the

UK, the history of buddleia could not be separated from the physical movement of people between Western Europe and East Asia.

Also, there was another reason that made me interested in buddleia. I must note that this research was conducted during the global pandemic. In early 2020, when Britain had the first lockdown due to COVID-19, there were a lot of hate crimes targeting Chinese and Asians in the UK (Grierson, 2020; Swift, 2021). Not just Chinese but East, Southeast Asian and British who looked like Chinese became targets of verbal violence and physical attack (Davies *et al.*, 2021; EVR 2022). Although reports and interrogations have been made to tackle racism and Asian hate crimes since 2020, a recent End Violence and Racism (EVR) report in 2022 revealed that the victims, East and Southeast Asian people and others who have Asian heritage, were categorised as 'Oriental' by British statutory agencies such as the Metropolitan Police (Townsend and Iqbal, 2020; EVR, 2022).

The hate crimes and the unprofessional attitudes of the Metropolitan Police which put all Asian-looking victims under the category of Oriental reminded me of a perpetuating legacy of Orientalism in everyday life. During the UK lockdowns from 2020 to 2021, I strolled the streets in Glasgow city centre, looking at the growing buddleia bush. Even though I feared that I could be a target of a hate crime due to my so-called 'Oriental' face, I went out and took several pictures of buddleia plants (Figures 52 and 53, pp. 101−102). Taking a picture of buddleia in Glasgow was my small resistance against the anti-Asian sentiment and racism as Buddleia was living evidence showing the interconnected history of Europe and Asia; I wanted to highlight the interdependence of Europe and Asia by painting buddleia as old Confucianist painters drew the four gentlemen plants. By copying brushwork and tropes of paintings of the four noble plants, I intended to manifest buddleia's symbolic meaning, such as resilience, energy, and adaptability, as old Confucian painters drew plants to represent their identities and values that they believed.

Figure 52. Cho, Y. (2020) *Buddleia in Glasgow*. Digital Photography

Figure 53. Cho, Y. (2020) *Buddleia in Glasgow*. Digital Photography

Figure 54. Cho, Y. (2020) *Drawing of Buddleia*. Watercolour on paper, 25 × 22.5 cm

Figure 55. Cho, Y. (2020) *Drawing of Buddleia*. Watercolour on paper, 24.7 × 21.9 cm

103

Figure 56. Cho, Y. (2021) *Drawing of Buddleia*. Oil on paper, 29 × 22 cm

At the beginning of the experiment, I made some drawings without thinking about brushwork of *sagunja-hwa,* painting of four noble plants. Based on the photos I took, I started drawing in watercolour, focusing on the plant as well as the surroundings that the plant occupies (Figures 54 and 55, p. 103). However, I soon found that using multiple colours and depicting the surroundings do not help deliver the history and context of the buddleia plant that I wanted to highlight. The intention of representing buddleia was to manifest its meaning as an intercultural and transnational agent which originated in East Asia but flourished in the UK. After trial and error, I realised borrowing the brushwork of *sagunja-hwa* would be more appropriate to emphasise the symbolic meaning of the buddleia. The shift from Figures 54 and 55 (p. 103) to 56 (p. 104) show how the initial attempt was modified as the idea developed.

To mimic the effects of muted ink painting, I used transparent dark oil paint and blended those paints with a watery oil mixture. The thin oil mixture which contains less standing linseed oil and more mineral spirit allowed more fluid brushwork. Also, to copy the delicate brushwork done by a single stroke, I used the tip of the flat oil painting brush. These several adjustments and changes in painting practice enabled the preserving tropes of brushwork in ink painting, even when those are represented in oil (Figure 57). Also, I tried painting on different surfaces, such as silk, canvas, linen, and wood. Fine silk, linen, and wood were easier to copy the delicate brushwork of ink painting that was traditionally painted on soft rice paper, mulberry paper, or silk. Canvas could make the same result, but it required multiple layers of primer to make a fine and smooth surface.

Figure 57. Cho, Y. (2021) *Details of Buddleia, the Bombsite Plant*. Oil on wood, 30.2 × 20.2 cm

There were newly achieved and discarded features when the brushwork of ink painting was mimicked in oil. Regarding technical aspects, even translucent oil paint has high chroma and thickness compared to ink and mineral pigment. This difference in material characteristics allows the creation of a vivid contrast in tone and chroma. The contrast between thick opaque white and thinner black paint in Figure 50 (p. 98) shows the newly available visual impact. Also, there was a contextual change when the traditional brushwork was intentionally copied to represent a new subject. In the conventional *sagunja-hwa*, brushwork served to manifest the virtue of Confucianists and literati, whereas the brushwork in my buddleia painting does not represent the traditional Confucian values, such as uprightness and loyalty; rather it highlights its vitality which can survive in unfamiliar places. The junctions and disjunction between my buddleia painting and traditional Confucian painting show how the tropes of East Asian painting comment on contemporary globalised and diasporic societies. Instead of showing tradition as a static form or value, the connection between my work and traditional East Asian ink painting manifests how the conventional tropes can represent postcolonial contemporaneity in the UK.

Composition: Landscape without Land

In a manner identical to brushwork, I appropriated the composition of another traditional painting, *The Sun, the Moon, and Five Peaks* (Figure 58, p. 107). This attempt was made in a reflection of my personal experience of living in two different countries. As a Korean-born artist living in the UK, I feel my existence is not confined to one place or culture. Since my family and loved ones live in Korea, it has influenced how I sense space and time. For instance, I have lived with two time zones; thinking about two time zones was a natural phenomenon as keeping in touch with my loved ones became a ritual that shaped my identity and everyday life.

Even though I watched the image of *The Sun, the Moon, and Five Peaks* many times, its composition looked different to me, under the restrictions of COVID-19 in 2020 and 2021. That painting symbolises the authority of kings in the Joseon dynasty (1392−1898), the premodern kingdom of Korea. The composition of two orbs in the sky, mountains, and water was stylised and repeatedly produced during the Joseon dynasty. The image symbolised the power of kings and the cosmological landscape they ruled (Kim and Lee, 2012). Due to its political meaning, this painting was often mounted on a folding screen and displayed behind the royal throne (National Research Institute of Cultural Heritage, 2016).

Figure 58. Maker Unknown (late nineteenth – early twentieth century) *The Sun, the Moon, and the Five Peaks [일월오봉도; 日月五峯圖]*. Four-panel folding screen, Colour on silk, 245 × 366 cm
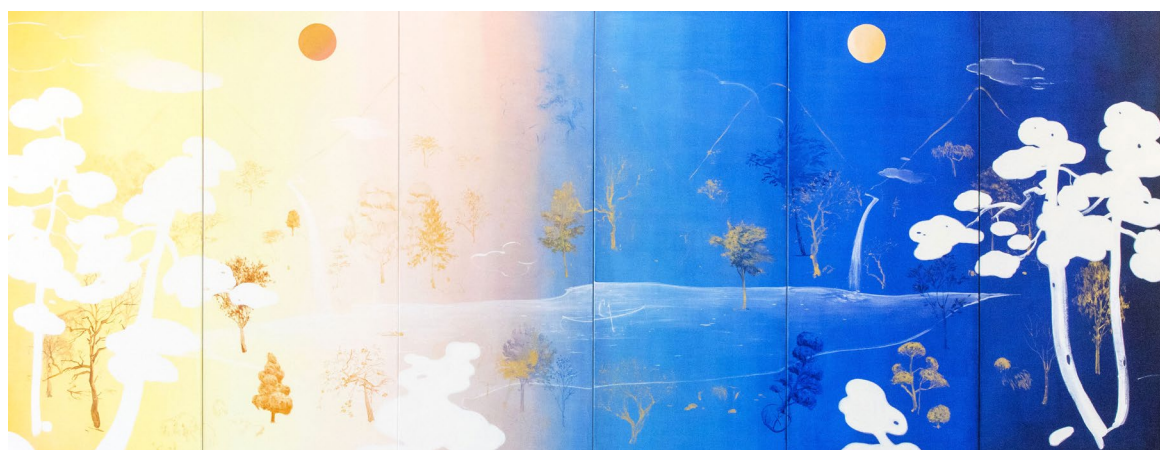
Figure 59. Cho, Y. (2022) *Landscape without Land.* Oil on canvas, 120 × 300 cm

However, rather than the context of *The Sun, the Moon, and Five Peaks*, I was intrigued by the composition of the image and its compact vision of the world; essential components for human life, such as two orbs, mountains, trees, and water, were all depicted in the painting. In the sense that this painting represents the cosmological, abstract image of the world, not a specific location, I thought it could be recontextualised from the traditional Korean symbol to a signifier of a more universal condition or foundation of human life. Moreover, the two co-existing orbs in the sky made me think of my circumstance. Due to the physical distance between the UK and South Korea, my loved ones in Korea and I always watched different skies. When I called my mother in the morning, she answered my phone at night; I saw the sun when my mother saw the moon. In this situation, the two orbs in the sky looked like a metaphor for my life, which cannot be defined by one location or country but by a journey that connects different

places. The co-existing orbs of the image reminded me that I am deeply connected with my loved ones despite the physical distance. During the global pandemic, this thought gave me consolation and inspired me to recreate the composition of *The Sun, the Moon, and the Five Peaks* (Figure 58, p. 107) and creating *Landscape without Land* (Figure 59, p. 107).

Figure 60. Cho, Y. (2021) *Installing Landscape without Land.* Digital Photography. Photo by Victoria Rose.

As the composition of *The Sun, the Moon, and the Five Peaks* (Figure 58, p. 107) was crucial to show what I newly interpreted from the original painting, I preserved its initial design when I made *Landscape without Land* (Figure 59, p. 107). Also, although the size was slightly modified, my work was a similar proportion and scale to the original painting (see Figure 60). This was done to maintain the declarative context of the original painting, while changing its national undertone to a more transnational or cross-cultural one. However, the process of intentional hybridisation, which involves changing the painting medium, created several new features that can be subcategorised based on colour, composition, manners of painting, and format.

Firstly, the overall colour palette changed; bright orange, pale yellow, pink, baby blue, deep blue and ultramarine were displayed from left to right, like a spectrum of sunlight. This choice was made to emphasise the fact that the different skies we see in various places are connected; through this colour palette, I wanted to show that night exists as an extension of the day, and skies in different colours are indeed the same celestial sphere. In the same vein, two ends of the painting—the brightest and darkest—can be connected again when the viewers think about the temporal flow of the painting. After the darkest hour, the sun rises again, and the

time flows circulating the day and night, repeatedly (see Figure 61, and portfolio p. 42). This temporal element of the painting was represented through a gradation of light, which denotes the flow of time, from bright morning to dark night and their endless circumvolutions. To express this ceaseless flow of light and time, I used a watery mixture of oil paint and repeatedly painted the surface with a soft flat brush. Also, I sanded the canvas multiple times to make the surface evenly coated (Figure 62).

Figure 61. Cho, Y. (2020) *Painting 'The Sun, the Moon, and the Five Peaks' on a Terracotta Pot.*

Oil on terracotta, 15 cm in diameter

I painted on the cylinder-shaped pot to see the circulation of day and night, the change from the sun to the moon on the single, curved surface. This work was not included in the final portfolio as the materiality and shape of the ready-made terracotta pot disturbed the overall context of other works. However, the idea of expressing a flow of time was kept and materialised in *Landscape without Land* (Figure 59).
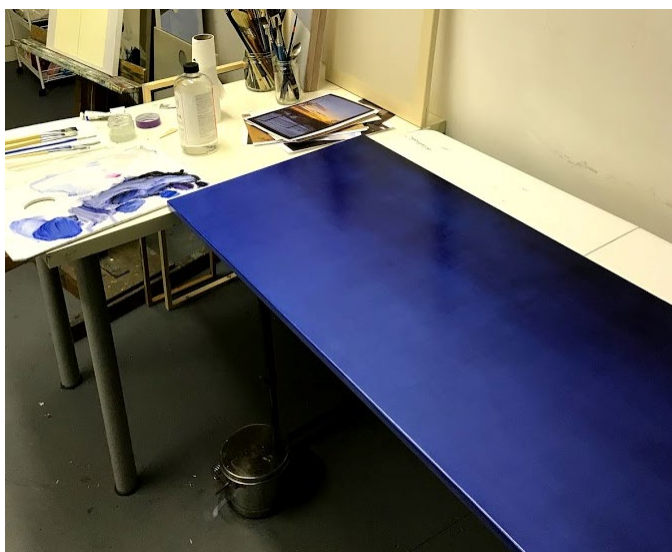
Figure 62. Cho, Y. (2020) *Process of Painting the Background of Landscape without Land.*

Secondly, some details were added and removed from the original composition. I added a boat and an anonymous woman pulling a paddle in the middle of the painting (Figure 63, p. 111). Viewers only can see the figure's back, not her face. By adding this figure, the newly interpreted painting denotes that this is not about the landscape itself but about a condition of life that some people encounter and encompass. For the same reason, the mountains were represented by simple white lines, and the scale of the waterfalls was reduced. Instead, I drew more floating trees with golden colours. This adjustment was made not to depict a landscape which cannot be defined by its land or a specific geographic location but, instead, it indicates the psychological condition of my life in a state of constant oscillation.

Thirdly, there were major changes in the manner of depicting some objects. In my painting, trees were represented in diverse ways, from the one that emphasises fluid, rhythmic brushwork to the other that focuses on the dramatic contrast of light and shadow; painting techniques from East Asian ink painting and European oil painting traditions co-exist on the same surface (Figure 64, p. 111). This juxtaposition of various painting styles was intended to show the multiple cultural influences and double consciousness of hybridised painting practice. Also, using diverse painting methods aimed to prevent viewers from discovering one dominant painting manner which could remind them of a specific culture or region. For the same reason, the tall pine trees in the original work were also represented in a more ambiguous way which only alludes to their silhouettes. The flat and thick surface contrasts with more delicate representations of smaller trees.

Lastly, the format of the painting was also modified. As the original work mounted on a folding screen was translated into oil painting on canvas, paintings could not be attached to a folding screen. Hence, the new painting lost its practical function as an object, unlike the original piece used to decorate the royal throne. However, the six narrow canvases still indicate the initial format of the folding screen, giving a clue where its form originated.

Figure 63. Cho, Y. (2022) *Details of Landscape without Land.*

Figure 64. Cho, Y. (2022) *Details of Landscape without Land.*

111

As a result, the original image of the *Sun, the Moon, and the Five Peaks* (Figure 58, p. 107) transformed into a contemporary artwork which does not symbolise anything related to the premodern Korean kingdom. Although the composition was preserved, many other pictorial elements, including materiality, were changed to represent the transnational and cross-cultural condition many people have in a globalised and diasporic world. Even though the idea of reinterpreting the traditional Korean symbol was related to my background as Korean, the outcome of this appropriation does not necessarily represent diasporic Korean identity. Instead of highlighting its cultural root, *Landscape without Land* (Figure 59, p. 107) denote the emotional connections between physically separated places and the constant circulation of two orbs in the sky, which create time and flow. In short, the alteration of the traditional landscape, which represented a premodern kingdom and sovereignty, to *Landscape without Land* shows how the local and national signifiers could be expanded and achieve contemporaneity—the universal contemporaneity of the era of globalisation and diaspora.

4.4.   Experiment on Proposition Two

This section introduces a series of experiments based on the second proposition of painterly hybridisation, which utilises the formal limit of painting as a two-dimensional art form to express the hybridity and double cultural/artistic consciousness of the artist. The exemplified works will explore how the different modes of painting are negotiated and intermingled on the limit of the painting surface.

Opaque Surface

The first approach for expressing hybridity on the limited surface of the painting intentionally juxtaposed different painting manners on a single, opaque surface, such as canvas and linen. In this experiment, the two different manners of representation originated from different philosophical ideas and cultural preferences of European and East Asian painting traditions. Amongst various distinctive aspects, my experiment focused on expressing lightness and darkness created by the impact of light.

My decision to focus on shading is because employing shading was not deemed a priority in East Asian ink painting traditions. As briefly mentioned earlier, the importance of expressing *ch'i* and capturing the vitality of the object through brushwork was deemed a crucial criterion by traditional critics of ink painting. For instance, *Lu Fa*, the six canons of Chinese ink painting, highlights the importance of brushwork, form, colour, and composition but not tone (Xie,

500, cited in Sze, 1992, p.19). Also, another influential painting theory made in the eleventh century Song dynasty China, *Lu Yao*, Six Essentials of Painting emphasises the significance of spontaneous brushwork, expressing the essence of an object, and colour to enrich painting (Sze, 1992, p. 20). Although shading by adjusting the density of ink was commonly used in traditional ink painting practice, the aim was not to represent the impact of light and shadow but to create a certain atmosphere or mood. This aspect contrasts with the Greco-Roman, Renaissance, and Neoclassical methods of oil painting, which create volume and space by shading each picture plane to a particular degree of lightness or darkness (Owen, 2023). When these European techniques were introduced to China and Japan by Jesuit missionaries and merchants in the eighteenth century, Asian painters acknowledged the difference in the manner of painterly representation in East Asian and European traditions. For instance, the court painter I-kuei Tsou (1686−1772) in Qing dynasty wrote:

> The Westerners are skilled in geometry, and consequently there is not a slightest mistake in their way of rendering light and shade and distance. […] But these painters have no brush-manner whatsoever; they [...] cannot consequently be classified as painters (cited in Sullivan, 1997, p. 80).

Tsou's statement manifests how the difference between European and East Asian manners was acknowledged in the past, indicating they were incommensurable, two different points of view in two different painting manners. Based on this difference in two painting traditions, my experiment aimed to utilise these different aspects in traditions of East Asian ink which focuses on brushwork and European oil painting methods, which create a three-dimensional reality by shading and creating volume on a two-dimensional picture plane. I decided to observe and analyse how those different manners of pictorial representation influence each other within a limit of a single surface. The following work, *Night Voyage* (Figure 65), is the result of this attempt, which shows a co-existence of various modes of painting, such as the juxtaposition of light effects and brushwork of traditional East Asian ink paintings. In the sense that this work intentionally adopts the brushwork of ink painting, *Night Voyage* might look similar to the experiment on Proposition One that appropriates brush manner of ink painting by using oil paint. However, it had a different focus; whereas the previous attempts tried an appropriation of styles of old brushwork to represent cultural connectedness and interdependency, this work intended the hybridisation of two different modes within the limitation of the single painting surface.

Figure 65. Cho, Y. (2021) *Night Voyage*. Oil on linen, 100 × 100 cm

Night Voyage (Figure 65) depicts an image of a bedroom where I spent most of my time during the COVID-19 lockdowns. When I had to stay home due to travel restrictions, I imagined travelling and meeting my loved ones. This work delineates that imaginary journey by overlapping images of my dark bedroom and landscape, the two spaces portrayed in different manners. To focus on representing two spaces, times, and painting manners on the same surface, I decided to use fewer colours but maximise the impact of contrast in lightness and darkness. At first, the contour of the window and objects in the room was delineated on raw brown linen. Then the image of a landscape was added by using dark and paler blue.

The completed work shows two layers intermingled on a painting surface. Firstly, the impact of external light in the indoor space in the painting; the shadow of the plant pot and the bright silhouette of the window create a strong contrast in tone. On top of that, a superimposed landscape disrupts a solitary view of the indoor space. The rocks and trees depicted by copying manners of traditional *Sansu-hwa* (landscape painting) create another illusion of space.

114

Figure 66. Cho, Y. (2021) *Details of Night Voyage.*

Figure 67. Cho, Y. (2021) *Details of Night Voyage.*

However, those two layers do not eclipse each other but are juxtaposed on a painting surface, making a third space that arose between the two layers. When viewers see Figure 66,

it seems like the desk lamp is in front of the landscape as it conceals clouds. However, Figure 67 (p. 115) shows that a boat heading to the riverbank is in front of the object. Also, the bric-a-brac in the room becomes another visual component which influences the interpretation of the landscape. Therefore, the two manners/layers of painting—one using shading techniques of oil painting and the other copying brushwork of ink painting—cannot be separated as they are organically intertwined and overlapped in the pictorial space.

As research progressed, I found tangible impacts and potential problems in experimenting with juxtaposing two different painting manners on an opaque surface. The positive effect was that this intentional hybridisation of two modes of painting allows viewers to see how different pictorial elements confront each other, constructing something new as a whole. This intentional juxtaposition showed a tension which is derived from two painterly manners as well as two different ideas and perspectives that those manners encompass. For instance, even though the dramatic effects of light and brushwork of landscape in Figure 65 (p. 114) create a new space which emerges between the two, it also denoted the gap or conflict between the two spaces: the one where I physically was at the time and the other that I emotionally wanted to be. In short, the positive outcome of the experiment was expressing a third space or third layer of painting that emerged between the two seemingly different painting tropes; this method allowed a representation of hybridised space as well as a depiction of tension that arose between the two manners of painting.

However, this approach also had a risk. I found myself subconsciously classifying pictorial elements as Asian and European in the process of defining two different painterly manners. Even though choosing the brushwork of ink painting and shading technique of oil painting was based on different foci in East Asian and European art histories, it was problematic if my work could strengthen the one-dimensional, visually manifested differences between Asian and European painting traditions. In *The Meeting of Eastern and Western Art*, the art historian Michael Sullivan analysed how different tendencies in East Asian and European paintings enriched each other (1997). Yet, his analysis was not entirely free from stereotypical dualism, which highlights differences which involve generalisations about belief and attitude. Even though he admitted the superficiality of dualistic comparison (p. 276), Sullivan generalised the features, stating that 'Eastern art' tended to 'generalise from experience' whereas 'Western art' was inclined to 'represent a particular experience' (p. 277). This argument is even developed further, making a comparison between 'analytical' Western art and 'performative' or 'expressive' Eastern art (p. 278). Hence, despite in-depth studies of cultural and artistic interactions between Western Europe and East Asia, Sullivan's analysis ends by wishing for 'reconciliation of East and West' (p. 283).

After completing *Silent Summer* (Figure 68, p. 117), I started reconsidering my strategy and eventually stopped hybridising two different modes of painting. As Sullivan's case shows,

the pitfall of emphasising differences between East Asian and European painting traditions is that it could contribute to preserving the dualistic framework and outdated beliefs which understand Asian and European art as inherently different, separate entities. As Oriental and Western painting cannot be understood fully without each other, I wanted to look at the intersections of Oriental and Western painting instead of discovering the apparent differences described in art histories. This decision aligned with my reorientation in theoretical and historical analysis, which focuses on the hybridity and interconnectedness of Oriental and Western painting instead of their difference and disparity.

Figure 68. Cho, Y. (2021) *Silent Summer*. Oil on linen, 40 × 40 cm

Semi-translucent Surface

While experiencing the problem of hybridising two different painting manners on a single, opaque surface, I became more interested in using silk instead of cotton or linen as a painting surface. There were two reasons for choosing silk, particularly.

Firstly, the semi-translucent materiality of silk seemed suitable for observing how overlapped layers construct the final image of a painting. Unlike the previous approaches of superimposing various painterly manners on a single surface, I wanted to try painting on multiple surfaces and overlap them to make one piece of painting.

Secondly, the history of silk looked relevant to create a hybrid painting which shows the cross-cultural awareness that I have developed by learning diverse ideas and techniques from European and Asian art histories. The origin of silk production and the weaving industry began in China. Primed silk was often used as a surface for ink painting; like ink and paper, silk was one of the traditional materials that created visual signifiers of East Asian ink paintings. However, as the longest mercantile route that connected East Asia to Europe was called the 'silk road', silk has also been considered a product that shows a geographical and cultural interrelationship between Europe and Asia. Ancient Romans got silk from traders who crossed the silk road (Sullivan, 1997, p. 4; McLaughlin, 2007), and silk culture flourished in Europe, especially in the Italian city-states and France (Watt, 2003). Reflecting on the history of the material itself, which originated in East Asia and spread to Europe, I wanted to use silk fabric to show a junction between East Asian ink and European oil paintings.

Trial and Error

To use silk, I needed to prime the fabric first to paint on multiple fabrics and then overlap to compose a final multi-layered painting. I followed a traditional method of priming silk in ink painting practice by attaching the silk fabric to the wooden stretcher bars with flour glue. Due to the delicate nature of the silk, I could not use staples or pins, hence flour glue was used to attach the fabric to the stretcher bars. Then I primed the surface multiple times using rabbit skin glue and aluminium sulphate. Unlike priming other thicker fabrics like cotton canvas or linen, this process required skill and patience as the silk fabric loosened when the liquid primer was applied. In traditional ink painting practices, the primed silk was used like paper without supporting stretcher bars. However, as I wanted to use silk as an alternative to linen or cotton fabric to make a painting canvas, I did not remove the stretcher bars.

This attempt which twists the conventional method brought a few issues. Although the primed silk canvas was solid and less absorbent, it still needed an extra measure to protect the glued sides as these areas could be weaker when the fabric absorbs moisture from the air. Another problem was that the result of using multiple silk layers was different from what I initially expected. The aim of using silk was to superimpose various layers to observe subtle interactions between overlapped images. However, when I combined two layers of mounted silk, the front layer overpowered the entire image, and the other layer was almost eclipsed and lost. As an alternative, I tried painting on both sides of one silk, which created a clearer image than

using multiple fabrics. Still, it was not easy to show the sophisticated interplay between the front and back. Due to the nature of the delicate and loose structure of the fabric, thickened oil paint squeezed out from the tiny gaps of the warp and weft and influenced the texture of the painting (Figure 69).

Figure 69. Cho, Y. (2020) *Test Result of Painting Both Surfaces of Silk Fabric*. Oil on silk, 30.8 × 21 cm

As a result of this early stage of the experiment, I learned that I needed to change my initial plans to prime each silk fabric and overlap them. I tried several ways to adjust the distance between each layer and put them together, but the result was unsatisfactory, as one layer usually overpowered the other. Hence, I discarded the initial plans for overlapping multiple surfaces to construct one final piece. In addition, I made a fitted wood frame to complement the glued sides. The extra frame was initially designed to protect the glued area from humidity, but it played a role as another pictorial element.

Double Occupation of Two and Three-dimensional Pictorial Space

Although I needed to change the initial plan for overlapping multiple silk fabrics to construct the final work due to the technical difficulties, undergoing trial and error was valuable; I learned the material characteristics of silk in practice, which revealed another potential to be explored. Although I could not paint on multiple silk fabrics, the experience of making the silk canvas made me think about a potential of using the three-dimensional space behind or underneath the painting, which the semi-transparent silk unveils. The unpainted or lightly painted silk reveals the three-dimensional space below the painted surface, adding another layer of the interplay between the painted surface and the surface underneath the painting. This finding led me to change the direction of the experiment from overlapping multiple painted surfaces to utilising the relationship between a painted, covered surface in two-dimensional space and an uncovered surface in three-dimensional space.

For example, *My Portable Windows* (Figures 70 and 71, p. 121) show the alteration of visual impact when the same paintings were installed in different places. This series of paintings depicted a single tree. The way the trees are painted is derived from the traditional brushwork of representing trees in East Asian ink paintings and the method of constructing (see Figure 71) or composing a landscape by copying the great master's brushwork and the objects they depicted. However, as only the single tree was represented on translucent silk, it looks like it is floating rather than rooted in a specific place. Also, due to this painterly manner and composition, the final look of the painting changes depending on where the image of a tree is located and how it is overlapped with something else. This alteration of the final image is parallel with my understanding of culture and cultural identity, which can be hybridised and changed by an external influence. In human history, the external influence that moulded and reshaped culture was constant encounters between people from different places. Physical movement and relocation of people brought incommensurable traditions and belief systems which needed cultural translations and prompted hybridisation. Hence, instead of painting an object fixed to a particular place, I wanted to highlight the movability and flexibility of silk paintings by putting them in different locations.

Figure 70. Cho, Y. (2021) *My Portable Windows.*

Oil on silk, 42.2 × 21.8 cm (left), 53.6 × 33.3 cm (middle), 31.3 × 21.5 cm (right)

Figure 71. Cho, Y. (2021) *My Portable Windows*.

又一法者即此　趙吳興水村圖前闊　秋柳

Figure 72. After Wang, G. (1679) *Autumn Willows in The Mustard Seed Garden*

Digital copy of the original book

This image is an example of willows painted by Zhao Mengfu (1254–1322)

Figure 70 (p. 121) shows how the images look when the works are hung on a white wall, whereas Figure 71 (p. 121) displays how those images change when they are on a windowsill. Nothing has changed apart from the place the paintings were put. However, when the works are installed on the windowsill, the painted image and background were in great contrast due to the light coming through the lightly painted silk. Since the light could not penetrate the opaque layer, some parts painted with opaque colours looked much darker than when they were seen against a white wall. Also, the contour of the brushstrokes and the shape of the stretcher bars looked more vivid, almost like frames of stained glass.

I named a series of silk paintings *My Portable Windows* (Figures 70, 71, 74 and 75, pp. 121−124) due to several features of those works. First, the silk paintings were much lighter than other paintings on opaque fabric. Hence, it was easy to be moved and installed in different places. Second, the wooden stretcher bars revealed under the sheer surface of silk looked like a window frame. Unlike opaque fabric, silk uncovered what was underneath the painted layer

and revealed the structure of the stretchers. The stretcher bars supported a painting, but they also played a role as a pictorial element which composes the completed look of the painting. Focusing on this aspect, I used different shaped stretcher bars and even used multiple frames to make a final piece (see Figures 73 and 74). Lastly, the silk paintings created another pictorial illusion when they overlapped with the other surface in three-dimensional space. Due to the superimposed surfaces and the physical gap between the two layers, it made an interstitial space which exists between those two. I thought this light, movable painting could be a portal which connects one place and the other, like windows.

Figure 73. Cho, Y. (2020) Using Multiple Stretcher Bars to Compose One Painting.

Silk on wooden stretcher bars

Figure 74. Cho, Y. (2021) *My Portable Window: Nami Island*. Oil on silk, 51 × 76.3 cm

Figure 75. Cho, Y. (2021) *My Portable Window: Glasgow Green*. Oil on silk, 51.5 × 51.7 cm

Figure 76. Cho, Y. (2021) *A Detached Piece from 'My Portable Window: Glasgow Green'*.

Figure 75 (p. 124) shows a more complex composition which combines multiple painting surfaces to make one final piece. The image on the left-hand side shows a distant view of the mountains, whereas the other on the right-hand side depicts a closer view, the tree covered in snow. These images are separate and detachable (see Figure 76, p. 124), but when they are put together, due to the physical distance as well as pictorial distance in the painting, they compose a landscape. Also, when these two are installed on a wall that shows an image of trees, it gains another layer of pictorial space and a subtle sense of depth. Those different elements work together, merged, and superimposed, consisting of a single painting. In this example, how each layer/image is put together is the key factor that determines the look and meaning of the painting.

To summarise, the experiment utilising the translucency of silk revealed the following: the semi-translucent materiality of silk allows interplay between the painted surface and the uncovered area underneath the fabric. Due to this interplay, the painting on silk occupies two places, one in the two-dimensional space and the other in the three-dimensional space. The painted image exists in the interstice between the transparent surface and the projected area. Also, as the final interpretation of the work is determined by where the painting is put, the location and installation of the painting become crucial factors that could change the overall context.

4.5.   Reflection on Painterly Hybridisation

Recontextualisation of Traditional Tropes

The result of painterly hybridisation can be summarised as the recontextualisation of conventional tropes of East Asian ink painting. The juxtaposition of components used in ink and oil painting practices not only changed the formal characteristics of paintings but also showed how the traditional tropes, images, and icons could be reterritorialised in contemporary art. The appropriation of traditional tropes and representing them in a different medium allowed the previous context of the visual signifiers, which were tied to specific nations and cultures, to change. As described in the examples of *Buddleia, the Bombsite Plant* (Figure 49, p. 98) and *Landscape without Land* (Figure 59, p. 107), the newly appropriated signifiers of ink painting are not reduced to mean old, local, and traditional. Rather, those images describe an existence which cannot be defined by one place or culture but between the two.

This is a critical distinction between my practice and other contemporary practice which questions the division of Asian paintings from Western paintings based on the painting medium. For instance, Tenmyouya Hisashi's *Neo-Nihonga* paintings could be deemed similar to my practice in terms of the method of mix-and-match Japanese ink painting techniques with so-called Western mediums, such as acrylic paint and gesso (Figure 77, p. 126). However, unlike

Tenmyouya's practice which reactivates the issue of national and Japanese identity by reframing his paintings as *Neo-Nihonga* (Figure 78, p. 127), the outcomes of painterly hybridisation do not revive the issue of national identity.

Figure 77. IJC Museum (2018) *Tenmyouya Hisashi and His Painting Tools.* Digital Photography

Figure 78. Tenmyouya, H. (2012) *Rhyme*. Acrylic, wood, black gesso, gold leaf, gold paper, and inkjet printing, 127 × 300

In the interview with the IJC museum, Tenmyouya defines that his *neo nihonga* painting 'focuses on modern subjects and depicts them using modern materials and pigments' (2017). However, he has not clarified what those 'modern subjects' mean.

How Viewers Understand the Impact of Studio Practice

The aforementioned result of painterly hybridisation brought up another issue for discussion regarding the impacts of studio practice. Even though hybridisation recontextualised the visual signifiers of Oriental painting to signify something else, it did not mean that the viewers would equally understand the result of recontextualisation. I found that some meanings attached to the original visual signifiers were lost in the process of appropriation and cultural translation. It was due to the fact that some viewers were not familiar with the symbolic meanings or contexts of East Asian paintings, and they needed cultural translation to understand what it initially meant and how that original connotation has been changed. This realisation made me reflect on two gaps in the studio practice: first, the gap between the researcher and general audiences who do not know the origin of pictorial elements used for painterly hybridisation; second, the gap between the entry and end points of this research which started by analysing the meanings of Oriental painting in East Asia and ended by commenting on contemporary art, specifically in the context of UK.

A crucial issue concerning the first gap is that many viewers who see my work do not know the starting point of my painting practice and do not equally understand the process and impact of recontextualisation from hybridisation. As some audiences did not know the origin of visual signifiers used in studio practice, they did not recognise which elements were changed, omitted, or intentionally eliminated. Inevitably, this gap originates from different levels of cultural understanding of Oriental art and East Asian ink painting, the key subjects used in my practice. This disparity between the researcher-artist and general audiences made me think about

127

whether I should elucidate the entire process of hybridisation for viewers to understand and feel the impact of hybridisation. To understand the impacts of reterritorialisation—the gain and loss of meanings, should viewers know the signified of Oriental paintings attached to a particular culture? This question was required to be answered to explain the impact of my painting practice.

Questions above were also related to the second gap I mentioned above. This research was prompted by my journey as a researcher-artist; the question about Oriental painting was initiated by questioning the institutional division of Oriental and Western painting in South Korea. The study was gradually expanded by how the meanings of Oriental painting in East Asia – *nihonga* and *tōyōga* – are connected to European Orientalism and legacies of Orientalism in the contemporary world, specifically in the field of contemporary art. Throughout this research, Oriental painting was redefined as an intercultural hybrid. Also, tropes of East Asian ink paintings were used in intentional hybridisation to represent the historical and cultural interdependence between Europe and Asia in the past and present. Consequently, the research traversed the different times and spaces that constructed meanings of Oriental painting and reached the endpoint, presenting hybrid paintings which comment on contemporary subjects, such as cultural identity, migration, home, and belonging. However, would viewers also understand the whole journey of this project when they see the paintings?

Wrapping up the studio practice, I concluded that viewers do not need to know the origin and whole procedure of painterly hybridisation to understand its impact. This conclusion was derived from the responses of viewers who saw my work in the UK through online platforms and some offline events in Glasgow (see Appendix 3., Event: Symposium, Talks, and Exhibitions, pp. 154−165. In those events, audiences understood the result of studio practice by themselves even when they did not know the exact origin or starting point of my painting practice. I categorised viewers' responses into two groups based on a level of familiarity with the meanings of Oriental painting in East Asia.

The first group included viewers who were more familiar with the origin and context of the images and tropes in my paintings. Those audiences had background knowledge of East Asian ink painting and some were even aware of its institutional separation from Western painting in East Asia. This group quickly understood why my painting practice focused on the tropes of ink painting as well as the materiality of oil painting. Consequently, this group easily recognised which elements were altered and which were newly represented.

In contrast, the second group included viewers who did not know the historical or cultural context of Oriental painting used in this research. However, they had an understanding of contemporary representations of postcolonial issues, such as diaspora, globalisation, multiple roots and cultural identities. Even though they did not know where the ideas and images of

painterly hybridisation originated, they interpreted my artistic intention within a broad context of British postcolonial art. For instance, the viewers in this group understood my paintings by comparing them to other works of contemporary artists, such as Chris Ofili (b.1968), Suh Doho (b. 1962), Sonia Boyce (b. 1962), and Wangechi Mutu (b. 1972).
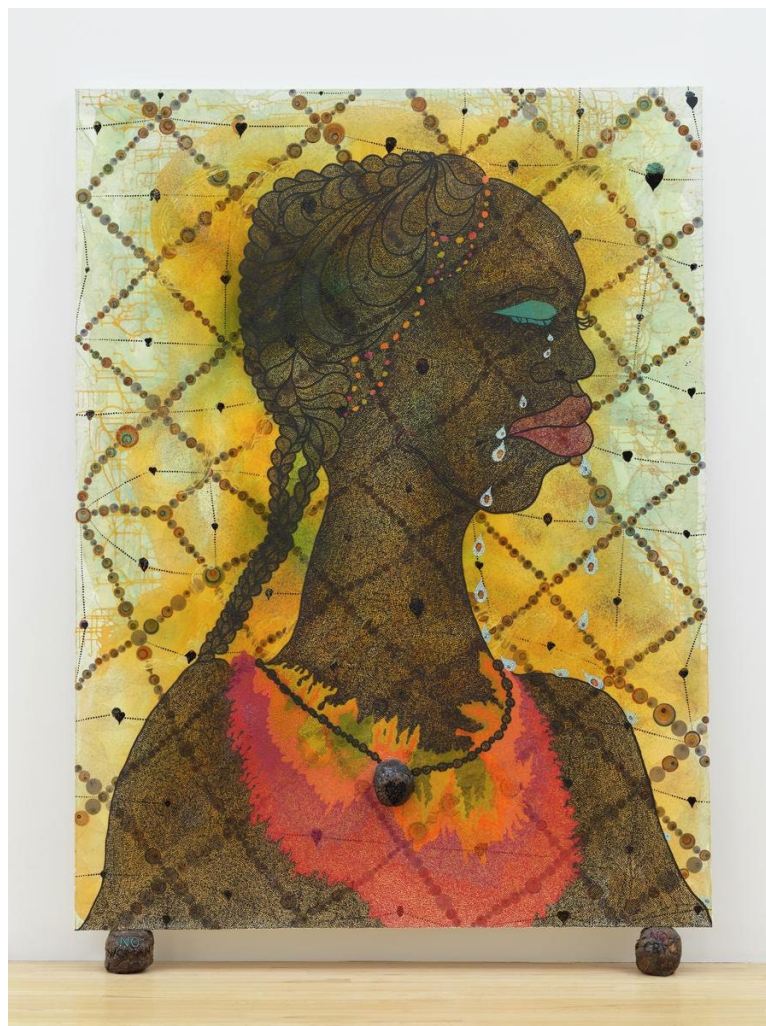
Figure 79. Ofili, C. (1998) *No Woman, No Cry.* Oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins and elephant dung on canvas, 243.8 × 182.8 cm

The responses of both groups show the impact of painterly hybridisation from different angles. Even though the first group's response to changed elements was closer to the aim of recontextualisation of East Asian signifiers, the second group's comments on other contemporary artworks indicated how the result of painterly hybridisation could be expanded in a broader context of the postcolonial phenomenon. For example, in the online research talk facilitated by the Royal College of Art, Greenwich University and the NAFAE (the National Association for Fine Art Education) in 2021 (see Appendix 3., Events: Symposium, Talks, and Exhibitions, pp. 154−155), one researcher compared my paintings to Chris Ofili's (b.1968)

earlier works in the 1990s, stating a similarity between Ofili's use of elephant dung from the London Zoo and my choice of depicting buddleia plant in Glasgow. She explained how Ofili's work oscillates between the signs of Britishness and Africanness by using elephant excrement which was considered sacred in many regions in Africa. From her point of view, my choice of drawing the buddleia plant in Glasgow in East Asian ink painting style (Figures 49, p. 98) had similarity to Ofili's choice of using Elephant dung from the London Zoo. Despite the apparent metaphor of Asianness or Africanness from the materials and tropes, she said, both works represent the political and cultural reality of the UK. This feedback was crucial for me to realise how viewers understand the impact of painterly hybridisation in the UK's political and cultural domain. Indeed, Ofilli's *No Woman No Cries* (Figure 79, p. 129) was made to portray a mother (Doreen Lawrence, now Baroness Lawrence of Clarendon) who lost her son due to an unprovoked racist attack in London in 1993. In a similar vein, my buddleia painting was made under the influence of hate crimes and racist attacks on Asians and people of Asian descent in the UK in 2020. Even though Ofili's work was based on different cultural and aesthetic backgrounds from my work, his and my work both reflect the reality of the UK as a multi-ethnic society which has an ongoing issue of racism.

　　　　To summarise, not everyone equally understood the impact of hybridisation. However, the two groups' responses show the implications of the studio practice from different perspectives. The first group of viewers understood how the hybridised works achieved a new meaning by using their background knowledge of Oriental painting. In contrast, the second group interpreted the outcome of painterly hybridisation by translating the original context of Oriental painting into a more expanded context of contemporary postcolonial art. Although the second group did not know the background or process of my painting practice, they enriched the discussion of the potential of re-enacting or appropriating Oriental painting in contemporary art, asking how the re-inscription and re-presentation of East Asian troand manners can reveal the present postcolonial reality. It can be concluded that the gap in knowledge or cultural background between the researcher-artist and viewers is not a problem, but a point of expansion. Within the distance between the artist and the audience, new meanings and questions emerge. Likewise, the gap between this research's starting point and end point enables looking at possibilities to connect the problematic past of Oriental painting to the field of contemporary art. By traversing the past and present, the traditional materiality and manners of East Asian painting gain the power to reflect the current postcolonial reality, which is not reduced to the socio-political territory of East Asia only.

Collecting Viewers' Feedback

Although I categorised viewers' feedback into two groups in the previous discussion, some responses were abstract. Many viewers mentioned how the formal aspect of my paintings, such as colour, shape, composition, brushwork, and method of installation, influenced their feelings, impressions, and thoughts on a personal level; some positive yet rather abstract adjectives like 'beautiful', 'peaceful', 'fantastic' were used in their interpretation. Those responses were difficult to be converted as data for measuring the impact of painterly hybridisation as a method of challenging the conventional binarism between Oriental and Western painting. However, at the same time, I did not think these simple words were meaningless; I wondered why they picked these adjectives and what kind of emotions and thoughts these simple words connote. To find this out, it was necessary to meet viewers again and analyse how they understood the form and meaning of the outcome of studio practice. Also, as the result of my studio practice was primarily shared in online spaces, I wanted to observe how the viewers interact with works when they can feel the physical existence of the paintings.

In November 2022, I held a one-day pop-up exhibition at the GSA Stow building. After viewers watched the show, I asked them to write up to three adjectives which are suitable for the displayed works and explain why they chose specific adjectives as answers (see Figure 80; for the questionnaire form and full responses, see Appendix 3., Events: Symposium, Talks, and Exhibitions, pp. 162−165). It was for reifying the abstract verbal feedback to a more descriptive, written feedback and for having a few points to start more in-depth conversations or discussions.

Figure 80. Cho, Y. (2022) *Installation View of the Pop-up Exhibition 'Landscape without Land' at the GSA.*
Digital Photography

In total, fourteen people submitted the written questionnaire form. Participants were GSA students, GSA staff, artists, and researchers, who had different levels of understanding of key concepts used in this research, such as Oriental painting and hybridity/hybridisation; some of them already had background information but the others did not. The answers were all different and diverse, but I could categorise repeated answers as follows.

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The List of Adjectives
(From more frequently mentioned to less entioned)
Delicate (2); Gentle; Sensitive; Ethereal; Fragile
Calm (3); Calming; Cosy; Idyllic
Quiet (2); Silent; Tranquil;
Transient; Transitional*; Fluid; Liminal
Emotional; Nostalgic; Dream-like
Beautiful (2); Elegant
Transparent; Materialistic; Multi-layered
Poignant; Meaningful
Detailed
Neat
Seamless
Singular**
Static*
Versatile

*A viewer who mentioned 'transitional' also noted static, stating that the metaphor of water and buddleia made her think about 'things in transit', yet the mode of depicting indoor space made her choose 'static'.

**Another viewer wrote 'singular' with 'singularity', explaining the visual patterns of the paintings made her feel like looking out the windows by herself.

Many of the responses were related to the formal characteristics of the displayed paintings or feelings that the paintings delivered to the viewers. These answers provided me with a clue about how viewers understood the visual language of paintings, connecting the formal aspects of paintings to the textual meanings of paintings. Although it was difficult to deduce a single conclusion since the responses were diverse, a few answers directly articulated how they interpreted the formal aspects of the paintings regarding the contextual meaning of the paintings. One stated she chose 'liminal' as the displayed works show a space between places, times of day, and seasons of the year, as well as things between real and imagined. Another viewer wrote 'emotional', stating that she could feel gaps, losses, and memories, which cannot be described by either being here or there. She also explained that the works which adopted two different manners and methods derived from East Asian and European paintings did not look 'dichotomic' but 'seamless'.

The list of adjectives and the description of the chosen words did not directly show whether the viewers understood the impact of hybridisation. Yet, by asking questions viewers, how the materiality and formality of paintings are connected to bring certain feelings and thoughts. For instance, a viewer who chose 'gentle' also noted 'the gentle structures speak to traditional inkwork', and another audience who wrote 'fluid' explained that she chose it because she could sense the 'passing of time' from exhibited paintings. She mentioned that the transparency of silk makes her more aware of light, which also changes its angle and intensity over time. For the same reason, another viewer chose 'versatile', noting the final look of works varies depending on the light. Similarly, one who highlighted feeling a sense of being 'here' described that 'the translucent materials open up the artist's space to the audience'. Although not all responses do not directly answer whether the viewers feel the impact of hybridisation, it was useful to analyse how the viewers think about the formality of the painting and its relationship to the context or content of the painting. By collecting answers to the questionnaire form, I could check what method or tactic of painting is more effective to embody the cultural and historical context of this research project.

Questions about 'Refined' Form and 'Restrained' Tone

Throughout encounters with viewers, I also received some questions. Specifically, there was a common question raised by several researchers. They asked about the restrained form of the paintings, pointing out that there is a disparity between the colonial context that Oriental painting embraces–the context of practice–and the 'refined' form of the paintings–the outcomes of studio practice. In short, they questioned why my painting practice presented itself in a restrained tone, rather indirect manner, instead of directly representing the colonial undertone of Oriental painting in its form. Since this question is related to a choice of method for representing the legacy of colonialism, Orientalism, and nationalism in contemporary art, I will elucidate my stance on formality of hybridised works.

First of all, it should be clarified that this research did not aim to present a particular look or style as a fixed form. The form of the paintings was naturally developed in the process of hybridisation. Hence, the discordance between political reality and the final form of paintings was not predesigned but subconsciously made in artistic practice. Yet, as an artist who made aesthetic and political decisions, I can explain why my paintings do not visually represent the legacy of Orientalism and unabated colonial violence, such as racial discrimination and cultural stereotypes. Unlike the art critic Kitazawa Noriaki who called *nihonga* 'the painting of sadness' (1999, cited in Foxwell, p. 27), I have focused on the potential of Oriental painting rather than its problematic past. As examined in Chapter 2. Reviewing Oriental Painting, *tōyōga* was not a mere signpost of cultural division but evidence which shows the interconnectivity of European

and East Asian art histories; *tōyōga*, the East Asian Oriental painting is a hybrid art form which embraces not only brutal colonial reality, but also diverse repertoires created by cultural encounters and translations. Due to this ambivalence, my painting practice did not focus on representing the sadness or pain derived from the history of Orientalism and colonialism. Instead, it aimed to ask and contemplate what hybridised Oriental painting could be in a diasporic, transnational, intercultural environment. For instance, the restrained look of my paintings does not directly depict pain and frustration about colonial legacies and unabated racism. Yet, it embodies the hybrid environment and aesthetic made by the influx and movement of people, revealing the existences and values of so-called 'Orientals' in the UK. For instance, the form of buddleia painting serves this purpose by borrowing the tropes of traditional East Asian literati paintings (Figure 81).

Figure 81. Cho, Y. (2021) *Installation View of the Buddleia, the Bombsite Plant*. Digital Photography.

Utilising Texts

As art critic Terry Barrett notes, 'an interpretation of artwork need not match the artist's intent for the artwork' (1994, p. 11). The meaning of an artwork should not be limited to what was intended by the artist, and the interpretation that an artist aimed for is one of many (Barret, 1994). However, when it comes to practice-based research that utilises artistic practice, one could ask how the researcher could lead or control the study to yield intended research outcomes when many other interpretations of the artworks are acceptable. There has been discussions about this issue, especially regarding how artistic or practice-led research produced

knowledge (see Rust *et al.*, 2007, pp. 63−64; Mottram, 2009, pp. 230−232), but the intention of bringing up this topic is to introduce a method that my studio practice adopted rather than opening up another in-depth debate. In this practice-based research, collecting and analysing viewers' interpretations prompted a new issue of keeping a balance between allowing different ideas and criticism and maintaining the voice of the researcher-artist. I wanted to stay open-minded to diverse feedback. At the same time, however, I was required to clarify the intention that my artistic practice draws in the situation where Oriental painting is deemed as a sign of cultural periphery.

Using a text was a method to find an equilibrium between those two paradoxical attitudes. For instance, *Things between the Sun and the Moon* (Figure 82, p. 136) shows a short poem. This piece was installed with other paintings at the pop-up exhibition at the GSA. The written text describes the artist's interpretation and thought about the recurring themes of the displayed paintings. The intention of using text in painting was to clarify a purpose of this project and provide a context for understanding exhibited works. To determine if this method achieved its intended results, I asked viewers whether the text in *Things between the Sun and the Moon* influenced their interpretation of other displayed works.

All participants answered that the text 'influenced' their interpretation, and their explanations could be categorised into three similar groups. Amongst twelve participants who submitted written feedback, four replied that the text explained the paintings and underpins the themes of the paintings. Another four answered that the poem made them rethink other displayed work in relation to the poem. Lastly, the other four mentioned that reading the text allowed them to encounter 'a sense of personal connection' and understand 'artist's lived experiences'. Also, some participants wrote their own understandings of the text, noting some keywords, such as 'dislocation', 'adaptability', 'threshold', 'hybridity', 'in-between space', and so on (see Appendix 3., Symposium, Talks, and Exhibitions, pp. 165−166).

Things between the Sun and the Moon

Arrow of cupid

Conquerors and their shadows

Daydreams

Fungus over corpses

Lost items

Memories about my grandmother

People without name and birthday

Queens, wives of men

Trees that are rooted and unrooted

Untranslatable jokes

Vessels that follow the moonlight

Water from your body
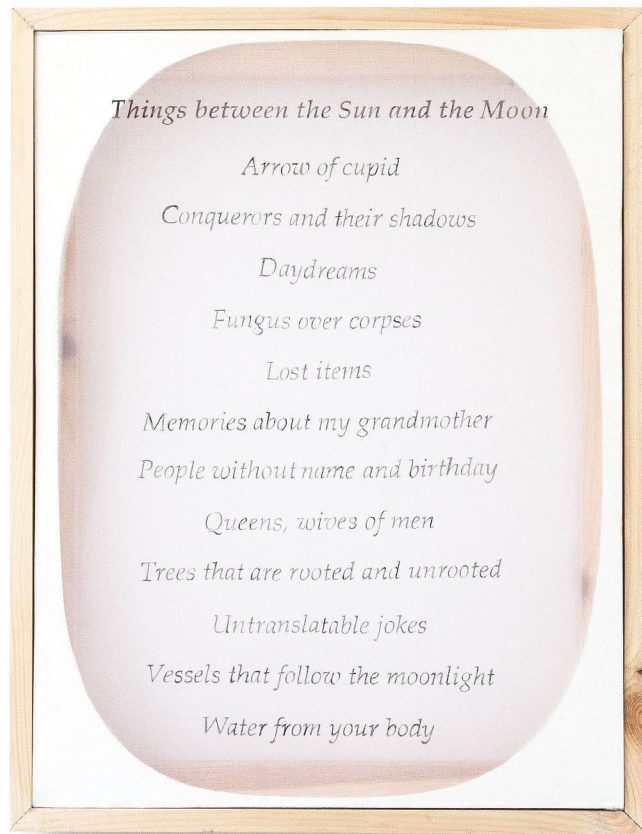
Figure 82. Cho, Y. (2022) *Things between the Sun and the Moon*. Oil on silk and canvas, size variable

Based on the participants' replies, I could conclude that using text helped them understand the artist's intention yet did not hinder their interpretation of the displayed works. Participants answered that the poem underpinned the ideas that the artist-researcher aimed to deliver, and this is what I expected by utilising text. However, I did not expect text would enable the viewers to have more personal feelings about the artworks or to the artist-researcher. Also, some respondents noted the text made them think about a 'cycle of life' and feel the painted object is alive, human and less 'object'. Those responses from participants were unintended by the artist-researcher, and it denotes that the viewers still have room to contemplate rather than being forced to think and view as the artist suggested.

In addition, using text as a pictorial element can be explored further in relation to the East Asian literati painting tradition that understands poetry, calligraphy, and painting as three elements which create perfection (Sullivan, 1974; Gong, 1991; Carpenter, 2020). This concept is referred to as 'the three perfections'. Although this idea was coined by poet-painter Cheng Chi'en (d. 764) in Tang dynasty China (618−907), it influenced Korean and Japanese artists and developed as a figurative language to express their ideas and practical tool of learning (Shin, 2019). Considering the traditional relationship between poetry, calligraphy, and painting, utilising poetic text in painting practice can open up another possibility to appropriate the East Asian painting tradition.

Painting with the Elements of Painting and Installation

The last point of critical reflection is related to the formal and textual expansion of painting from the two-dimensional art to something between painting and installation. Paintings on silk explored the possibility of overlapping different spaces, focusing on translucent materiality of silk. The result of the experiment was overlapping two and three-dimensional spaces, embracing components of painting and installation at the same time (see Figure 83, p. 138). It was an unexpected outcome since my studio practice utilised the formal limit of painting as a two-dimensional art. From the modernist point of view, two-dimensionality was 'the guarantee of painting's independence' which separated it from sculpture and other art genres (Greenburg, 1982). However, this modernist or formalist definition cannot be fully applied to explain the ambivalent position of my silk paintings which uncovers what is underneath the painted surface. Instead, the idea of 'expanded painting' suggested by the curator, Paco Barragán, provided insight into understanding hybrid art forms which cannot be defined by one formal feature.

Figure 83. Cho, Y. (2022) *Installation View of the Pop-up Exhibition 'Landscape without Land' at the GSA.*
Digital Photography

Barragán states that expanded painting is understood 'as the relationship and interaction of painting with other media such as photography, video, installation, sculpture or the digital and on any kind of support' (2008, p. 151). Instead of adopting the logic of 'double negation' made by Krauss which defined sculpture in the expanded field as 'not-landscape' and 'not-architecture' (1979, p. 37) in her essay *Sculpture in the Extended Field*, Barragán uses the 'multiple inclusion model' (figure 84) to explain diverse contemporary, postmodern art which traverse genres and forms. Recalling Kraus's concept of sculpture in the expanded field, he sees that new forms of painting toward other media do not disfranchise painting as a medium, but rather it opens up 'various possibilities' (Barragán, 2007).

Multiple Inclusion Diagram (MID)

moving
painting

living
painting

space
painting

video

performance

installation

painting

photography

digital medium

sculpture

photo
painting

techno
painting

volume
painting
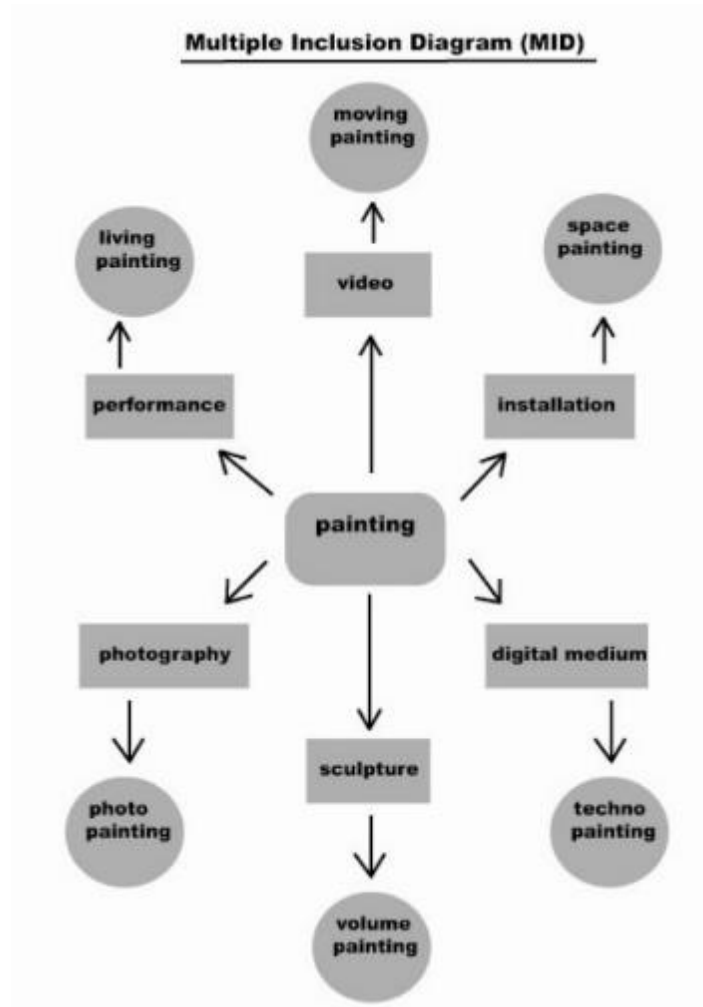
Figure 84. Barragán, P. (2008) *Multiple Inclusion Model.* Diagram

(Barragán, 2008, p. 151)

Following Barragán's view, the series of silk paintings could be contextualised as 'space painting' that encompasses elements of painting and installation (2008); those works are marked on the two-dimensional surface, but they also reveal the three-dimensional space behind and around the artwork, such as installation art. As a result, the painted image exists in the interstice between two and three-dimensional spaces (Figure 85, p. 140). As Barragán claims, paintings which have the element of painting and installation question the logic of modernist purity of the medium. However, the more important aspect that emerged in my practice is that the transparency of silk painting has the potential to be explored further in relation to the expression of interstitial space, which arises between two different pictorial spaces. For instance, unlike opaque paintings that overlap multiple layers on a single pictorial space, silk painting allows a superimposition of a real and painted space to create another interstitial, hybrid space. By making an interstice between what is represented in two-dimensional space and what exists now in three-dimensional space, silk paintings could add

meaning to the real space we experience through layering. Furthermore, the feature of silk painting, which constructs the final image in relation to the situated location, differentiates it from the modernist idea of painting, which is based on the belief in purity and self-consciousness of modern art (Greenburg, 1973). The final look of silk painting can be changed by how it creates a relationship with the situated space, and it echoes the fundamental finding of this research project: culture is not inherent nor fixed to a specific location, geography, ethnicity, and nation but it can change, be constructed, and situated depending on its relationships with others.

Figure 85. Cho, Y. (2022) *Installation of 'My Portable Window' at the GSA.* Digital Photography

This outcome of studio practice was not pre-designed but was made by amending initial plans of overlapping layers of silk. Accordingly, it has not been within the initial scope of this

research to explore the double occupation of two and three-dimensional space in painting practice. However, further experimentation will be conducted in the future by painting in the space and overlapping the space with painting, as France-Lise McGurn's (Figure 86) and Christian Hidaka's (Figure 87) installation tried. Also, as the exhibition space becomes a crucial element for the interplay between painting and space, more vigorous use of space, its exterior as well as historic layers will be considered for future practice.

Figure 86. McGurn, F. (2020) *Installation View of the Solo Show, 'Emotia'*. Digital Photography Tramway Gallery, Glasgow.

Figure 87. Hidaka, C. (2022) *Installation View of the Solo Show, 'Tambour Ancien'*. Digital Photography Michel Rein Gallery, Paris.

4.6.   Summary

Chapter 4. Painterly Hybridisation explained how my studio practice connected to the historical and theoretical analysis was conducted, elucidating its result and newly emerged issues. Instead of focusing on one method or attempt, my studio practice explored multiple strategies of intentional hybridisation to challenge the pre-existing binarism that separates Oriental and Western painting and represents intercultural awareness arising in the boundaries of cultures.

The studio practice on the first proposition appropriated tropes of traditional East Asian ink painting by using oil-based mediums. In this process, not only materiality but the signifiers of the conventional manners and icons were transformed. Instead of reactivating the idea of rooted identity in one nation and culture, this experiment recontextualised the signifiers of Oriental painting as something new, which cannot be classified and understood by the conventional mode of cultural binarism.

The second experiment utilised the formal limit of painting as a two-dimensional art form on a flat surface. By overlapping and juxtaposing different traditions, styles, and painting methods on a single surface, this practice aimed to see how conscious hybridisation occurs in a two-dimensional pictorial space. On the one hand, juxtaposing different tropes of painting on the opaque surface enabled the two cultural and visual awareness to be negotiated and overlapped rather than obliterating one over the other. On the other hand, using a translucent surface brought an unexpected outcome of overlapping two different surfaces, the surface of a painting and the uncovered area of three-dimensional space. This superimposition allowed occupying two and three-dimensional spaces simultaneously, enabling the painted image to be in an interstitial, hybrid space between the two.

This studio practice aimed not to find the most effective method for dismantling the binary construction of Oriental and Western painting but to show multiple possibilities of using hybridisation as a practical tool for intervention in contemporary art and review their impact. Since those various methods were also mixed and eventually presented together through exhibitions, evaluating which approach was more effective than the other was not a primary concern. As covered in Section 4.5., Reflection of Painterly Hybridisation, the more crucial issue in the process of analysis was examining the advantages as well as risks or problems of each method and thinking about how the potential risk can be complemented or how each tactic can be refined or expanded further.

With those diverse approaches, my studio practice undermines the previous notion of Oriental painting as the opposing concept of Western painting. The outcomes of painterly hybridisation manifest that describing cultures and cultural identities is not a simple matter of making a choice between East and West, tradition, and modernity, and being local and global.

My painting practice embodies the fact that the dualistic model of culture and art cannot reflect reality fully due to the intertwined human histories and the postcolonial reality in contemporary societies. The outcome of painterly hybridisation denotes junctions made by numerous cultural encounters between East Asia and Europe and what has been missed or not represented enough despite their vivid existences.

The studio practice experimented with diverse methods, and its outcomes are demonstrated and critically examined through discussions with viewers and self-reflections. However, it does not mean that the studio practice ends here; the experiments on painterly hybridisation brought more ideas to consider. For instance, incorporating text as another pictorial element can be explored further to give more clues to the viewers, but it can also be expanded as another method to appropriate the East Asian ink painting tradition that views poem, calligraphy, and painting as the three core elements for perfection. The other area to be considered is the flexibility or expandability of silk painting; overlapping two and three-dimensional spaces can be explored further in practice to reveal multiple histories and memories which have constructed current postcolonial societies. Pulling out those ideas in future research will be necessary to consolidate and expand the methods of painterly hybridisation. Therefore, although the research project ends here, my artistic attempts to explore and examine the limits and potentials of painterly hybridisation will be continued.

5. Conclusion

5.1. Summary of Findings

Oriental Painting as an Intercultural Hybrid

The first research question, which asks about the meanings of Oriental painting, was answered throughout Chapter 2., Reviewing Oriental Painting. In this chapter, Oriental painting was explained and re-defined by traversing different places and temporal axes. First, the meanings of Oriental painting in East Asia were analysed by reviewing the notion of *nihonga* and *tōyōga*, which appeared as opposing concepts against the newly imported Western-style painting, *yōga*, in late nineteenth and early twentieth centuries. Second, the meanings of Oriental painting in Europe were reviewed in the relationship between Europe and Asia from the seventeenth to the early twentieth century. Through this expanded review, this thesis showed that Oriental painting has a narrow meaning as traditional ink painting in East Asia and broader meaning as paintings from the Orient, paintings about the Orient, and paintings in Oriental manners.

This analysis revealed that Oriental painting did not have a fixed meaning but multiple meanings that could overlap and conflict with each other. This is because the formation of Oriental painting was not independently made in one culture, which is separated from others, but was constructed within an intertwined connection with Western painting. As Oriental and Western paintings influenced each other and constructed their meanings, they shaped junctions as well as differences. Accordingly, Oriental and Western paintings are deconstructed and redefined as entities constituted of intercultural hybrid art forms, countering the pre-existing view of understanding Oriental and Western paintings as the antithesis of each other.

Hybridisation as Discursive Tool and Painting Method

The necessity of developing theoretical and practical strategies for challenging the ongoing phenomenon of the cultural division was underpinned in Section 2.6., Oriental Painting and Orientalism now. This section discussed how the discourses of Orientalism in the past still influence our understanding of modern and, by extension, contemporary art. Against this background, the second question, which asks about methods of undermining the binary systematisation of Oriental and Western paintings, was answered by exploring the theory and application of hybridisation in Chapters 3 and 4.

Chapter 3., Understanding Hybridisation examined the meaning and application of hybridisation in different fields. By reviewing the meanings of hybrid, hybridity, and hybridisation, this study explained why Oriental painting should be understood as a cultural hybrid. Also, by analysing the logic of hybridisation, it clarified why conscious hybridisation is valid to counter the

legacy of Orientalism. Following Bakhtin's distinction between conscious/artistic and unconscious/organic hybridisation, this project focused on intentional hybridisation as a method of showing double consciousness that is negotiated within the limit of the site of representation. Since conscious hybridisation shows a trace of the other cultural awareness, the result is shown in ambivalence which rejects the simple classification of one or the other.

By extending this idea, this research also examined how the idea of hybridisation can be applied to contemporary art. First, in order to review how contemporary artists use hybridisation as an artistic method, the works of Xu Bing, Murakami Takashi, and Shahzia Sikander were examined. Second, as a practical method of painting, two propositions of painterly hybridisation were proposed in Chapter 4., Painterly Hybridisation. By connecting the historical and theoretical analyses of Oriental painting and hybridisation, the propositions of painterly hybridisation suggest a new mode of painting practice.

Outcomes of Painterly Hybridisation

Chapter 4., Painterly Hybridisation introduced specific methods developed in a remit of two propositions of hybridisation. Multiple experiments were conducted after trial and error, and they led to two different outcomes. Firstly, the outcome of juxtaposing the materiality of oil and manners of ink can be summarised as the recontextualisation of traditional tropes. This result was achieved by a change of material as well as a conscious appropriation of traditional icons and painting manners. The newly represented images were detached from the previous context, gaining new meanings in relation to the cross-cultural condition. Secondly, the results of utilising the flat surface of the painting as a site of representation came out differently according to the characteristics of the painting surface. On opaque painting surfaces, such as cotton and linen canvas, contrasting painting manners and ideas were represented simultaneously within the limit of a single surface, creating a tension between not entirely mixed components. However, the translucent painting surface, silk, did not show the hybridisation of pictorial elements on the same surface. Instead, it revealed three-dimensional space behind the translucent surface, overlapping the painted image and real space. As research progressed, I focused on using silk to experiment with using varied shaped frames and superimposing paintings in a three-dimensional space. The new series of experiments showed the potential of expanding the painting practice to painting in the expanded field, which is in between painting and installation.

5.2.   Contributions

This study contributes to deconstructing the binary division and hierarchy between Oriental and Western painting. Throughout this research, Oriental painting meant varied art

forms as this study traversed and interweaved the histories of East Asia and Europe; by analysing the dissonances and connections in the various meanings, this study redefined Oriental painting as an intercultural hybrid. This new perspective provides a vantage point to reread art histories, focusing on the intercultural encounters and networks created by the colonial expansion of Europe and its refracted applications. When Oriental painting is understood as heterogeneous entities constructed by hybrid art forms, it enables another broad discussion to read the Oriental painting in a relationship within Asia and with Europe. In the same vein, Western painting cannot also be explained fully without the existence of the cultural Others of Europe, as it was constructed in relationships with them. As the art historian James Elkins said, 'the most pressing problem facing the discipline of art history is the prospect of a world art history' (Elkins, 2007, p. 41). However, to imagine and interweave a world art history, the world art history should not be a synonym for Eurocentric Procrustean bed which puts Western art in the centre and makes another narrative of progress (see Wood, 2013, p. 259). This thesis allows for drawing a broader, multi-directional world art history on a global, postcolonial stage through the deconstruction of Oriental and Western painting based on their intersectional relationship and cultural hybridity in the practice of Western and Oriental painting.

Second, this project filled the gap in knowledge of Oriental art by connecting different types and subgenres under this umbrella term and providing an analysis of continuing Orientalist discourses in those art forms. The previous studies tended to focus on individual genres or categories of Oriental art, which is limited to one era and region. For instance, although there were multiple studies and exhibitions on Oriental paintings in South Korea, those attempts were made in line with the effort to examine Oriental spirituality or Korean sensibility and variations of Korean traditions (see Kim, 2008; Yoon, *at el.*, 2022). Although recently, there were new attempts to understand Oriental painting in a broader geopolitical topography (see Konno, 2022) or to redefine it as an open genre which is not limited to specific materiality, visual signifiers, and cultural identity (see Lee, 2022), the definition of contemporary Oriental painting in South Korea has been discussed domestically without expanding its discussion with European art. Similarly, studies on Oriental art in Europe tended to focus on the historical formation of genres or movements, such as chinoiserie and japonisme or groups of artists, such as French Orientalist painters in the nineteenth century. The previous studies focused on looking at individual category or analysing artworks and the discourses circulated in certain areas and time periods rather than expanding its discussion to find repeated ideas and discourses in the so-called Oriental art. In contrast, this research project interweaves various forms of Oriental art in East Asia and Europe and presents the ways in which these histories shaped the current understanding of Oriental art in the present day.

The third contribution of this research is to show the potential (not only the problems) of Oriental painting in contemporary art practice as a repository of hybrid signifiers which can be

utilised for artistic intervention. Despite the problematic past of Oriental painting and its relationship to European Orientalism, this project demonstrated the possibility of appropriating the tropes and meanings of Oriental painting to embrace the trace of cultural others, representing new hybrid agencies. In the process of painterly hybridisation, the icons and tropes of East Asian art are not reduced as a signifier of the traditional, old, local, and national. Rather, by connecting where they were initially rooted and where they were newly reached, signs of East Asian art gain a new opportunity to be extended or change in a cross-cultural and trans-national environment. This is the final contribution of this project, which is in line with efforts in contemporary art to appropriate or re-present the legacy of colonial history to review and shape current postcolonial reality.

5.3.   Epilogue

This research was started with the belief that there is the hitherto unknown, uncharted, omitted location where my art belongs (see thesis, 1.1., Research Background, p. 5). One might be able to ask what has changed before and after this research. Did I find where my artwork belongs by conducting this research? My answer is 'yes', because I know where my art belongs, and I can articulate its location. At the same time, however, I can say 'no' since this study did not find an unknown location nor invent a new concept or language to describe that place. This study did not newly develop a term to replace Oriental painting; despite all problematic undertones and ongoing issues regarding the term 'Oriental', this project does not discard this term. Instead, this research found and developed a new perspective for understanding the complex layers which constructed the idea of Oriental painting from the past to the present.

My artwork could still be described in association with Oriental painting. Someone might use this term with a pejorative meaning, as the Metropolitan police roughly categorised Asians and Asian-looking British citizens as 'Orientals' during interrogations of Asian hate crimes in the aftermath of COVID-19. However, that simplistic interpretation and offensive comment does not make me smaller as it did previously. Conducting this research empowered me as an artist by allowing me to understand where I am and what made the stratum that I am standing on. Since I know that Oriental painting is an open-ended term with traces of many cultural agents across the binary framework of Occidental versus Oriental, I can see what is beyond the surface of it.

Knowing where I am is different from knowing the surface of the location that I am standing on. Knowing my location is understanding the layers which created the terrain in which I am located. Although it seems like we are fixed on a certain ground, that ground itself gradually changes since the crusts of the earth underneath our feet are slowly moving, creating a new landform. Hence, knowing where I am involves understanding how the landscape of my surroundings has formed, how it is changing, and where it is heading in the present. At the

same time, knowing my location means knowing how to explain where I am. To let others know where I am, it is required to measure the distance between me and others and to see the broader map. That is, knowing overall geography, as well as relational position, is necessary to articulate where I am and to meet others.

The points of departure and arrival of this research are both Oriental painting. However, this study involved a long journey which traverses the past and present as well as Asia and Europe. Although it may seem like I returned to the starting point of the study, this research journey changed the way I looked at and explained where I was. This is similar to someone who comes back home after a trip around the world and is unable to view her hometown in the same way as before. Now I know that Oriental painting is not a sign of a margin, but is a sign of openness and hybridity, which can represent me and others who have multiple roots which are not fixed in one place, nation, and culture. This research explored the past of Oriental painting and showed how the problematic contexts of Oriental painting bound to Orientalism and nationalism could achieve a new meaning. My art practice is an example which demonstrates the possibility of using traditional East Asian visual tropes to reflect globalised, postcolonial contemporary topography.

In, *Dictee*, artist Theresa Hak Kyung Cha (1951–1982) wrote, 'You move. You are being moved. You are movement' (1982, p. 51). However, even in the continued movement, she wrote, 'our destination is fixed on the perpetual motion of search' (1982, p. 81). These sentences precisely delineate the findings and gifts this research journey gave me. In ongoing movement and permanent changes, my artistic destination is fixed on search, a search of where I am from, where I am now, and where I am heading. This path will meet and overlap with other tracks, creating broad and intricate maps of contemporary art.

Appendices

Appendix 1. Map of Imperial Japan

The Empire of Japan, 1870–1942 (Britannica, T. Editors of Encyclopaedia, 2023).

Source: Encyclopedia Britannica

Appendix 2. Theories and References of East Asian Ink Painting

Painters and critics in East Asia have developed theories of painting in relation to using the brush in specific ways, and some of those have been repetitively used and studied. In this thesis, I mainly introduce key ideas of ink painting, which influenced the development of Chinese, Korean, and Japanese painting over centuries.

2.1. Six Canon and Six Essentials

One of the most well-known East Asian painting theories related to brushwork is the six canons of painting, *Lu Fa*. According to Xie He, the painter and critic in the Southern Ch'i period of China (479−501), the following six canons decide the level of painting:

> Circulation of the ch'i produces movements of life.
> Brush creates structure.
> According to the object draw its form.
> According to the nature of the object apply colour.
> Organize composition with the elements in their proper places.
> In copying, seek to pass on the essence of master's brush and methods.

> (Xie, cited in Sze, 1977, p. 19)

In the six canons, the first, second, and sixth principles are related to brushwork. Translations of *ch'i* [氣] vary to some extent, but intuitively they are in agreement, as many interpretations use similar words like 'vitality', 'movement', and 'rhythm' (Sze, 1997, p. 19). Even though the first principle does not directly mention brushwork, brushwork was deemed as a key to expressing *ch'i*.

In the eleventh century, Liu Tao-ch'un, a critic and art historian in Song dynasty (960−1276), defined the six essentials of painting, *Lu Yao*. In his theory, the importance of brushwork is highlighted. Liu said:

> First Essential: Action of the ch'i and powerful brushwork go together.
> Second Essential: Basic design should be according to tradition.
> Third Essential: Originality should not disregard the li (the principles or essence) of things.
> Fourth Essential: Colour (if used) should enrich.
> Fifth Essential: the brush should be handled with tzŭ jan (spontaneity).
> Sixth Essential: Learn from the masters but avoid their faults.
> (Liu, cited in Sze, 1977, p. 20)

Like Xie, Liu also highlighted the importance of expressing *ch'i* with brushwork and learning from the masters, intentional copying as a method of learning and creative practice. Although these theories were founded in China, they spread to Korea and Japan, spreading Chinese-

style ink painting and enabling local variations, hybridisation, and innovations. Especially with the development of printmaking and the expansion of the publishing industry, these fundamental theories and examples which show the ideal brushwork of ink painting were compiled as painting manuals. One of the most well-known examples of this painting manual book, which was deemed a canon of ink painting, is *The Mustard Seed Garden Manual of Painting.*

2.2. The Mustard Seed Garden Manual of Painting

The aforementioned painting theories were introduced in the influential painting manual book, *The Mustard Seed Garden Manual of Painting*. This book is often acclaimed as the most influential publication in China, Korea, and Japan (Hirano, 2020) as it had a huge impact on Korean artists, such as Jeong son (1676−1759), Sim Sa-jeong (1701−1769), Gang Hee-un (1710−1764), Gang Se-hwang (1713−1791), and Huh Yu (1809−1892) and Japanese artists, including Yosa Buson (1716−1784), Ike Taiga (1723−1776), and Tanomura Chikuden (1777−1835) (Ahn, 1988; Hirano, 2020; Kim, 1996). In Korea, the painting manual played a role as a textbook and as a canon which contains the artistic spirit of the old masters, which should be followed in order to practice theories of Southern school style literati paintings. Similarly, in Japan, the manual contributed to the expansion and development of literati painting, prompting the development of domestic painting pigments (Tani, 1979; Hirano, 2020). Also, as its French translation, *les Enseignements de la Peinture du Jardin grand comme un Grain de Moutarde, Encyclopdie de la Peinture Chinoise,* shows, it has been often considered as an encyclopaedia of Chinese painting (Ch'iu, 1951).

This painting manual begins with an introduction to the methods and fundamental principles, such as essential painting theories, notable masters in Chinese art history, a list of brushstrokes for modelling, *ts'un* [皴], and key art supplies for ink painting. Then, it shows a list of brushwork for drawing diverse objects such as trees, rocks, clouds, birds, flowers, and four gentlemen plants. In the section which explains brushstrokes for modelling, the author and editor of the manual wrote:

> He (artist) should […] begin to study the basic brushstroke technique of one school. […] After this, he may try miscellaneous brushstrokes of other schools and use them as he pleases. […] He himself may become a master and the founder of a school. At this later stage, it is good to forget the classifications and to create one's own combinations of brushstrokes.
> (Wang, 1679, cited in Sze, 1977, p. 27)

The demonstrated brushstroke also denotes the importance of brushwork in ink painting and copying master's works as a mode of practice and creation.

151

After Wang, G. (1800) *Part 2 from The Mustard Seed Garden Painting Manual (3rd Chinese edition).*

Set of four woodblock printed books, ink and colour on paper, 28.2 × 17.7 cm. Source: The Metropolitan Museum.

After Wang, G. (1911−1949) *The Mustard Seed Garden Manual of Painting*

Lithograph, 28.2 x 30.5 cm. Source: Ashmolean Museum.

Appendix 3. Events: Symposiums, Talks, and Exhibitions

a. Encounters PhD Symposium

Organised by Duncan of Jordanstone College of Art and Design, University of Dundee

13th March 2020.

Duncan Jordanstone College and Art and Design (2020). *Pamphlet of the Encounter Symposium*

Source: The Researcher

b. Research Talk

Facilitated by the School of Arts & Humanities, Royal College of Art, Greenwich University and the NAFAE (The National Association for Fine Art Education)

15th June 2021.

Chair: Professor Gemma Blackshaw (Royal College of Art)

Staff: Dr Josephine Berry (Royal College of Art); Dr Catherine Maffioletti (University of Greenwich); Dr Elena Papadaki (University of Greenwich and Royal College of Art)

	care; resistance; repair	Responder
1.00–1.30	Chang Gao, Royal College of Art, *Using Supernormal Stimuli and Erotic to Create Public Artworks: An Experiment in Countering Cultural Hegemony and Post-Colonialism in Chinese Urban Space*	Yeonjoo Cho, Glasgow School of Art

153

1.30–2.00	Yeonjoo Cho, Glasgow School of Art, *Painterly hybridization: a new mode of practice that appropriates the cultural dichotomy of Oriental/Western painting*	Chang Gao, Royal College of Art
15 MIN BREAK		
	language; knowledge; image	Responder
2.15–2.45	David Johnson, Royal College of Art, *Anamnesis and Aesthetic Materialism: Towards a Blind Sensorium for new ways of Seeing*	Zara Worth, Leeds Beckett University
2.45–3.15	Zara Worth, Leeds Beckett University, *Like that and like that: Thinking about images through images, or, Thinking about iPhones and Instagram through icons*	David Johnson, Royal College of Art
15 MIN BREAK		
3.30–4.00	Andrew Bracey, University of Lincoln, *Parasitical Appropriation of Las Meninas by Contemporary Artists*	

Royal College of Art (2021) *Timetable and presenters of Research Talk.* Table.

Source: The Researcher

Participants were research students and art educators/researchers. They compared my works with the works of other contemporary artists. One researcher talked about Ofili's usage of elephant dung from the London Zoo in relation to his hybrid identity as British yet of African descent. Other researchers mentioned Wangechi Mutu and Sonia Boyce.

c. Exhibitions in Trongate 103, Glasgow
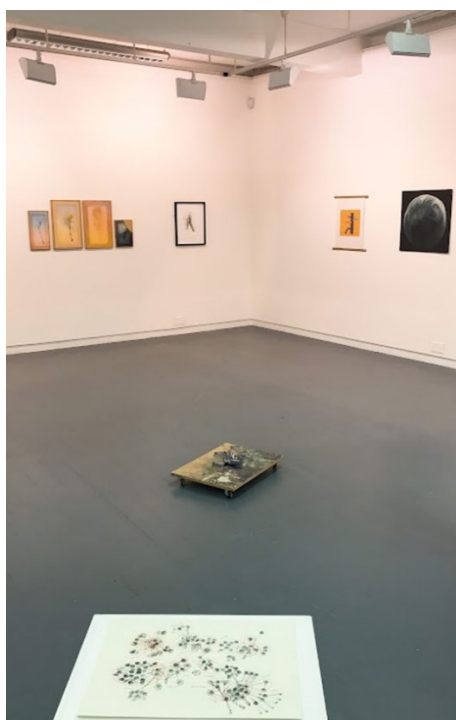
Cho, Y. (2020) *Annual Exhibition by Glasgow Independent Studio Members, December 2020.* Digital
Photography. Source: The Researcher
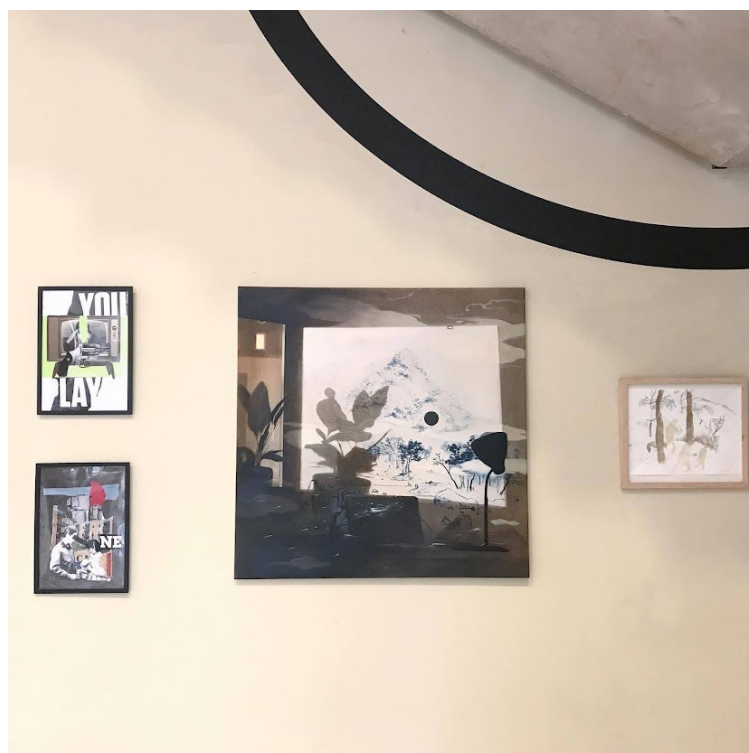
Cho, Y. (2021) *Glasgow Independent Studio Members' Exhibition During Glasgow International, June 2021.*
Digital Photography. Source: The Researcher

d. Research Seminar

Organised by the Glasgow School of Art on 26th October 2021.

tuesday 26 october
seminar 2 | 11.30 am

Katarina Rankovic (artist and tutor)
Anne Carney Raines (visiting artist)
Yeonjoo Cho (artist and PhD candidate)

event chaired by Michael Stubbs
LINK

The Glasgow School of Art (2021) Painting and Printmaking Department Research Talk Event Leaflet.
Source: The Researcher

Participants were art students studying painting and printmaking at the GSA. They saw the images of paintings via Zoom and listened to a brief explanation of the context of painterly hybridisation. The verbal feedback from the participants were as follows:

> 'Your work is political, even though it may not look like that at first glance'.
> 'Your paintings are dream-like, absolutely beautiful'.
> 'The windows (silk works) look like a portal to bring us somewhere else'.

156

e. GSA Postgraduate Researchers Peer Reviews

10th December 2021.

Participants were PhD students who were conducting research projects at the Glasgow School of Art. I introduced my research project and shared studio practice outcomes via Zoom. Among all participants, specifically one researcher actively facilitated discussions regarding my presentation. Regarding my works, she stated:

> 'The Western and Eastern aesthetics and styles co-exist, rather than they were hybridised/deconstructed in the paintings'.
> 'There is a discordance between the political context (or chaotic, painful reality) that the paintings embrace and the look of the paintings (a refined, 'restrained' aesthetic of paintings)'.

f. Artist Talk

Organised as a part of first year painting and printmaking teaching curriculum.

Cho, Y. (2022) *The Artist Talk Slide Show*. Captured images from the slide show. Source: The Researcher

157

g. The GSA pop-up exhibition on 1st November 2022

This event was designed to collect peer feedback and evaluate the outcomes of studio practice. The exhibition was held at Crit Space in the GSA Stow building, and viewers were GSA students and staff. Unlike the previous events that a third party organised, the researcher designed and held this event by getting support from the Postgraduate Research Community in the GSA School of Fine Art. Viewers saw the displayed works and were then asked to complete a questionnaire. Participation was voluntary, and viewers were informed that they had a right to reject or withdraw at any time.

Landscape without Land

Yeonjoo Cho

PGR Pop-up Exhibition

1st November

From 10am to 5pm

Crit Space, GSA Stow Building 5th Floor
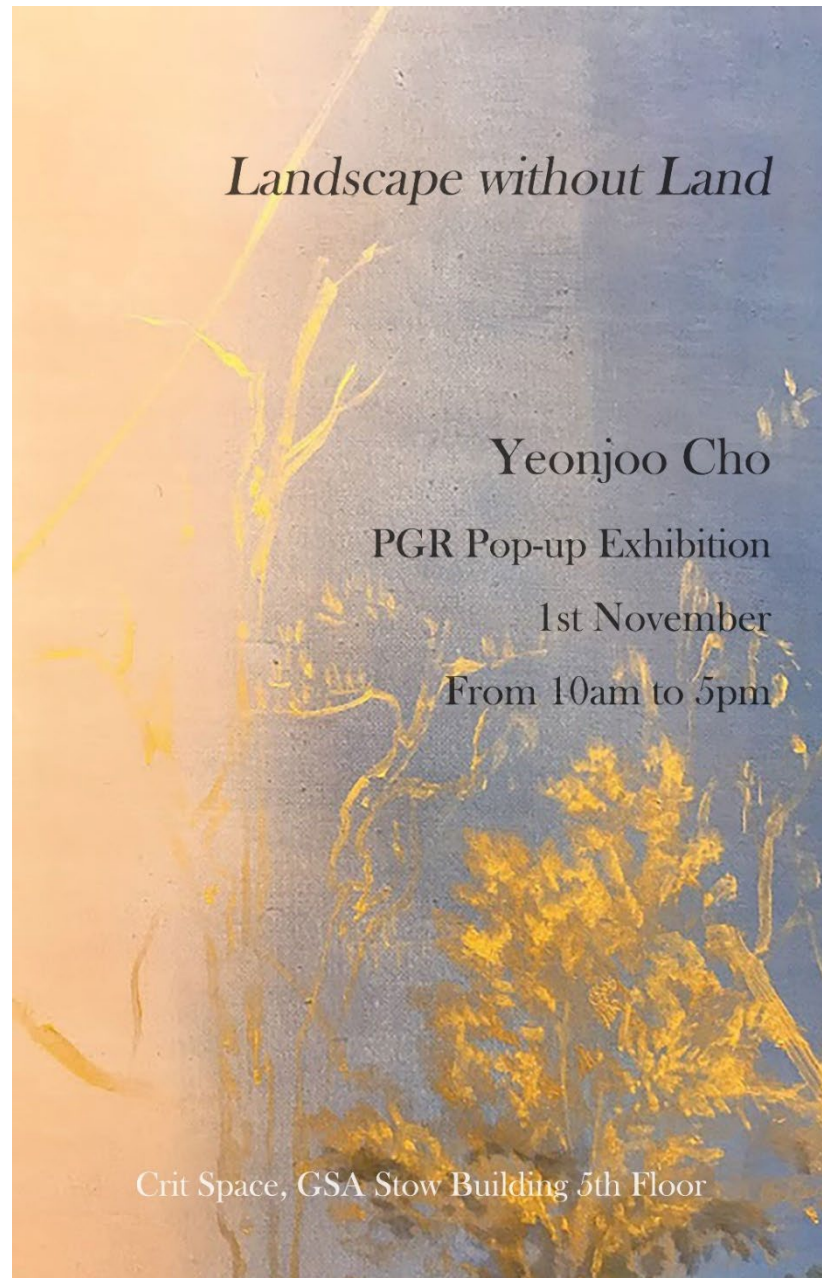
Cho, Y. (2022) *Exhibition Poster*. Digital Image. Source: The Researcher

(1) Exhibition Layout
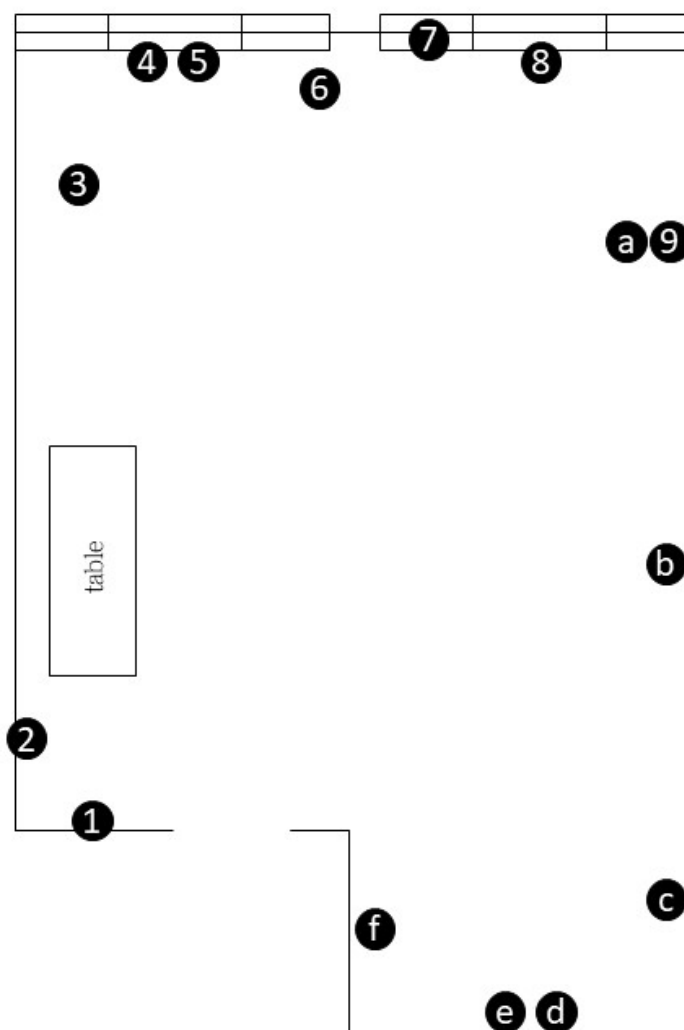
1.   Self-Portrait, Oil on Terracotta, 2020
2.   My Portable Window: Gardner Street, Oil on Silk, 2022
3.   Buddleja, the Bombsite Plant, Oil on Silk, 46 × 72 cm, 2021
4.   My Portable Window: Port Dundas Road, Oil on Silk, 53.6 × 33.3 cm, 2020
5.   My Portable Window: Buckingham Street, Oil on Silk, 53.6 × 33.3 cm, 2020
6.   After I left, Oil on Silk, 51 × 76.3 cm, 2021
7.   My Portable Window: Westbourne Gardens, Oil on Silk, 42.2 × 21.8 cm, 2020
8.   Buddleja, the Bombsite Plant, Oil on wood, 2021
9.   Things between the Sun and the Moon, Oil on Silk, 2022
a.   Things between the Sun and the Moon, Oil on Fan-shaped Canvas, 2022
b.   Landscape without Land, Oil on Canvas, 120 × 300 cm, 2021
c.   Night Voyage, Oil on Linen, 100 × 100 cm, 2020
d.   My Portable Window: Buckingham Street, Oil on Silk, 31.3 × 21.5 cm, 2020
e.   My Portable Window: Glasgow Green, Oil on Silk, 51 × 51.7 cm, 2021
f.   Silent Summer, Oil on Linen, 40 × 40 cm 2021

(2) Questionnaire Form

Participants Questionnaire Form

Q1. Please choose the role which describes you. You can select multiple options if that is applicable.

a. GSA Student   b. GSA Staff   c. Artist   d. Researcher

Q2. Can you think of one or more adjectives to the displayed works? Please explain why you chose that adjective.

Adjective	Reasons for choosing this adjective

Q3. Does the text in 'Things between the Sun and the Moon' (⑨ in the exhibition layout) influence your interpretation of other displayed works?   YES / NO

Q3-1. If you answered <u>YES</u> to the previous question, please explain how the text influences your thoughts/feelings/impressions regarding the displayed works.

(3) Summary of the Participants' Responses

Fourteen participants completed the questionnaire.

Eleven indicated they were GSA undergraduate, postgraduate, and research students; two responded that they were researchers, another two replied that they were artists, and two answered that they were GSA staff. Those outcomes reflected the fact that some participants chose multiple answers.

Approximately 50% of the participants knew about my research context before coming to the exhibition, whereas the other 50% had no previous information about the research subject and context. The latter were people who walked in by looking at the exhibition poster and submitted the questionnaire form.

Participants chose various adjectives that they could think of to the displayed works. Some similar and repeated answers were categorised as follows:

Adjectives	Reasons for choosing the adjectives
Delicate (2); Gentle; Sensitive; Ethereal; Fragile	- Artist's visual language, such as 'delicate brushstrokes'. 'Gentle structures' which speak to 'traditional inkwork'.
Calm (3); Calming; Cosy; Idyllic	- Faded colours; the soft texture of silk; the glowing quality of works which made viewers 'calm'. - Depicted images like snow and clouds give 'cosy' feelings.
Quiet (2); Silent; Tranquil	- Visual languages of painting: the general aura and subdued atmosphere. - The choice of subject which cannot speak out, such as plants.
Transient; Transitional; Fluid; Liminal	- Images depicted in the painting, such as buddleia, water, vessel, and light - Indication of the 'passing of time' - One viewer noted 'liminal' as the displayed works show the space between places, times of day, seasons of the year, and things between real and imagined. - One viewer who noted 'transient' also mentioned 'marginal' regarding

	subjects which are in a state of transition and movement.
Emotional; Nostalgic; Dream-like	• One viewer highlighted feeling a sense of being 'here', stating, 'the translucent materials open up the artist's space to the audience'. • Another viewer wrote, 'faded colours and soft texture make things fuzzy and reminds me of my grandparents' home'.
Beautiful (2); Elegant	• 'Inherent beauty' and 'fine quality' regarding their choice of 'beautiful'. • Usage of natural light: one viewer noted she found it beautiful when the light had shown against a stretched silk.
Transparent; Materialistic; Multi-layered	• 'Material and language consistency' • 'Much play in the works with different layers, both physical and imagined' • Regarding materiality, two viewers mentioned the difference between real works and photographed images.
Poignant; Meaningful	• One viewer chose 'poignant', noting, 'each piece feels provocative'. • The other viewer chose 'meaningful', stating 'there is thought behind these pieces. they are not just visual pieces'.
Other adjectives only mentioned once are: Detailed Neat Seamless Singular Static Versatile	• One chose 'neat' based on rectangular frames of paintings and straight lines which were repeated in a series of paintings. • One wrote 'seamless' that she could not feel the dichotomies between Korean and European paintings as the displayed paintings look seamless. • One chose 'singular' noting that she felt like she was looking out the window alone.

162

	- One picked 'static', stating that the perspectives in the paintings, specifically in the works which depicted indoor space, are settled.
	- One mentioned 'versatile' in relation to the changes in the silk paintings, which are made by the alterations of natural light seen through the paintings.

Also, all participants answered that the usage of text in 'Things between the Sun and the Moon' influenced their interpretation of other displayed works. Except for one participant, others explained how the text influenced their thoughts/feelings/impressions.

Three participants responded that the text gave more explanation and underpinned the themes of paintings (highlighted in yellow). Four answered that the text influenced them to reconsider or review other displayed work in relation to the text (highlighted in pink). In addition, four wrote that the text made them have more personal feelings towards the exhibited works or think about the artist's journey or identity (highlighted in blue). Lastly, eight directly wrote their thoughts about the text, noting some keywords, such as 'dislocation'; 'threshold'; 'hybridity'; 'being in two phases/states at once'; 'in-between space'; 'space that is not fully defined', and more (highlighted in green).

The full answers are as follows:

1. The text makes the works deeply personal and projects a scene of their meaning to the artist. As a viewer of this work, the texts do several things: the texts clarify the artistic intention, they provide an insight into the feelings of dislocation that the work provokes, and they help encounter a sense of personal connection.
2. I feel it makes me respond more poetically to the work. It makes me more conscious of fragments of memories. It gives a personal perspective.
3. They give a slight explanation to the scenes.
4. The text emphasises elements seen in the works but maybe not be consciously considered. By giving language to them, it makes me consider them again, perhaps differently or connected to other elements in the exhibition.
5. I think the text described things at a threshold, or things in between, with the image of window frames—window frames are the place where two different spaces meet. It highlighted what it wanted to deliver. It led me to think about hybridity, but I really enjoyed it because it happened calmly and naturally. I think most of the works dealing with hybridity usually come in provoking and artificial ways, but the works displayed here were different, in a good way. It is my personal taste, though.

163

6. There is a sense of ==unfamiliarity== in the words displayed and also the idea of ==adaptability==. I think that words are ==relatable to everyone to an extent==, but they maybe also speak ==to the artist's journey from South Korea to Glasgow== and her observation of both cultures.

7. It does (influence), especially ==when you go back and look at the placement of the suns and moons in the paintings==. Sometimes when the moons don't appear; there is a suggestion by the lunar quality of the silk. It also makes the painting more driven by the influence of nature.

8. I found myself ==referring back to the *Landscape without Land*== whilst reading the text. I found myself making connections between the text and the painting before – ==being in two phases/states at once==, ==feeling a connection to the artist's lived environment==. I don't feel the text drastically changed my understanding of the previous works but ==helped underpin important themes==.

9. For understanding or catching certain pursuit of paintings, ==those text paintings helped me to connect other paintings with each text==.

10. The text, in my interpretation, reminds me of ==the cycle of life== never-ending despite moving from place to place. Just because someone moved from their hometown does not mean their life there was paused.

11. It makes me think about the ==in-between space== of sun and moon.

12. It makes the work seem less ethereal and tranquil in some ways. I guess the landscapes, the plant seems something more ==human, more alive and less 'object'== (original emphasis).

13. The text alludes to the idea that the work exists in ==a space that is not fully defined.==

Appendix 4. Ethics Forms

All participants and interviewees in this research project received participation information sheets and signed agreement forms.

(1) Participants Information Sheet – the Pop-up Exhibition

Participation Information Sheet

Research Title:

PAINTERLY HYBRIDISATION: REDEFINING ORIENTAL PAINTING FROM THE ANTITHESIS OF WESTERN PAINTING TO AN INTERCULTURAL HYBRID

I would like to invite you to take part in a research study. Please take the time to read the following information carefully and ask any questions if anything you read is not clear or if you would like more information.

WHO I AM AND WHAT THIS STUDY IS ABOUT

I am a research student (the researcher) conducting a practice-led research project since 2019. This study is about rethinking the meanings and potentials of 'Oriental Painting'. This research project is practice-based, and the displayed paintings are part of the research outcomes. Your feedback on the pop-up exhibition will help analyse the impact of studio practice on this doctoral research project.

WHAT WILL TAKING PART INVOLVE?

1. Writing a questionnaire form.

2. Participating in verbal conversation with the researcher* **.

* The researcher will ask for your consent to an audio recording of the conversation, and you have a right to reject the recording.

** The second activity is optional; you do not need to participate in both activities.

WHY HAVE YOU BEEN INVITED TO TAKE PART?

This exhibition was designed for a small-scale internal peer review at the Glasgow School of Art. You were invited to participate in this research project as a GSA student or staff member.

DO YOU HAVE TO TAKE PART?

Participation is voluntary, and you have the right to refuse participation, refuse any question and withdraw at any time without any consequence whatsoever.

WILL TAKING PART BE CONFIDENTIAL?

Yes. The researcher will take to ensure the confidentiality and anonymity of the participants. Before using the data (the questionnaire form and audio recording), the researcher will notify the participants again and ask whether they agree to use this data for the research project. The participants can withdraw if there is something which they do not want publicly available.

HOW WILL THE INFORMATION YOU PROVIDE BE RECORDED, STORED AND PROTECTED?

The verbal communication will be recorded as audio files, and the questionnaire form will be copied and recorded as digital documents. All files will be stored for one year for research purposes. Only the researcher has full access to the data, but if the participants want access to their own answers, the researcher will provide a copy. Personal information, such as participants' names will not be used or publicly revealed in any case.

Thank you

(2) Participants Agreement Form – the Pop-up Exhibition

Research Project Title: **GS⁰FA**

PAINTERLY HYBRIDISATION:
REDEFINING ORIENTAL PAINTING FROM THE ANTITHESIS OF
WESTERN PAINTING TO AN INTERCULTURAL HYBRID

Lead Researcher: Yeonjoo Cho

Contact Details: Y.Cho3@student.gsa.ac.uk / +44 07708362348

1. I confirm that I have read and understand the participant information
   sheet for the above study;

2. I have had an opportunity to consider the information, ask questions and
   have had these answered satisfactorily;

3. I agree that my answers to the questionnaire form and transcript of the
   audio recording can be used as part of the research and understand that
   these will be kept anonymous;

4. I agree that my answers to the questionnaire form and transcript of the
   audio recording can be made publicly available in publications,
   presentations, reports or examinable format (thesis) for the purposes of
   research and teaching – I understand that these will remain anonymous;

5. I agree to take part in the above study.

_____   _____   _____
Name of participant   Date   Signature

_____   _____   _____
Name of person taking consent   Date   Signature
(if different from researcher)

_____   _____   _____
Researcher   Date   Signature

*Participants can request amendment to the consent form by contacting the
researcher, Yeonjoo Cho (Y.Cho3@student.gsa.ac.uk). Complaints about the
conduct of this research should be raised with the researcher and the research
supervisor, Marianne Greated (M.Greated@gsa.ac.uk).*

(3) Interview with artist Wei Zhang

The initial interview request was sent emailed to the artist on 13th September 2021. Then, the researcher met the artist Wei Zhang on 22nd September 2021 at the CCA Glasgow. The researcher described the purpose of the interview as well as the research context and got the artist's consent for participation. The researcher emailed the artist again on 18th June 2023 to ask for his final permission for using interview content and images of his work. The text below confirms what has been agreed upon between the researcher and the artist.

(3.1) From the researcher to the artist

Sun 18-06-2023 12:47 PM

Hello Wei,

I hope you are well.

Do you remember I interviewed you at the CCA Glasgow when you had a two-person show?

I am completing a doctoral thesis at the Glasgow School of Art, "Painterly Hybridisation: Re-presenting Oriental Painting as an Inter-cultural Hybrid". I would like to ask your permission to use images of 'Avulsed Rabbit' and the contents of the interview we had in 2021. I introduce your work as an example of hybrid artwork that touches upon undecidability (your idea of 'Sino-queer'). It is quite a short chapter, but I'd like to use the images of your work and briefly introduce your work and your idea on hybridity. The citation used in my thesis is as follows:

Hybridity is a concept like an umbrella which protects me. Part of myself is so westernised, but the other part is so Chinese. I don't mind about the origin. I can be colourful. Is there a standard for being a human being? I can absorb everything and become a new thing (Zhang, 2021).

 Please see the attached file to check the pictures.

The requested permission extends to any future revisions and editions of my thesis, including the electronic publication of my dissertation by the Glasgow School of Art. As my thesis will be kept at the GSA library and shared via Radar later, anyone interested in my research subject will have access to the thesis. Your response will also confirm that

you own the copyright to the material mentioned above. So, if this thesis is re-published via any other publisher or online platform, I will ask for your permission again.

If these arrangements meet with your approval, please return this e-mail with affirmation. Please let me know if you don't like the images or want to change things.

Thank you very much.

Best wishes,

Yeonjoo Cho

Mobile: +44 7708362348

Website: https://www.yeonjoocho.com/

https://www.gsa.ac.uk/study/phd-and-mphil-postgraduate-research-degrees/supervisors-plus-students/research-students/c/cho,-yeonjoo/

(3.2) From the artist to the researcher

MON 19-06-2023 01:19 PM

Hi Yeonjoo,

It is beautiful to hear from you. I hope that this email finds you well.

I am glad that the interview contents and my work, The Avulsed Rabbit, fit into your project, and I am happy they can support your project and your ideas. I confirm that the words and images you selected from my project can be used to support your PhD thesis.

Thank you again for asking me, and I hope that your thesis is going well. Good luck.

All the best,

Wei Zhang

List of Figures

Chapter 3. Hybridisation in Theory and Practice

Chapter 4. Painterly Hybridisation

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