A Critical Analysis of South Korean Art Educators' Perceptions of the Purpose and Meaning of Art Education in the Socio-Cultural Context

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Declaration by Candidate

I hereby declare that this thesis is my own work and effort and that it has not been submitted anywhere for any award. Where other sources of information have been used, they have been acknowledged.

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ABSTRACT

This thesis addresses the process of meaning production through personal experiences and collective memory. It undertakes a phenomenological, historical and hermeneutic investigation of South Korean art educators' perceptions of the purpose and meaning of teaching art formed in this specific socio-cultural context. The research uses a qualitative case study technique for collecting and analysing research data. The thesis describes the author's experiences relating to the forming of her pedagogical identity as an art teacher exposed to Western cultural influences on Korean art education and these experiences lead to research questions which attempt to explore issues of culture and pedagogised identities in art education in South Korea.

The thesis reviews a brief history of Korean art education before and after Western influences in order to investigate how selected art educators view the purpose of art education and how they position themselves as art educators. The research data consists of a series of interview transcriptions obtained through semi-structured interviews with five South Korean art educators working at different levels of art education from 1950s to the present: secondary school teacher, university professor, government administrator, policy maker and researcher.

The analysis of the interview narratives is conducted by employing three different hermeneutic lenses—conservative, moderate and critical hermeneutics. Each of these lenses helps to reveal contrasting attitudes to art education which are named as cultural reproduction (conservative), cultural conversation (moderate) and critical engagement (critical). Though these theoretical lenses help to shed light on the interweaving histories of tradition and practice the interview data illustrates a complex combination of reproduction, conversation and critical reflection. The central notion of tradition illustrates the complexity of issues relating to cultural identity, pedagogy and desire. What is thought of as 'traditional' painting or drawing in the sense of enduring form and value is shown in fact to be composed of a series of different and subtle variations of practice.

The outcomes of the research provides a direction for critical engagement with art teaching and learning indicating a sense of how particular identities are constantly positioned and re-positioned within the ideological frameworks that structure understanding of teaching and learning. The key findings provide significant implications for designing curriculum policy and practice for art education in a contemporary where futures are more transient and uncertain.

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Chapter 1 AUTOBIOGRAPHY

1.1 Introduction

This research is concerned with how Korean school art educators perceive the purpose and meaning of teaching art, and how their perceptions have formed in this particular socio-cultural context. During my 20 years of teaching art in South Korea (1991-2010), I have never been fully confident about the pedagogical reasons why I teach art and for whom it is meaningful and worthwhile. What I remember from the period of teaching art (as a South Korean) is that I was confused between my experiences of learning art at school in the early 1980s and my subsequent teaching approaches in the rapid social and cultural changes of the twenty-first century. This struggle for my perception of the purpose and meaning of art education as a South Korean art teacher might be understood by examining the wider political, economic and cultural issues produced within the Korean historical context. Since I completed two Masters Degrees in art education, one in South Korea and one in the UK, I have become aware of how a society regulates and performs its culture within the specific institutionalised contexts of school art education. As a selection of types of knowledge, values and beliefs, institutionalised school art education could be considered as a process of social and cultural transformation or reproduction. Within its specific educational domain, school art education can thus play a significant role in constructing a society's cultural identity. This notion, derived from my academic career, led me to question how the Western pedagogies adapted to Korean art education have influenced the identity formation of South Korean art educators within the Korean historical context, and how such influences have developed in the current discourses and practices of Korean art education.

In practice, there has been an issue of cultural identity between the competing ideas of Western approaches and more traditional approaches in Korean art education since Western art and art education were introduced into Korean society with the implementation of the new public education system during the period of Japanese domination from 1910 to 1945. In order to address the issue of cultural identity

formation by Western influences on Korean art education, it is important to be aware that Korean modernisation was encouraged and made possible by Japan and the US, rather than developing independently. Korea started to open to the West in 1885, but this was not sustained due to Chinese and Japanese political intervention. The Western modernisation was introduced into Korea during the Japanese colonial period. In addition to this, since being liberated from the Japanese occupation by the US military, Korea was divided into two parts, North Korea and South Korea. North Korea was controlled by the Soviet Union and has recently been threatening the world with nuclear weapons, whereas, my country, South Korea, has remained under American occupation, albeit with the tacit approval of the majority of Koreans. The process of being modernised during the period of the Japanese colonisation and American military occupation has constantly raised the issue of Korean national cultural identity, especially in South Korea since the division into two parts, South and North.

The dominant Western cultural influences by Japan and the US have been viewed as an issue of cultural hegemonic power among the Korean people, who have been proud of the fact that historically Korea is a united nation maintaining a unified ethnic culture. Some strong nationalists have argued that there has been a clear change in the Korean mindset, a change which is in general thought of as 'Westernisation'. Through regarding the recent and diverse changes to the Korean art curriculum, it is evident that Western pedagogies on Korean art education have dominated to the detriment of preserving Korean traditional cultural practices and values. The question of Western influences has recently been addressed in South Korean art education research fields, but the foreign or imported elements and their influences on Korean art education in relation to the social context of cultural influences have not so much been discussed or researched. Thus, my struggle for a sense of identity as a South Korean art teacher might be a result of this emerging question of cultural identity.

Since the establishment of the public education system during the US military service period after the Second World War, Western pedagogies have had a major impact upon the Korean National Curriculum for Art. It is also undeniable that there has been some controversy surrounding the adoption of Western theories into the practices of Korean art education within its specific historical background. Through regarding the recent and diverse changes to the Korean art curriculum, it is evident that Western

pedagogies on Korean art education have dominated to the detriment of preserving Korean traditional cultural practices and values. When the Korean Curriculum was established in 1955, the Korean curriculum planners and administrators omitted any discussion of the issue of the influence of Western pedagogies which have impacted upon Korean cultural identity.

In my view, the insistence of tradition as a resistance to the cultural dominance of Westernisation in Korea has been influenced by the Korean experience of colonial domination which involved political suppression, economic exploitation and cultural assimilation. The notion of tradition can be seen as a 'commonsense' attitude which is grounded in an essentialist view of identity rooted in kinship and the truth of a shared history (Hall, 1991, 1997). It might also be considered that there once existed an intrinsically Korean, art heritage and culture before Western art and culture became influential. However, in recent years South Korea has encountered a diverse cultural environment as it has recognised other cultures through international networking with other nations, the advance of foreign labour, inter-marriage, and so on. These social phenomena reveal that South Korea is no longer a mono-cultural nation and that it demands educational policies and approaches for supporting a diverse Korean society (Kim, 2008). According to Woodward (1997), cultural boundaries are no longer contained within geographic space, and issues of cultural identity are increasingly put into a more complex 'identity politics' (p. 3). This is because the discourse of globalisation which has accompanied the development of satellite technologies, cable services and media industries in the twenty-first century has centred concerns on pluralism and diversity and has led to a more problematic notion of identity (Dunn, 1998).

According to Dash (2005), who is researching issues of African Caribbean diaspora in art education, "what we teach children and how that teaching is done, can determine how young people see themselves as learners and the way they position themselves relative to others" (p. 120). From this point of view, the perceptions of the purpose and meaning of art education, which have been constructed within the political, social and economic contexts, and embedded in current Korean educational policies and the Curriculum for Art, should be examined and analysed by a critical insight into cultural identity formation.

This chapter present my autobiographical narrative in order to understand why I have been confused in my pedagogical identity as a South Korean teacher in the socio-cultural context. I first introduce my family background to describe the social condition in the 1950s and 60s and then experiences of learning art at the end of 1970s and the early 1980s and then teaching art in the twenty-first century. I then move on to describe my academic background to demonstrate how I came to decide to do this research. In light of these experiences of art teaching and learning in diverse times, I finally present my research questions.

1.2   My family background

I was born in a small village, called Cheong-Yang, in the countryside in South Korea in 1968. I spent most of my school life there. During my childhood I remember I didn't feel happy because I had a very poor family background, like other Korean students whose families had been living in an impoverished condition since the Second World War and the Korean War. We had nine family members, again in common with other Korean families of that time. My grandparents were suffering in the attempt to maintain a stable life for our family. My grandparents' generation, whilst experiencing poor political and economic conditions during the War, believed that the only way of resolving the problems they faced was improving their condition to educate their children. They worked very hard and were absorbed in developing their condition for the better. Their dream was to see their children achieve high educational qualifications in order to get good jobs, because they themselves had had no opportunity to be educated under wartime conditions. They had to work in the factories for their livelihood when they graduated from primary school. For them, secondary school education was a dream, and one that they tried hard to realise.

My grandfather and father were born in North Korea before the division. My grandfather lost his parents and his wife during the events of the Korean War. The tragedy not only affected my grandfather, but also many Korean families during the War. He recognised the American military as a rescue squad for Korea, but called American soldiers 'Yangki', which meant western people who occupied Korea. They often gave the starving Korean children chocolates and snacks, and they looked wealthy and

helpful to the Koreans. I remember that my father often went to the American occupied area to get some food, but my grandfather chastised my father. He didn't want his son to beg for food. For them the memory of the occupation of American military service remains a painful story of suffering.

My mother was born in Japan. She was orphaned by the Korean War. She was left behind when her parents went back to Japan due to Japanese failure in the Second World War. I heard that she had to stay in the accommodation for orphans until she was sixteen years old. She often said that being held in contempt is more debilitating than poverty. I was influenced by her struggling with the pain that she couldn't get involved in the society in which she had to live. This might be a reason for my unhappy memories of childhood.

Anyway, my parents did not want to transfer their unhappy life to their sons and daughters. My father believed that the only way of making our life better was by getting a stable job to support our big family. This belief made him devote his life to supporting the education of his children. As his second daughter, I was expected to enter higher education and then acquire a stable job. He had to work very hard to save money to provide the tuition fees for me to get into higher education. In accordance with the expectation of my parents and grandfather, I also tried to study hard to succeed in life.

Figure 1 Photos of Korean society in the 1950s after the War

Lee Hyungrok, *Muddy Street*, Seoul, 1954 (Collection of Dong Gang Museum of Photography)

Lee Haesun, *In Front of the Sixth Presidential Election Posters*, Seoul, 1967

(Collection of Dong Gang Museum of Photography)

Figure 2 Photos of South Korean children in the 1950s from the Korean War Museum

1.3   My experiences of learning art in South Korea in the 1970s and 80s

However, there was conflict between my own dream and my parents' expectation. I was more interested in drawing for most of the time at school and at home. Unfortunately, that was not what my parents and grandparents expected. I remember that they were disappointed in me when I won a prize in an art competition. They chastised me for drawing instead of studying. My parents' generation perceived art as not useful for a

successful life and a good job. They said to me, "If you become an artist in Korea, you will be poor and suffer from poverty." Artists in South Korea at that time were regarded as having a social status below that of the artisans in the old days before modernisation. Korean people's perceptions of art and artists still adhered to the old times.

During my primary school life in the 1970s, I was absorbed in drawing puppet figures for playing with my friends. The plays were very popular at that time in Korea. Recently my old friends reminded me how well I drew the pretty princess puppet. They often asked me to draw the puppet princess since the figure in my drawing looked like a real princess. The model of the figures of the puppets came from the fairy stories which were imported from the US. Most of the models of the main characters in the stories were of white Western female appearance. For Korean little girls, the figures of the Western princess doll and the plays with the doll were an ideal image for their future life. It was the same as the "Cinderella Syndrome" for teenage girls. Through this absorption of drawing the figures, I was recognised as a talented child for drawing the Western figures.

Figure 3 Paper-dolls popular in Korea in the 1970s

Figure 4 South Korean children in the 1960s

On the brink of giving up my dream of becoming an artist, I fortunately met a great man who was one of a group of new teachers recruited to my secondary school in 1980. His major was sculpture and he was trained in Western art works. He was so young and had such a passion for teaching Western observational drawings. I was very impressed with his drawings, which he often showed me, together with his paintings and sculpture. They looked like real figures, compared to my idealised drawing. As a student who had never had the opportunity to see art works and artists due to the poor conditions in the countryside, I was enormously influenced by his demonstration of Western art works. He was an ideal model for my future; I still consider him to be my most influential teacher. He encouraged me to keep my hope of becoming an artist. I decided to become an artist, but I had to go to the University for training pre-service teachers. I alternatively chose art education as a major for my Bachelor's degree. This was the best alternative to balance my hope to be an artist with my parents' expectations of me. From this teacher I learned the skills of Western representation relating to observational drawings. I especially adored Vincent Van Gogh's art works and often

copied these. I came to learn how to use perspective to represent objects. I was considered one of those students who could do observational drawing by using Western representational techniques, something for which I was proud and envied. At that time my drawing training had consisted almost entirely of copying the photos of Western actresses from the movies. The figure of the Western actress was an object of envy. I remember my friends dreamed of attaining Western style appearance as well as the ability to produce Western drawings.

By the early 1980s, most South Korean art teachers, having been trained for Western art at university, believed that Western observational drawing skills were essential to improve students' artistic abilities. On my teacher training course the predominant curriculum put emphasis on developing students' drawing and painting skills, an integral feature of Western art in the nineteenth and twentieth century. In those days, most South Korean people, teachers and pupils among them, were likely to accept without consideration of appropriateness many aspects of the West. As we can see by the photo images of South Korean girls in the 1960s and 70s (see Figure 4), the sophisticated western style appearance such as the paper dolls and Baby dolls were idolised. For my father's generation the West was recognised as a wealthy and generous friend who helped Korean people to improve their poor social conditions.

Figure 5 My photos taken on a school trip to the Korean War Museum in 1982[1]

1.4   My experiences of teaching art in Korea in the twenty-first century

I received my BA degree in art education from the Korea National University of Education, which is one of the universities for teacher-training. After graduation, I had to take an examination to be an art teacher. This examination system was very competitive because there were almost a hundred candidates vying for the three or four positions the government needed to fill each year. I took a written exam—which focussed almost completely on Western educational theories, and a practical exam-which constructed of observational drawings with pencils. As a well-trained candidate during my school life, I passed the exams and obtained my qualification for teaching art in Korean secondary schools in 1991. It is clear that the theories and practices I studied during the period of preparation for the examination have significantly impacted upon my teaching, as illustrated in <Figure 6, 7, 8, 9>. There is a clear connection between my observational paintings during the period for preparing the exams and my pupils' drawings.

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[1] As I remember this time, most pupils went to school trip to Korean War Museum in 1980s. It was common to take photos with the US military army.

Figure 6 Korean pre-service teachers' paintings during the training course for university entrance exams

Figure 7 Photo of an art classroom in an art and design institution training students who are taking the university entrance exam

Figure 8 My pupils' observational drawing and painting in my early teaching career

Figure 9 Photo of my pupils' art competition activities

Looking back on my early career since I became an art teacher in 1991, I remember that my concern with teaching at that time was predominantly how to improve my students' art skills in drawing and painting methods by using Western perspective representational forms, as demonstrated and taught by my old art teachers. I was trying to teach my students art in the way I had learned from my own schooling. In retrospect, my learning experience led me to believe that the method of teaching observational drawing was the best way of improving students' art skills. Therefore I focused on improving art skills for Western style of observational drawings. The teaching approaches from my learning experience had a significant impact on my views

of what art was and how it should be taught. However, I did not even question why the art practices produced by Western methods looked so good and impressive until I realized that some of my students who were interested in different approaches to drawings and paintings were not satisfied with my teaching approaches.

I can say that my perception of art has been susceptible to influence from the social and cultural situations during my schooling in the 1970s and the 1980s. The experience of drawing the Western figures of the paper-doll in my school life, which was an idol of Korean girls, inspired me with a longing for Western images. The Westernised or Americanised images of the media in advertisements, and Western story books and so on, meant wealth and beauty to the Korean world that was so poor that we could not imagine making up and dressing up. The figures made me dream of an ideal life of wealth and safety through the performance of drawing. Looking back my experience of drawing these figures in my early schooling could be considered to an obstruction to teaching my students in the 1990s.

I remember that, when I came to know the pedagogy of Child-centred Art Education which was called Creativity-enhanced Art Education in 1991, I tried to expand my students' vision to the growing recognition of self-expression by Korean contemporary art practices. I felt that my approach to teach observational drawing skills was far removed from the contemporary art world, a sense that was reinforced whenever I visited galleries and encountered contemporary abstract art works. This enabled me to notice that there was a big gap between my perception constructed by the rigorous training which was dominant by Western observational drawing skills in 1980s and the contemporary Korean art world which was prominent with Monochrome art in 1990s. (See Figure). For me the gap introduced confusion into how to teach art, to expand my pupils' creativity and to develop their vision of contemporary art practices.

It was not easy to find the appropriate approaches, in particular, how to develop creativity and self-expression in the school practices which was dominated by skill-based Western observational drawings. In common with other Korean teachers, I had believed that the way of developing students' art abilities is in developing observational drawing skills during my early career. I also tried to teach my students Western modern art, such as impressionism, abstraction, expressionism and surrealism, and at the same time Oriental paintings, such as Korean literary artists' paintings which were produced

by Confucian influences. Through the contents involved in the National curriculum for Art, I had made a plan to teach my pupils and I never suspected the impact of my teaching on my pupils' life in the rapidly changing world. During my career as a Korean art teacher I felt assured with this rigorous curriculum until I was confused about how I could apply the newly adopted Western pedagogies of Creativity-enhanced Art Education (Child-Centred Art Education) to my teaching practices.

Several years into my career, I finally realised that teaching Western observational drawing skills didn't seem to be relevant to my students who lived in the rapidly changing Korean society in the twenty-first century. They seemed to be struggling with the approach of focusing on the drawing and painting skills I had tried to teach them. I came to hear from the students I had taught during my early career, that only some of them were satisfied with my art teaching, while more than half of them were not interested in learning art through my teaching methods and consequently received low marks, because the art skills which I taught, were not that relevant to their daily experiences. On reflection I could have been more successful if I could have engaged them in art practices that were relevant to their lives. During my career of teaching art, therefore, I have struggled to find my identity as an art teacher within the rapid social, cultural and political changes in South Korea.

1.5   My academic background in Korea and in the UK

I worked in two schools until 1997. In 1998 I decided to further my studies because of the confusion I felt regarding my early art training in school and the new pedagogic approaches such as self-expressionism acknowledged during my teaching careers. As I mentioned above, within the rapid changing South Korean society, I was not confident about the pedagogic reason for teaching art at school. For this reason, in my MA studies, I tried to focus on teaching methods for appreciating contemporary Korean sculpture. During this period of the MA, I came to realise that contemporary Korean sculptors have been trying to show 'Koreaness' by using traditional materials and themes mixed or harmonised with the Western styles and approaches of art practices. Nonetheless they are still struggling with finding their identity in the tide of Western influences on Korean art practices. This study gave me an opportunity to reconsider *what can possibly*

be 'traditional' in art practices for South Koreans who live in the twentieth century and what Korean traditional art practice consists of. This constituted my first step to be free from my preoccupation with Western modern art.

It was during this study that I became more aware of the fact that the specific processes of modernisation in Korea, such as Westernisation, were embedded in the Korean National Curriculum for Art and the teaching approaches in Korean school practices. In the light of the notion of a preoccupation with Westernisation, it has recently emerged that the teaching methods based on the mainstream of Western modernism should be interrogated and not simply accepted among those art educators who are concerned with the issues of cultural diversity and tradition. Another debate concerns a disconnection between the Korean contemporary art worlds and institutionalised Korean art education practices. This was my first step in challenging and exploring the question of how a person or a nation's identity can be informed and controlled in its political, economic, social and cultural contexts.

While I was doing the MA, Discipline-Based Art Education (DBAE), a model of art education from the USA by the 1980s, was adopted into the Korean National Curriculum for art under the aim of 'internationalisation'[2](Department for Education, 1999) in 1998. I became aware of the origins of multicultural approaches in the DBAE model which was an American response to the multi-ethnic, social and cultural situation since the Cold War with Soviet Union, which required particular educational support for social harmony between marginalised and dominant ethnic social groups (Greer, 1984; Lee, 2000; Smith, 1987, 1989, 2004) At this time, I thought that the multicultural art educational practices in DBAE were not directly relevant to the South Korean socio-cultural situation, since Korea was a unified or mono-cultural nation so far and had no issues of cultural diversity, and I was faced with the big challenge of my perception of multiculturalism, because multicultural approaches to art education in DBAE didn't seem to correspond with my perception of the central aim of 'internationalisation' in the curriculum which was to conserve and develop Korean national culture and heritage

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[2] According to the Korean Committee of Developing Internationalisation, the central aim of 'internationalisation' in education is a fundamental part of the seventh Korean National Art Curriculum which is structured to include the adoption of DBAE.

within the increasingly competitive global trade market. I became aware that the adoption of DBAE in the Korean National Curriculum for Art should have been subject to greater examination as to whether it was a suitable way forward in respect of the particular national context of 'internationalisation'.

In 2003 I was given an opportunity of studying for my second MA at Birmingham Institute of Art & Design (BIAD) in England. During this MA, I was still interested in the issues of multicultural educational practice, and I examined how critical and contextual studies absorbed multiculturalism in the particular context of the National Curriculum for Art and Design in England. It seemed to promote a wider understanding of a range of cultures and their context. I found some laudable statements about the need to respond to students' different and diverse learning needs in order to develop a more inclusive curriculum. For example,

> Teachers should be aware that pupils bring to school different experiences, interests and strengths which will influence the way in which they will learn. They should use appropriate assessment strategies which . . . use materials which are free from discrimination and stereotyping in any form. (DEE & QCA, 1999, p. 25)

This statement can be seen as a recommendation for teachers' attitudes to try to understand that each pupil's art work is influenced by their different backgrounds. This led me to be aware that art in itself produces diverse styles of practice and we should try to include diversity when we are planning curriculum project. However if we plan curriculum project which come from specific tradition of art practice, i.e. western observational drawing skills, then that is likely to exclude other ways of working. Therefore, planning art curriculum should be equally diverse in parallel with the notion of diversity of art and culture. Reflecting upon the context of Korean art education, I also became aware that if multicultural art education was to be used as a form of cultural critique in Korea, it could be useful to critique the curriculum planning process imposed by the adoption of Western pedagogies and practices in terms of the cultural hegemony within the colonised historical context (Boughton, 1999; Smith, 2004). This is a significant factor in understanding the process of forming cultural identities in Korean school art education practices.

In fact, Korean art education shows a collage of mimetic training with moral or

mental cognitive subject matter brought by Chinese influences, observational drawing skill-based teaching approaches introduced from the West, and teaching purposes for creativity—such as self-expression—and the DBAE approach to art education pedagogy from the USA since establishing the Korean national curriculum for art. The impact of these cultural influences illustrates that Korean art education has consisted mainly of foreign influences rather than developing independently (KME & HRD, 2006). The particular discourses constructed by Confucian educational approaches, Western pedagogies such as Creativity-enhanced art education, DBAE, have deeply affected Korean art teachers' and students' perceptions of art education in terms of their cultural identity. It is undeniable that the adoption of Western pedagogies such as self-expressionism and DBAE can be seen as a form of power-knowledge in the Foucauldian sense where the Western discourse has been implanted into the Korean context to organise the art curriculum. It is really a matter of cultural colonisation. If what I have learned by the Western observational drawing skill is considered as a form of cultural colonisation, then, equally, the art curriculum can be seen as a process of cultural colonisation.

In my second MA dissertation, '*Exploring the relationship of knowledge and power in the English National Curriculum for Art & Design*', I explored institutionalised educational discourses in the light of the relationship between knowledge and power, drawing on the work of Foucault. In terms of the shaping of cultural identity, questions can be raised about how students' and teachers' experiences take meanings from the political, socio-cultural and economic relations and how these meanings have the power to define what is included and what is excluded. As an outsider looking at English art education practices, I examined how learners and teachers have been affected according to the discourses established within the National Curriculum for Art & Design in England. Within the English socio-historical context of adoption of the national curriculum for art, which emerged through the issue of socio-economic performance, the discourses impacted upon teachers' and learners' identities. It could be argued that the National Curriculum for Art produced a centralised curriculum and system of assessment which brought about a standardisation and regulation to teaching and learning. When the new curriculum came into a being, then teaching and learning came to be conceived according to specific regulatory discourses

and teaching performance inspected on a regular basis through Ofsted. It could be argued therefore that the National Curriculum constituted a surveillance regime echoing Foucault's work on panoptic practices (Foucault, 1973, 1974). This study gave me an opportunity to be aware of how institutionalised school art education has been empowered within the national curriculum discourse and how the process of forming institutional art education influences the identity formation of teachers and learners.

1.6   Summary and expansion into my research question

I have presented an autobiographical introduction to my research in this chapter. This gives some indication as to the ways that teachers' and learners' identities are formed within the Korean cultural context. My experiences of learning and teaching art during the period of rapidly development from the 1970s to the twenty-first century illustrate the contrasting cultural influences: the hegemony of Western practices and pedagogies contrasting with the desire to introduce more Korean practices. Regarding my early questions how to teach art to students during my teaching career, I needed to consider how my perception of teaching art since my early childhood has been shaped through my learning experiences that were predominantly Western approaches to improve representational drawing and painting skills. My memory of the social conditions after the Korean War in the 1960s and my learning experiences at the end of 1970s when Western cultural influences emerged upon Korean art education also reveals how my identity as a South Korean student was constructed within the social condition and the cultural background. My identity as a Korean art teacher during my career of teaching art in the twenty-first century was faced with confusion between my preoccupation with Western pedagogies and my awareness of the contemporary art world that recovered Korean traditional art practices. This confusion resulted in a reflection of my teaching approaches, which were rigorously formed during 1970s and 1980s, and how my teaching can be modified to accommodate my students' lives in a rapidly changing world.

When I completed my MA in England and returned to a Korean secondary school, I had meetings to discuss the issues of cultural identity as a Korean art teacher with other art teachers and educators. I was able to share a lot of information and teaching experiences with art teachers who wanted to try to teach art in a way that suited

students with different needs and expectations. Of course, their purposes and concerns regarding the teaching of art were diverse because of their different learning experiences in schools and universities. Their perception of art teaching was different according to their age and experience, but most art teachers of my generation had perceptions similar to mine. Some art teachers who had longer careers also questioned why the major function of art education in Korean secondary schools had been dominated by Western influences. I could see that they recognised that we were far too preoccupied with teaching art skills based on Western art and argued for the value of teaching Korean traditional art. I realised that most art teachers and trainees were familiar with Western painting and drawing, but also felt unhappy with the preoccupation with Western art skills and observational drawing. I sympathised with them and began to question why we had been dominated by this single narrative rather than being open to a variety of narratives. I could refer back to my initial research question of why we Koreans had been so influenced by Western art education theories and how this preoccupation has affected the sense of identity of South Korean art teachers today.

Through all these concerns, I achieved some insight into why teachers' perceptions of the purpose and meaning of teaching art in Korean schooling should be understood in relation to their socio-cultural contexts. In a society or a nation, art teachers' perceptions of art practices and the purpose of art teaching can construct the social and symbolic systems which classify students as learners. To a large extent, there is a strong tendency for teaching methods to reproduce traditions of learning and practice that are valued and which construct learner and teacher identities. This kind of formation of identity can be called 'pedagogised identities', as Atkinson (2002) argues. This thesis will explore South Korean art educators' perceptions of the purpose and meaning of art education in terms of the pedagogised identity which has been constructed through discourses of competing pedagogies between the traditional and Western approach. The formation of cultural identity has continually been a topic of concern in education research. Even though people are still living within national boundaries, their cultural boundaries are in flux and are no longer limiting the identity formation of people, along with the issues of capitalist globalisation in post-colonial times. Therefore questions and issues of cultural identity in educational settings are becoming more complex in current globalising contexts.

To sum up, my research begins with the following initial questions:

(1) How do South Korean art educators perceive the purpose and meaning of art education in schools? How are their perceptions related to their socio-cultural contexts?

(2) How have their perceptions been influenced by Western pedagogies adopted by Korean school art education practices?

(3) Why are some South Korean art educators now arguing to recover and preserve Korean traditional values against Western influences on Korean art education in the so-called post-colonial world?

(4) How are the competing issues between preserving Korean traditional values and celebrating hybridity of cultures in global changes implicated in the formation of Korean cultural identity?

(5) What, in the view of South Korean art educators, constitutes a traditional attitude and is it so 'traditional' as it appears?

With these five questions, I will proceed to explore the socio-cultural contexts of Korean art education by introducing a brief history, comparing before and after Western influences in the next chapter. My struggle for pedagogical identity as a South Korean art teacher might be understood by examining the wider political, economic and cultural issues within the Korean historical context. Therefore investigating the specific historical context will provide useful insights to analysing the South Korean art educators' perceptions that I am going to research in the thesis.

Chapter 2   KOREAN ART EDUCATION: PAST AND PRESENT OF WESTERN INFLUENCES

2.1   Introduction

The past and the present are connected to each other like a mountain range, and the present is gathered to form a sea of future.
                                        - Quoted from KBS journal article, August 2010 –

This is a quotation from a special documentary series for the 65th Remembrance Day of the Declaration of Independence, broadcast by Korean KBS. Remembrance Day has been debated from diverse angles every year on the anniversary in South Korea. I have read the history of the War and its context since it has been reinterpreted by viewing it from different angles. In South Korea, the year 2010 is the 100th anniversary of the colonisation by Japan, and journalists are trying to reinterpret the historical event again. This is because the act of reviewing is one of the important ways to develop current situations and resolve contemporary political, economic and cultural issues between Japan and South Korea. Different interpretations of a particular historical event according to different positions led me to recognise that it can be continuously reinterpreted as different stories. This reinterpretation will occur every year, to work towards a better future.

As a review of the past to the present this chapter briefly examines the history of Korean art education in this socio-cultural context, comparing the situation before and after Western art, culture and education were introduced into Korea. In terms of cultural influence, there have been many political factors influencing Korean art education, such as the Chinese intervention, the Japanese occupation and the US military presence. This interpretation and these factors are being reassessed among Korean researchers who are trying to explore issues of cultural identity in Korean art education (Kim, 2008; Park, 2009).

Western influences in the history of Korean art education have been strongly interwoven with the adoption of American pedagogies in the establishment of modern education, such as Creativity-Enhanced Art Education (Child-Centred Art Education),

DBAE (Discipline Based Art Education) and VCAE (Visual Culture Art Education). Since the establishment of the new public Korean education system during the Japanese occupation and then American military occupation, the adoption of Western pedagogical ideologies was promoted among South Korean art educators, because the adoption of these pedagogical methods was viewed to be crucial for economic development (Jeong, 2007).

Taking a critical view of identity formation, therefore, the adoption of American pedagogies can be seen as a significant factor which impacted on the Korean notion of identity. The passive adoption of Western pedagogies within the context of modernisation by Japan and the US might be a reason for why today Korean curriculum planners and art educators are coming to advocate traditional Korean art and culture in order to overcome the influence of Western art and culture. This critical view has emerged due to Western colonisation, political suppression, economic exploitation and cultural assimilation through Western educational ideologies.

The growing critical position towards Western pedagogical influences has also raised the further issue of 'tradition' within the Korean context. As I experienced a resistant attitude toward Western models of drawing during my learning and teaching period, this attitude of resisting Western influences now raises issues of cultural identity by the use of diverse views of tradition within the current South Korean social context of celebrating cultural diversity as well as maintaining cultural tradition. Within the interaction between economic and cultural factors by capitalist globalisation in recent decades, the South Korean art educators' growing perceptions of tradition alongside Western pedagogies adopted into Korean art will demonstrate the recent and growing awareness of cultural identity in South Korea, which has been in a state of constant flux in relation to the South Korean political, social and economic conditions.

This chapter presents the history of Korean art education and is divided into five sections:

- before the opening to the West
- introduction of Western art and modern art education in Korea: 1885-1910
- modern art education during the period of Japanese colonisation: 1910-1945
- acceptance of Western art and pedagogies during the US Military Service:

1945-1955

- influences of Western pedagogies on the National Curriculum for Art: 1960 - present
- current issues of Western influences on Korean art education
- the key issues of this research

2.2   Before the opening to the West

Since the time of the Japanese occupation of Korea between 1905 and 1945, Korean people have considered Japanese colonial education and Western cultural influences as the only foreign elements in the formation of their cultural identity. However it is necessary to examine those elements that existed before the opening of Korea to the West, and which therefore can be regarded as traditional.

Before modernisation, Korean art education was influenced by the Chinese practice of teaching children how to read, write and decipher Chinese classics. Korean educational theories were influenced by the introduction of Buddhism and Confucianism. The Confucian tradition and Buddhist studies were accepted from and interpreted by Sung scholars of China and exerted a great influence upon educational ideology during the Koryo Dynasty(10th to 13th centuries) and the Chosun Dynasty(13th to 18th centuries). Before the opening to the West in Korea, the two main philosophical influences were Confucian teaching regarded as sources for political wisdom and Buddhist teaching for instilling lessons for individual behaviour.

According to the documents of Confucian educational thought, aesthetic education and character development could be achieved by imitating the master works of the great philosophers. The only way to studying art was a form of apprenticeship, where copying master works was central to training and a means of understanding Confucian philosophy. Calligraphy was always closely connected to the training, and it is possible that paintings were taught alongside calligraphy in the schools. Since educators in the Chosun Dynasty believed that individual human minds could be trained by handling ideas through lectures and memorisation, the Confucian curriculum was concerned principally with mental or cognitive subject matter and the process was designed to bring learners into a gradual expansion of mental awareness.

However, these forms of art education were given only to the upper classes. Historical documents show that the oldest available historical reference to formal education in Korea was the National Confucian Academy during the Chosun Dynasty from 1392 to 1910 (Han, 1963, 1982; Lee, 1993). The Academy was primarily for the upper class. Korean society was divided into distinct social classes before Japanese occupation, and the purpose of art education was to help students in the scholar-gentry class called 'Yangban' to enjoy and appreciate life and to gain a better future. In addition to this, art training took the form of mimetic activities which involved copying the paintings of the great masters which thereby increased Chinese cultural influence, in the development of the upper class culture of the Koreans. Since Western modernisation in Korea during the Japanese occupation, this path has been considered to be the traditional form of Korean art training.

The influence of China and Confucian philosophy thus had a deep effect upon Korean social structures (Nahm, 1988). The Yangban of the Chosun Dynasty viewed that art was what artisans produced. They loved painting but looked down on professional painters. Therefore the Academy of Painting called 'Dohwawon' was established in order to educate and train the court painters at the request of the Yangban in a style suited to their patrons' tastes. Accordingly, most of these court painters painted landscapes in a style that portrayed idealized settings not found in the natural world. It is worth noticing that these views of art and art training were constructed within the political condition enforced by a Chinese political strategy of interference. Confucian philosophy served as the guiding principle of government by Confucian scholars, who received royal favours and were given important official positions (Park, 1956). By gaining access to political power, many of the scholar-rulers of the early Chosun Dynasty continued to hold positions of responsibility in educational institutions. This Chinese influence on the Korean education system is still powerful and current attitudes value academic qualifications as a means to upgrade their social class.

As in Korea, this Confucian scholarship flourished in Japan during the Chosun Dynasty (1392-1910). Thus the Japanese occupation and colonisation of Korea involved Chinese influences as well as Western influences. Thus the educational theories and practices which influenced Korean art education during the Japanese colonisation can be seen as a fusion of Chinese educational practices and the Western practices. This

cultural fusion leads to the question of how we can separate cultural influences by time and place. The inter-weaving of different cultures makes it difficult to isolate specific cultural identity.

2.3 Introduction of Western art and modern education: 1885-1910

Even though Korean educational practices and pedagogies opening to the West were heavily influenced by Chinese practice, Korean people tend to ensure Confucian education is traditionally Korean. During the last few decades of the Chosun Dynasty, 1885 to 1905, the influence of Western civilization reached Korea, prompting the need to renovate the established education system. At the end of nineteenth century, Western nations made great efforts to develop contact with Korea for trade and other purposes and at the same time Japan proposed the establishment of diplomatic relations after the Meiji Restoration. In 1894 the Political Reform Movement by lower classes such as agrarians and merchants was the first modern revolution, requiring the transformation of the Yangban-centred society into a democratic society giving equal rights to everyone, much as in the French Revolution in the West. Nonetheless, the Korean government was too conservative to encompass a new direction for the country's development in the rapidly changing external and internal environment. Thus, "basically the isolation policy of the monarchy and the feudalistic sentiments of the people hampered and delayed the introduction of independent modernization and modern education" (Rhee, 1996, p. 59).

In the period (1885-1905), the opening of Korea to interaction with Japan and the advanced Western nations before Japanese occupation(1910-1945), Western modern education models were indirectly introduced into Korea along with Christianity by American Protestant missionaries (Kim, 1982). They influenced the underprivileged people to change their behaviour and inspired them to accept Christian principles that had previously been little known, such as equality, freedom, individual dignity, and democracy. By establishing private missionary schools, they introduced the Western system of secondary school curriculum to Korea. Therefore, the Christian missionaries played an active role in cultivating a variety of revolutions in Korean education. The western institutionalised education model for common people was one of the radical

phenomena introduced at a time when women and the lower classes had few educational opportunities in Confucian societies. The contribution to Korean education was not only the teaching of Christian principles, but also the theory of teaching and curriculum development. They spread the idea that education was for everyone – for the powerful and the powerless, the rich and the poor, men and women – and awareness of democracy became the nurturing ground of nationalism, the patriotic independence movement and political struggle for democracy during the period of the Japanese occupation (1910-1945).

In the early 1880s Western art was also introduced to Korea in a similar manner to Christianity and exerted a by-no-means negligible influence. Among foreign residents who came to Korea with the missionaries, there were some painters who implanted Western arts in the Korean language. Korean imports Western art world included Western paper, pencils, musical instruments, sculptures and paintings (Park, 1972). The first Korean artist of Western painting, Hee-Dong Go (1886-1965), who had worked as an internal administrative manager in the Palace of Kyongbok, was exposed to Western painting through the French missionaries. He tried to imitate this sort of painting and exhibited his mimetic work in a salon. This was the first oil painting produced by a Korean artist. At this point Chosun was taken over by Japan, and in 1909 he went to Japan to study Western painting at the Dokyo Fine Art School. Since his return to Korea in 1915 after completing his studies, Koreans have called such oil painting Western painting. Until then, there was no word for art in Korea, there were only specific words such as calligraphy, painting, craft, and so on in the name of art practice. The art practice which was regarded as fine art was painting. When Western painting was introduced into Korean culture, it was recognised as typical Western art practice, since other forms of art practice such as ceramics, sculpture and printmaking were not recognised as fine art but artisan work. This was called low art and was introduced later than painting, during the period of Japanese occupation. The black brush literary painting style which was produced by high class literary artists had been recognised as fine art by the Korean people until Western painting was introduced into the society. Therefore, Western modern painting produced with typical materials and tools such as oil colour was recognised as a style of Western culture, which had to be accepted along with Western modernisation, as contrasted to the 'traditional' painting.

Despite the introduction of modern education and Western art, art education was still to help those who wanted to earn a living as artists and craftsmen and to teach skills to the upper class who wanted to enjoy drawing and painting. As a result of this, the skill-based observational drawing and painting approaches from the West were the most influential of the wider art practices of the West, and were combined with the mimetic training advocated by Confucian education.

2.4 Modern art education during the period of Japanese colonisation: 1910-1945

Although Western educational ideas were introduced into Korea in 1895, Korea's modernisation was halted by the Japanese occupation from 1910 to 1945, which involved political suppression, economic exploitation and cultural assimilation. Rhee (1996) remarks that the Japanese desire for territorial expansion and colonisation was quite different from European colonisation.

> Whereas Britain, France and Holland, for example, used their colonies as suppliers of raw materials and did not intend to make the people of the colonies citizens of their own country, Japan intended to make Korea a part of the Japanese country in terms both of territory and race. Given the racial similarities between Koreans and Japanese, the Japanese colonial rulers attempted to suppress Korean nationalism and identity whenever possible. It was largely for this reason that they did not want to produce highly educated Koreans. (p. 79)

This remark is supported by the document outlining the educational principles which Japan employed in Korea during this period. The Japanese colonial government adopted a system of public education designed to help incorporate Koreans into the Japanese culture and to make them useful citizens in a new industrialized society. The Japanese authorities forced Koreans to speak Japanese. Korean students were not allowed to speak their mother tongue under penalty of expulsion from school. Textbooks were no longer printed in the Korean language during the colonial time in the 1920s (Rhee, 1996).

The Korean artistic world was also forced to imitate Japanese art, which itself had only a short history of absorbing modern art education at that time. Within the

education system that was conducted in Japanese, there was no way to develop the desired harmony between the rational system of Western art education and the Korean tradition in education. According to Rhee (1996), the content of art education under Japanese colonial rule concentrated upon skill and techniques to manufacture military supplies for the Japanese Army. He argues that "it was a critical loss for Korea not to be able to develop their own art education" (p. 250). The power of Japan's colonisation permeated through the art textbooks called 'Dohaimbon' (Figure 13) which were published in Korea during that period. The art textbooks produced by the Japanese curriculum planner played a powerful role in controlling Korean people. The methods of instructing how to draw objects with the brush were completely different from the teaching approaches to Korean 'traditional' paintings and drawings with black brushes.
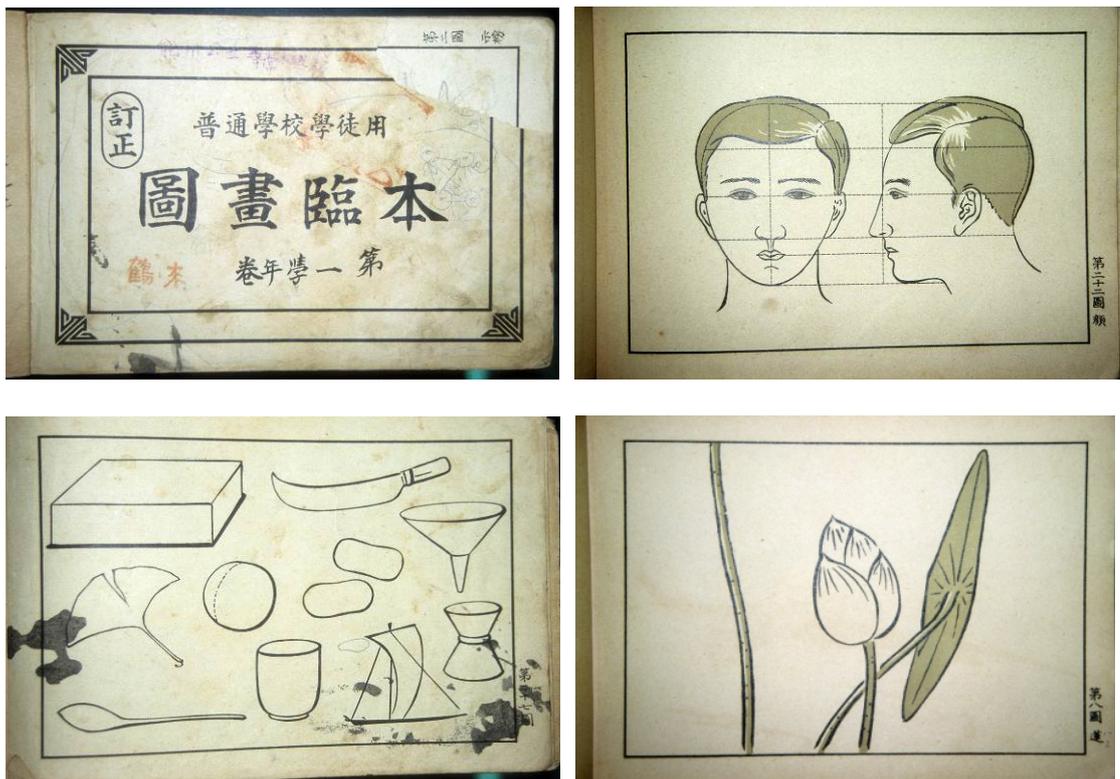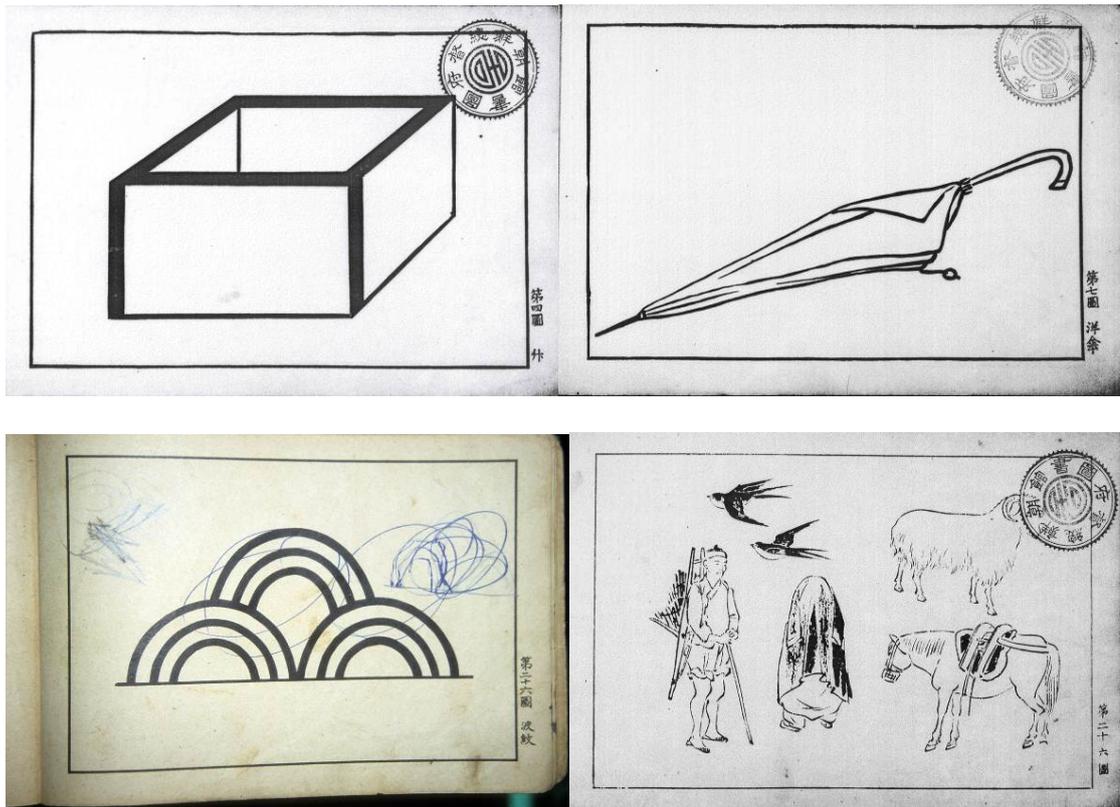
Figure 10 'Dohaimbon', the first Korean art text book published in 1920[3]

These illustrations were used for art classes in schools during the period of Japanese domination in South Korea. The drawing methods were recognised as 'Western' ways for Korean art teachers who were used to drawing in different ways in the form of black brush paintings. You can compare the different ways of black brush work which have been recognised as Korean 'traditional' and the ways in the art text book, Dohaimbon' (see Figure 11, 12, 13, 14). The drawing tools were still brushes but the drawing methods were completely different from the 'traditional' methods. The art text book was focused on observing the objects and expressing the figures by applying geometric perspective, while the 'traditional' drawing methods were not concerned with the use of perspective but only with imitating great master's works or imagining the objects with skilful brush techniques.

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[3] This art text book was the first books which consisted of how to draw the objects. Mostly focused on black brush drawings, not paintings and makings.

Figure 11 Photos instructing Korean traditional painting by demonstrating how to imitate a great master's work

Figure 12 Great master artists' paintings of 'Sagunza' which used for moral education[4]

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[4] The style of monochromatic works in black brushwork was produced by literary artists and was much imported from Chinese artists of the Southern Song academy during the Middle Ages. The Korean artists internalized the Chinese style of this period while adding their own interpretation of the original works.
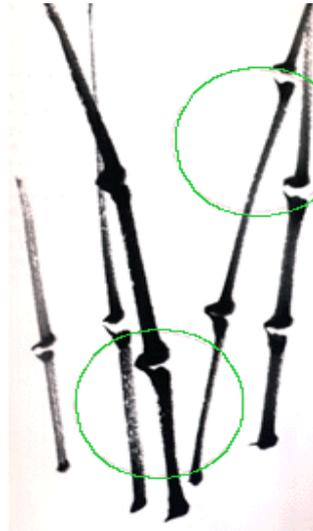
Figure 13 The instruction guide how to draw the master pieces

Figure 14 Korean traditional painting instruction and teaching practice in art textbook published in 2009

The above illustrations in Figure 11, 12, 13 and 14 demonstrate the different drawing approaches to teaching for Korean students as a 'traditional' Korean drawing since Western painting approaches were introduced in the art textbooks in 1920.

In the historical art text books, other forms of art practice such as ceramics, sculptures, fabrics, and so on are not to be found. Let's think about the reason why only painting practice was accepted as a Western style distinguished from the 'traditional.' Considering an example from Japanese art education opened to the West earlier than Korea, they had taught the Western approach of drawing with a pencil instead of the traditional approach of drawing with the brush. But soon some Japanese art educators raised the issue of teaching only pencil drawing in the Western style, and the curriculum planners decided to teach Japanese students both pencil drawing and brush painting

with black ink, compromising the two different approaches to drawing objects.[5] As the issue around what kind of drawing materials and tools to use the Japanese emerged from the conflicting tension between preserving the Japanese traditional skill and teaching the Western painting practice during the period of modernising school art practice, in South Korea the resisting tension of the acceptance of Western art practice was also focused on the different skills and materials used for Korean painting practice from the Western. Such conflicting tension between the 'traditional' and the Western around what kind of painting tools and materials may have created or contributed to the pronounced division that has existed between Western painting and Korean painting, as contrasted with other areas of art practice which were not divided into the 'traditional' or the Western styles, in the period following Western influences on the Korean modern art world.

2.5 Acceptance of Western art and pedagogies during the US Military Service: 1945-1955

Unfortunately the effect of colonisation in Korean art education continued even after liberation from the Japanese. Even though the colonisation ended and the Second World War had finished in 1945, Korea was still suffering from political exploitation because it was divided into two parts: the southern part was occupied by the US while the northern part was controlled by the Soviet Union. Since dividing into north and south, South Korea was helped by the Commanding General of the American forces. The educational policy of the United States Army Military Government in South Korea was to eliminate the Japanese educational system and its effect upon Korean schools, and replaced it with a new democratic educational system.

Since Korean modern education was encouraged and made possible first by Japan and then by the USA within the social chaos caused by the historical events, rather than having developed independently, the dominant American intervention and influences on Korean public schooling during the period of US military government

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[5] Such example of compromising two different approaches between the traditional and the Western in Japanese art education demonstrated how to compromise between old and new, traditional and influenced. The compromise was named 'Sinjeongwhacheop' which combined two approaches.

could be regarded as one of the most successful policies of the United States Army Military Government's occupation. This might have led Korean curriculum planners to regard concerns of 'traditional' art practice as a means of overcoming the passive acceptance of Western influences in school art practice. In addition to this, American educational ideology was adopted and rapidly transmitted to Korean educational aims and objectives, teaching and learning processes. The continuous intervention and disruption by Japan and the aftermath of the Second World War leading to American occupation had significant effect upon the Korean educational system because it was heavily influenced by Western pedagogies. This has impacted upon the Korean sense of tradition and cultural identity.

In 1948 the First Republic of Korea was established, but in 1950 came the Korean War triggered by North Korea's invasion. Many schools were destroyed and many of the teachers and college faculty members were killed for political reasons. As a result of this, South Korea constantly needed US military assistance (Dobbs, 1981). During this period the development of the educational system was hindered and Western educational theories were introduced by the US into South Korea. The new public education implemented by the US was fundamentally reconstructed to eliminate any previous colonial vestige and to introduce American pedagogies and Western educational theory and practice. The pedagogies and ideologies were based both on a "scientific outlook" and "democratic ideals and values" (Kim, 1982, p. 25), which were in contrast to the metaphysical ideologies of Confucianism and Buddhism. The differences between Western and the Oriental ideas on education became apparent to the Korean people. For those who argued that education should concern mental awareness influenced by the Confucian scholarship, the adoption of the Western pedagogies grounded on the scientific ideology seemed inappropriate to Korean art education, and they were reluctant to the adopt Western art and educational approaches to the National Curriculum. However in contrast, some of the oriental approaches to art works were regarded as old and unscientific in the practices of the Korean art world.

In South Korea after the acceptance of Western painting, tradition was regarded as the opposite of 'modern', or 'Western' in the particular context. According to art critic Kyung-Sung Lee (1954), the viewpoint of traditional painting prevailed during the 1950s, and young artists were paying attention to the Informal Art of post-war Europe

and the Abstract Expressionism of the US. They felt affinity with the spontaneity and subjective expression of these movements and looked for a model of modern art. The issues confronting the Korean art world were rationalisation, modernisation and globalisation, according the Korean art critics in the 1950s. In the light of this atmosphere of the contemporary Korean art world, the 'traditional' was the thing to overcome and modernisation was considered as 'Westernisation' (Kim, 2008). This viewpoint of tradition affected Korean modern school art education established after the War.

Alongside with this stream of South Korean art world during the US military service, the Korean National Curriculum was keen very much of political ideologies. Through the primary school textbook published in 1951, it can be seen how such Western approaches to drawing were embedded and assimilated into school art practice.

Figure 15 Primary school textbook in 1951[6]

In 1955 the first National Curriculum was announced by the Ministry of Education in Korea. The first major task was the construction of an educational law in

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[6] After the War, the text book consisted of making planes, ships and technical vehicles.

order to insure the efficient conduct of the educational system, because it regarded education as essential to nation building. Regarding the National Curriculum for Art, the curriculum planners were influenced by the American military and politicians who had the authority to select the contents of the art curriculum. Like the National Curriculum for Art & Design in England has been enforced by the institutional apparatus within its political, social and cultural context, the Korean National Curriculum has been institutionalised to meet national goals for economic development in the South Korean context of American intervention. Membership of the curriculum planners mostly consisted of politicians and administrators. There were only a few art educators who were contributing to practical school art education (Kim, 2000). This means that the historical document of the Curriculum for Art may have not translated into the actual practice of school art education.

At the beginning of establishing the curriculum, the Ministry of Education invited the Peabody Delegation on Education in the United States to provide advice for a new beginning for teacher training. Re-educating art teachers was an important stimulus for improving the ideals, goals, materials, methods and evaluation of art education. The Peabody Delegation's goal of school art education was that students should be encouraged to develop self-expression and creativity (Kim, 2000). Art was regarded at that time as a necessary subject for the development of perception through creative expression in the US. This art education philosophy for free expression was based on the educational writings of John Dewey. Equally, Lowenfeld's model of Creativity-enhanced education by means of art and educational developmental processes formulated by Herbert Read, helped towards a systemisation of art education and the improvement of teaching art in schools. These models, which emphasised therapeutic experience and the role of art activities to educate students' abilities and responsibilities for well-being in society, looked quite reasonable for the curriculum planners in the social context of the contemporary Korean society after the war. Since the inception of Korean school art education, this has been the most influential model (Kim, 2000).

The following documents in Fogure 16, which were provided by one of my participants in the research, show the kinds of pedagogical effort that was conducted in school art education since the acceptance of the Western pedagogy based on modern art

practice.
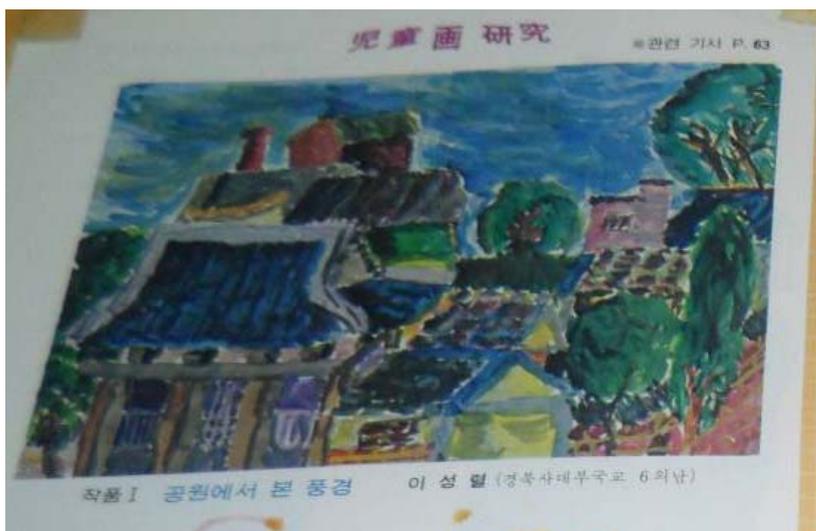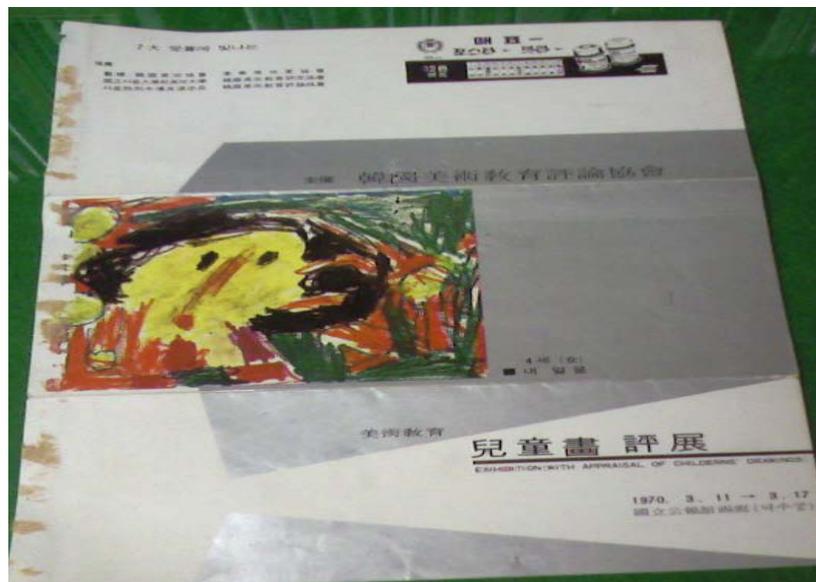
Figure 16 Art exhibition pamphlet of children's paintings accompanied
by art teachers' training sessions in the 1950s.

According to the participant who provided the documents of the exhibition
pamphlet of children's paintings, it is considered that historical documentation does not
always tell the truth in practice, because it does not necessarily articulate how cultural
changes actually affect individual experiences or practical lives. In practice, students'
art practices were directly influenced by their teachers' attitudes and their interpretation
of the educational ideologies, rather than the policies and institutional curricula
established by the governments in question.

Because in the social conditions following the War there were not enough teachers with awareness of such pedagogies based on the post-war modern art world, South Korean art education practices continued to teach the approaches that focused on developing art skills as implemented during the period of Japanese occupation. Most Korean teachers also found it difficult to eliminate these educational methods and to adopt art education towards an emphasis on creativity and self-expression. They were not trained as art teachers but had to teach art as a school subject. Although the government had to recruit a number of teaching staff to teach art in schools, and although the teachers were aware of the purpose of teaching art to encourage children's self-expression and individuality in accord with Western pedagogies, these teachers could not help teaching art by the methods which they were taught during the Japanese colonial period and putting these methods into practice in Korean school art education. In contexts that had been modernised by the Japanese and the Americans, in addition, Korean art teachers' educational ideas and perceptions by the 1980s were still deeply rooted in Confucian philosophy, which had become so much a part of Korea's way of living. It can be argued that the fusion of educational ideologies and approaches between the Western pedagogies, Japanese approaches to skill and the Chinese philosophy was what constituted South Korean art education at this time.

2.6   Influences of Western pedagogies on the National Curriculum for Art: 1960 - present

Since the establishment of the first National Curriculum in 1955, there have been eight revisions due to policy changes of the elected government. In the 1960s the idea of nationalism began to be established and the trend of advocating nationhood reached a new prominence as the Korean government wanted real independence from the US. The first step in justifying nationalism was to establish Korean cultural identity against the background of outside influences. With the advent of the Park presidency in 1962, the curriculum planners tried to invent a revival of Korean tradition by focusing on "Koreaness". As a result of this the national curriculum in the 1970s promoted Korean tradition and cultural heritages. At this time, tradition seemed to be defined as the spirit, customs, values, or heritage that was formed and passed down through history

belonging to a certain community, ethnic group or nation (Kim, 2008).

Since the modern education system was established during Korean modernisation by Japan and the US, the subjects of art practices in the university education system and the National Curriculum have been divided into Korean painting (oriental painting), Western painting, Sculpture, Design and Craft in South Korea. This division of the curriculum of art practices was established by Japanese influences on Korean modern education. This has affected Korean school art education practice and the National Curriculum for Art. Students who are taking higher education are trained according to their chosen curriculum of art practice. What we need to consider concerns the division of Korean painting and Western painting. The training for Korean painting has been differentiated from the training for Western painting.

Figure 17 The drawing practices of students who are training in preparation for doing Western painting as a subject in art college

Figure 18 Studio photos of art institution for students who are going to do Western painting as a subject in art college

Figure 17 and 18 are examples of Western painting training for teaching instruction. On the other hand, the training for Korean painting is conducted differently by teachers qualified as Korean painting artists, because traditional art practice has been focused on traditional painting.

Figure 19 Korean painting training, illustration photos in private art institution

Comparing the two different types of painting called Korean and Western through Figures 17, 18 and 19, we can see that the painting differences are based on the

materials and skills, but the objects are not differentiated significantly. Due to this division in painting subjects, South Korean students are trained separately according to their choice of subject. This education system of Korean art education might have made Koreans recognise differences based on the drawing techniques and materials. The tension of two divided types of painting in Korean art education can be found in the issues of political, economic and cultural factors affecting the revisions of the Korean National Curriculum for Art.

Under the Park regime in 1973, the Third National Curriculum for Art consisted of four sections including painting, sculpture, design and craft. In the painting section, Western and traditional painting were separated, while the sculpture and design sections consisted almost entirely of Western art practice. This might have been because the planners recognised 'traditional' sculpture, design and craft as artisan work at the point when Western sculpture works and design works were introduced during the Japanese occupation along with Western painting. Such 'traditional' Korean sculpture and craft works were included for understanding of traditional arts and cultural heritage in the sections of art history and art appreciation in the art textbooks published in the 1970s. Through the National Curriculum for Art during the 1970s and 1980s, we can see that the government wanted to enhance national esteem and nationalism by promoting the attitude of understanding national art and culture for development of national identity and how Korean people's aesthetic sensitivity was apparent, in the content of teaching and learning national art works for national dependence and development (see Appendix).

This demonstrates how the South Korean curriculum planners recognised the view of 'traditional' art. (Following parts were moved from Ch 1) At that time during the late 1970s, 1980s and 1990s, there were enormous changes in the Korean contemporary art world as well as in the whole of society precipitated by the political democratic movement and rapid economic development. During this period, the typical art practices with representational images had almost disappeared and were being replaced with work in monochrome. Most South Korean painters used a single colour usually white or a neutral colour. These artworks reveal abstract forms such as space; strength; order; and harmony of nature (see Figure 17, 18 and 19). Some of those artists sought to become at one with nature through a profound understanding of the East

Asian tradition of art. South Korean artists, who were trained in the US, were trying to represent the differences between Korean art and Western art by bringing traditional images of Korean art to the fore. They used the beauty of white as a key traditional colour. As a Korean traditional colour, white was the symbol of 'white-ism', which Yanagi Muneyoshi demonstrated as 'the beauty of sorrow' and 'naïve' in a sense of oriental aesthetics (Jeong, 2006). This sense initially comes from the tragic Korean historical experience when it was colonised by other people and the colour white was the typical colour of clothes, representing a symbol of sorrow for Korean people who were exploited by the ruling group during the colonised period.

After the Second World War, the Korean political regime proposed the economic development plan which involved the ideology of nationalism as a spiritual movement to enforce modernisation, and regarded it as the independence of the nation (Kim, 2008). For Korean artists who were trying to overcome poor conditions, the monochrome art movement was interpreted as a representation of Korean tradition by using white. Even though these artists were making art that reflected Korean traditions, I could not find a way of doing this in my art teaching. Figures 20, 21 and 22 are examples of such art works which dominated the contemporary Korean art world in the 1970s, 80s and 90s.

Figure 20 Changsub Jeong, Dock, 1986년, 330x190㎝, Korean traditional paper
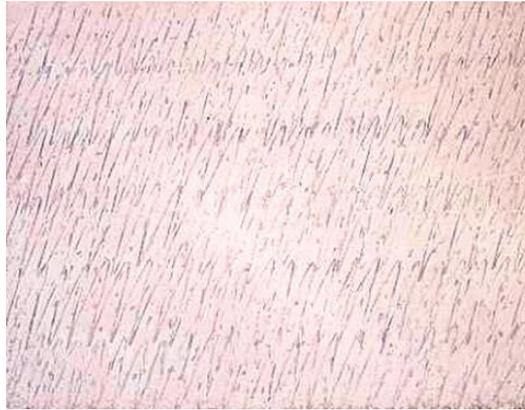
Figure 21 Seo-bo Park, No.910614 Ecriture No.910614, 1991년, 51.18" x 63.78"(130cm x 162cm)
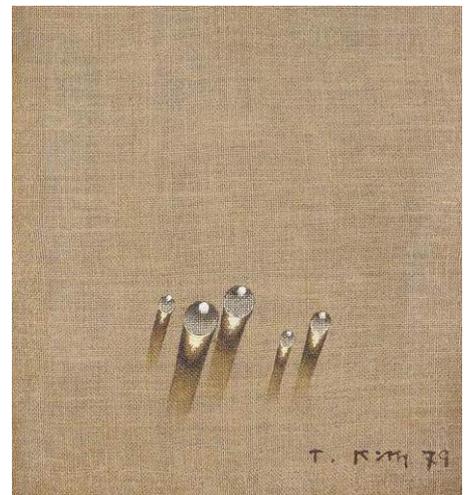
Figure 22 Changyeal Kim, Water drop, 1976년, 1987년

One reason for the difficulty is that the contents of the Curriculum in South Korea which were also selected and developed by art educators, who had studied and obtained their qualifications for art practice and art education in the US, did not match the Korean contemporary art world. When the first National Curriculum for art was planned by a decision of the South Korean government, the content of the Curriculum consisted of art education theory based on modernity and progressivism adopted from the US, in common with other countries which have been colonised. For these countries, modernisation was often regarded as 'Westernisation'. In the 1980s and 1990s these Korean art educators introduced Western contemporary art theories into South Korean

art education practice. At that time Western modern art was speedily introduced into South Korean art education theories and practices, whereas the South Korean contemporary art world started to recognise the dominant Western influences on Korean art practices and sought a way to combine Western art approaches with Korean traditional themes and media as illustrated in Figure 20, 21, 22.

During the period from the late 1980s and the 1990s, change in South Korean art education theory and practice was both gradual and revolutionary. By the time of Seoul Olympic in 1988, the government attempted to introduce Korean traditional culture into the curriculum, however, at the same time it realised that in relation to economic development and developing an international trade position it needed to maintain Western influences on the curriculum. In the 1990s a close connection between education and economic planning occurred and the Ministry of Education designed educational development plans in close cooperation with the Economic Planning Board. The intention was to promote the people's abilities through economic development. Their concern of 'internationalism' was an effort that gradually accepted the Western influence in the educational, political, and cultural fields to respond and communicate great changes in the context of globalisation, and at the same time enforced in people the revival of tradition to inspire national consciousness.

With these concerns, South Korean art educators adopted Discipline Based Art Education (DBAE) from the US in 1997, which was an approach to art education comprising four parts: art history, aesthetics, art criticism and art practice. DBAE was considered as a positive development for the Korean national curriculum which was reformed under the recent open-market policy of the South Korean Government, termed 'internationalization'. This policy had been a highly significant political issue in South Korea in 1997(Mason and Park, 1997). Consequently, the seventh Korean National Curriculum for Art, starting in 2000, was structured to include the adoption of DBAE. Compared to the previous art curriculum which focused only on art practice, DBAE, which involved art history, art criticism and aesthetics as well as art practice, implemented a theoretical approach in the art curriculum.

In common with the US and other countries which adapted the DBAE movement, South Korean art educators and the Ministry of Education believed that DBAE could scholastically re-establish art from being viewed as school subject, with an

almost nonexistent role in the school curriculum, to an important subject, and at the same time could put a positive emphasis on teachers' roles. Nonetheless, the school timetable for art was too limited for the new content, and art teachers lacked knowledge of the areas to be covered. In addition to these problems, relating to the implementation of DBAE, the discourse of cultural diversity, which is part of DBAE, as a concept for reconstructing the educational system seemed to be inapplicable for the regime's concern of 'internationalism', as I mentioned in Chapter 1. The introduction of multiculturalism by the adoption of DBAE was not appropriate for the central aim of 'internationalisation' in Korean educational policy which is to conserve, develop and introduce Korean national culture and heritage to the global open market from an economic position, rather than to celebrate cultural diversity. According to a proponent of DBAE, Greer (1993), the original purpose and the political objective of multicultural art education in DBAE was to clarify and emphasise the importance of art in schools within the American national context which is multi-ethnic and multi-racial. It can be argued that the American context which was different from Korea's was overlooked by South Korean art curriculum planners and educators and that DBAE was adapted without sufficient planning and examination of the contemporary American social condition and cultural context. Thereby it can be argued that the curriculum planners did not fully judge the suitability of Western pedagogies such as DBAE for the South Korean context which was more concerned with the issues of social class rather than ethnic issues.

Meanwhile, the South Korean government has introduced the more recent development in Western art education: 'Visual Culture Art Education (VCAE)' into the new Korean curriculum, which is expected to come into effect from 2010 (Korean Ministry of Education & Human Resources Development, 2006). As evidenced by recent papers in international conference programmes and art education publications, the proponents of visual culture art education, such as Duncum (2000, 2002, 2004), Freedman (2002, 2003), Wilson (2004) and Tavin (2000), argue that art education must expand to embrace all forms of visual culture and seek to contribute to an ongoing understanding of the socio-cultural and political production of the visual. According to Freedman (2003), within the phenomenon of globalisation, the previous paradigm of school art should embrace all forms of visual culture including all of the visual arts and

design, such as fine arts, advertising, popular film, video, folk art, television, computer graphics and other forms of visual performance. This shift requires replacing traditional forms of art and art education and placing emphasis on the deeper values, meanings and purposes in the light of critical views of culture. The purpose of art teaching according to this pedagogy should be "about students making and viewing the visual arts to understand their meanings, purposes, relationships and influences" (Steers, 2003, p.148). This very much concerns identity formation in the pedagogical context of visual art practices.

This recent development of VCAE is based on the notion of diversity and plurality of culture and identity formation. VCAE acts a bit like a critical pedagogy in art education – its purpose is to encourage learners to analyse images critically in order to consider their relation to meaning and value (Jeong, 2007). The adoption of VCAE could be a reasonable development in the South Korean contemporary position, which is encountering a diverse cultural environment through the advance of foreign labour, international marriage, and the development of economic exchanges. It is increasingly noticeable that South Korea is now no longer a mono-cultural nation and is in a position to recognise other cultures and to demand cultural and educational policy for diverse ethnic students (Jeong, 2009).
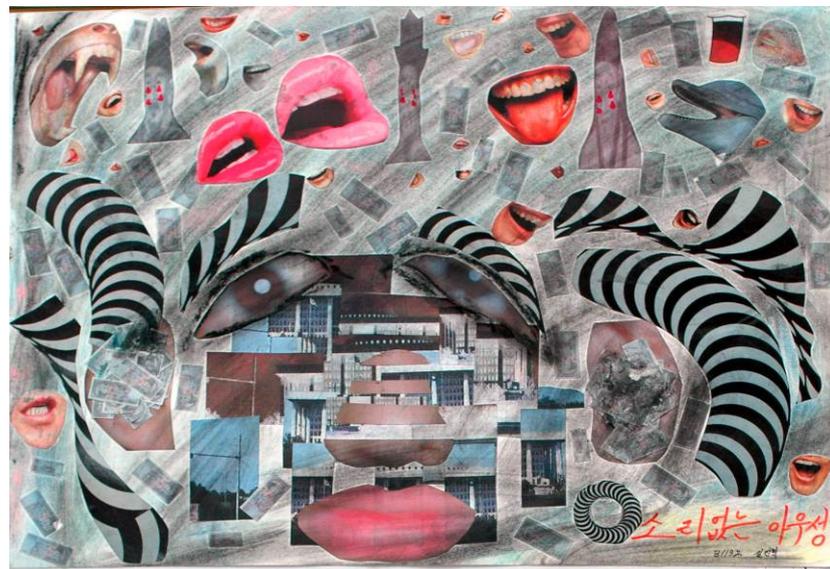
Figure 23 Collage art works of Korean secondary school students from 2009 to 2010

The above art works of current secondary school students in South Korea show the influences of the pedagogic practice of Visual Culture Art Education. These kinds of art work are found in school art exhibitions, and result from teaching approaches based on the pedagogic notion to lead students' art works towards social and critical practices. Nonetheless, as shown in Figures 17, 18 and 19, skill-based art practices are more dominant in school art practice because of the entrance systems of higher education and art teachers' conservative attitude toward art education embedded in the institutionalised school art educational discourses and practices.

2.7   Current issues of Western influences on Korean art education

The adoption of the Western pedagogies Creative-enhancing Art Education, Discipline Based Art Education, and Visual Culture Art Education have formed the current Korean

art education discourses and practice since the establishment of the National Curriculum for Art in 1955. According to South Korean art educators' recognition of the pedagogies, the competing ideas between the 'traditional' and the Western still raise the issue of national cultural identity in the context of art education in South Korea. In the Seventh National Curriculum for Art since 1997, the strategy of a policy of Neo-liberalism based on 'Internationalisation' and 'Informationalisation' is apparent. Here, there is an emphasis on cultivating cultural industry in relation to cartoons, multimedia and animation, and intensified school art education in order to promote the nation toward a global cultural society.

The following illustrations of Korea art education practices show what kinds of art practice are being taught in schools and how the Western pedagogies and the 'traditional' attitudes are now influencing the practical Korean art education (see Figure 24 and 25).

Figure 24 South Korean students' design products for households with Korean traditional patterns

Figure 25 Photos of high school art classroom in South Korea in 2010

The above illustrations of the current South Korean school art practice show that in the rapid processes of globalisation, the problem of tradition in school art practice under the National Curriculum focuses on concern with the national cultural identity. The educational systems of art theory and practice, school art education and pre-service art teacher training still distinguish between Western and traditional styles of art practice. This issue is now being discussed by some Korean art educators who think that diverse

values and meanings of art and culture can expand the possibilities for global society in a national curriculum. They are trying to structure teaching approaches appropriate to such potential.

Nowadays, the pre-service teacher training system is focused on modules of art education theories and contemporary art practice, and pre-service art teachers who want to be school art teachers have to be trained in all forms of art practice such as Western painting, Korean painting, sculpture, design and craft. Therefore, such concerns and practices of the issues of tradition and cultural heritage still remain in the paradigm of multiculturalism. As I presented my twenty-first century teaching practice in the autobiographical chapter above (Chapter One), teacher training and school art education practice in South Korea still focus on the Western observational drawing and painting skills that were accepted during the periods of Japanese and American occupation, and on the traditional art painting skills which are valued under the government's intention to promote Korean national art and culture in the globalising era.

However, most art educators are now recognising that South Korea in the twenty-first century is no longer a mono-cultural society given the increasing population of foreign workers and international marriages. Such social changes have resulted from the rapid economic development the country has experienced, and have led the Korean people to try to form curriculum and policy appropriate for a multicultural society. Within the rapid economic and cultural growth, there is the need to keep their own national tradition appropriate for the current South Korean multicultural society, beyond the political ideologies assumed under American colonial cultural influence, since such understandings of the tradition reinvented according to the current context will help understand the outside influences of other culture and art practices in the global era. What should be considered in South Korean society within such flow of globalisation, which involves an interaction between economic and cultural factors and constructs a complex map of cultural spaces all over the world, is questioning of culture and identity by diverse and complex ways, disrupting cultural boundaries which are no longer determined by land borders.

2.8   Summary and implications for the key issues of the research

I have so far investigated the history of Korean art education taking into account changes in the political, cultural and economic backgrounds. As examined in the above sections, the history of Korean art education is the result of a number of socio-cultural factors: the influence of Confucianism and Buddhism during the political intervention of China; passive opening to the West under Japanese colonisation; the dominant Western cultural influences from the USA within the context of rapid economic development. Within the political and social condition of the cultural influences of China, Japan and the USA, South Korean people including art educators might have perceived 'tradition' as a means of overcoming the dominant Western cultural influences. In the current globalising cultural flow, this view of 'the traditional' among some Korean art educators and teachers may derive from the position for advocating nationalism to establish Koreans' own cultural identity, and to a revival of Korean tradition. Nonetheless, the meaning of tradition is not static within any particular socio-cultural context. It may be differently debated according to how the adoption of Western culture, art and education theories into Korea is recognized by South Koreans.

Wendt (1987) says that "a society is what it remembers; we are what we remember; I am what I remember; the self is a trick of memory" (p. 79). This is why we have to locate and interrogate our memory that might easily affect our own self-construction. In order to understand this constitutive process, the imposition of a model of the past on the present is necessary to situate the mirrors in space and their movement in time. What we have to bear in mind here is that the past that affects the present is a past constructed and reproduced in the present. Therefore, it is necessary to account for the processes that generate those contexts in order to account for the nature of both the practice of identity and the production of historical schemes.

As investigated in the historical documents, Korean art education before the opening to the West had been influenced by the educational thought of Confucianism and Buddhism from China. According to the educational thought of Confucianism, aesthetic education and character development could be achieved through a form of apprenticeship, where mimetic activities as a means of understanding the philosophical ideology were central to training. This art training through mimetic activities and the

copying of masters' work has been perceived as the traditional form of art education prior to the adoption of modern art education from the West. During the period of Japanese colonisation and US military government, American educational ideology and pedagogies were transmitted and adopted within a milieu of economic, political and social chaos. It can be argued that the Western aesthetic approach and art educational models were passively adopted from the political and cultural forces of Japan and the USA. In fact, the dominance of American (Western) influence on South Korean education demonstrates how education emerged as one of the most successful policies of Japan's colonisation and the United States Army Military Government's occupation of Korea. This colonised influence of Western ideas in Korean art education during the period is a significant factor that has had an impact on South Korean art educators' and curriculum planners' perceptions of the purpose and meaning of art education in the particular context of Korean art education. This point of view raises the purpose of my research which is to consider why the debates of cultural identity formation have precipitated more central issues within the current Korean National Curriculum.

In the case of South Korea, the strong American influence introduces the issues of cultural hegemony and "ever-greater resentment on the part of those who feel disempowered by the dominance of Western capitalism" (Steers, 2007, p. 149). On the other hand, it can also be seen that the rapid economic developments and the process of globalisation could be perceived as being achieved under the impact of American culture and educational ideologies. Bearing in mind the fact that the colonial influence of both China and Japan in Korea, it is questionable how the educational ideology of Confucianism and Buddhism can be considered as 'traditional' to Korea before its opening to the West. This question is concerned with the issue of 'identity politics' according to recent globalisation phenomena, in which the reassertion of a 'perceived' national identity might conflict with the celebration of cultural diversity (Hall, 1997; Woodwards, 1997a).

According to Kevin Robins (1997), who considers the relationship between economic and cultural developments in relation to the impact of globalisation within a context of cultural exchange, we can see that there are two different forces: "those forces that are working towards standardization and homogenisation in cultural forms, e.g. 'Coca Cola' culture, and, in contrast, those that are working to sustain particularity

and difference" (p. 13). These conflicting forces are revealed in South Korean art educators' perceptions of the purpose and meaning of art education constructed in this political, economic and cultural context. There is an interesting tension between striving for a curriculum which comes from the West in contrast to aiming for a curriculum based on the idea of a national traditional culture which is a myth. Therefore, the competing ideas of cultural identity in South Korean art education can be viewed as an issue related to a cultural hegemony by Western imagery and practices in contrast to more traditional ideas of image and practice.

Considering this issue through my learning and teaching experiences, I am increasingly inclined to think that by perpetuating the myth of national tradition in art as intrinsically and unquestionably worthwhile the curriculum is actually contributing to the demise of the values and sensitivities that we claim to nurture. If the school curriculum for art should contain Korean traditional art and culture as a move against the dominant teaching of Western art and culture, it is questionable how we can seek a balanced coexistence with recent global trends. While modern painting came to be gradually accepted and Western art seemed to predominate, there have been contemporary Korean artists who have tried to seek for something new to the old and have reflected the Korean spirit or the spirit of their times in their work. There have also been art educators and researchers who have been trying to recreate the South Koreans' own approaches of teaching art according to balanced global trends. The suggestion of educational approaches for emphasising more 'traditional' art can be seen as rooted in a belief that there is an intrinsically and unquestionably worthwhile and meaningful myth of art derived from a fixed idea of belonging, heritage and identity, that is to say, a belief that there is a traditional Korean art that can be utilised to inform art education (Lee & Kim, 2005). But, of course, this is a myth as can be shown through my historical review of the curriculum.

Reflecting on this short historical background of Korean art education in the context of cultural influences, the debate between acceptance of cultural diversity and revival of tradition within the globalising context is an issue which can be analysed in the light of critical insights of the cultural formation of pedagogised identities. This research will examine South Korean art educators' views on the purpose of art education in the light of the current tension between those who seek a more traditional

Korean curriculum and the invasion of Western pedagogies. By examining their views, the tension will be analysed and theorised through the notion of 'identity' in the particular educational context of Korean art education.

In the next chapter I will present the theoretical framework related to issues of identity and subjectivity.

Chapter 3   CULTURE AND PEDAGOGISED IDENTITIES

3.1   Introduction

Education is perhaps the most important way we relate to the world, to the way we experience, understand and attempt to change the world and to the ways in which we understand ourselves and our relations with others. Questions of emancipation and oppression must therefore lie at its very heart. (Usher and Edwards, 1994, p. 4)

The recent cultural shift from modernism toward late modernism has become dominant in art education. In late modern plural societies, the notion of the social and cultural functions of art and education are being challenged. This challenge is based not only on social and cultural syncretism, but also in many contemporary theories that explore the idea of identity, heritage, and belonging, and provide useful understandings of identity formation within cultural contexts (Du Gay et al., 1997; Hall, 1996; Woodward, 1997b; Calhoun, 1994; Zaretsky, 1994; Minh-ha, 1992; Eyerman, 1999). Such theories suggest that identities are diverse and changing, both in the social contexts in which they are formed and experienced and in the symbolic systems through which we make sense of our own positions.

It is now a time when visual arts and production and communication from past, present, and from multiple cultures are infinitely recycled, juxtaposed, co-mingled, and reproduced (Steers, 2007). The increase in the global exchange of cultures, along with attendant concerns for pluralism and diversity, has enlarged the scope of learners sitting in school classrooms and the potential for creating meaning that includes the arts. This phenomenon makes ideas of identity more complex and entangled in practices of art education (Atkinson, 2005; Adams, et al. 2008; Dash, 2005, 2010; Hickman, 2004, 2005). Within the globalising context of cultural diversity, the notion of fluidity and complexity of identity formation problematises and questions value systems of, and affiliation with, heritage culture in education. And because the socio-cultural contexts in which we live are increasingly diverse and complex, it is difficult to pin down the idea of identity.

If we look at the history of Korean art education as a series of cultural practices, it can be seen that over time, values and meanings concerning the purpose and value of

education have changed. Such values and meanings are transmitted through language and practice. Particular kinds of identity valued within particular socio-cultural contexts are produced through systems of practice and language which transmit and regulate such identities and values. As Western pedagogies influence practice in Korean art education, new values and different identities are produced within this context of Western influence. There is a greater tension, a greater struggle for different values, practices, and identities when new values and practices are introduced in the socio-cultural context. In such struggles between different values of culture and tradition, we can see that teachers and learners are engaged in the questions: 'who am I?', 'where have I come from?', and 'what might I become?'

This thesis thus investigates Korean art educators' perceptions of the purpose and meaning of art education in the specific socio-cultural context. By investigating their views and opinions on what the Korean art education system should become, I want to look at how our understanding of art practice has been constructed and why we teach art in the way that we understand and interpret it. If tension and struggle are involved in determining which values and practices become dominant in the socio-cultural context, we can see in such tension and struggle which identifications are favoured and also which are marginalised or 'othered.' This view gives rise to critical debates about the function of education as a form of social control and cultural reproduction through institutionalised discourses and practices, such as curriculum policy and assessment, as a reactive response to social political states.

In exploring the process of constructing teachers' and learners' identities within the contemporary Korean cultural context of Western influences, it is necessary to examine how a society controls and constructs cultural domains through schooling and how teaching art in school plays a role in cultural reproduction, in terms of 'curriculum politics': which contents are included and which contents are excluded in the curriculum. If we accept the idea that "identities are never completed, never finished; that they are always as subjectivity itself is, in process (Hall, 1991, p. 47)", the issues of 'identity politics' provide critical insights to pedagogised identities produced in art education practices. The notion of the fragmented and ambiguous fluidity of identity formation, in turn, provides a critical perspective to challenge the initial question of my research: whether it is possible to have an effective art curriculum that celebrates traditional

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Korean cultural values and practices, or indeed, what such values might be in the current social context.

As demonstrated through my autobiographical story in the first chapter of this thesis, my learning and teaching experiences in the context of Korean school art education are complexly impacted by political, economic, and cultural changes. To understand the complex issues surrounding notions of identity as a learner and a teacher, I need to explore the problems of such discourses and practices as the 'more traditional' approaches to Korean art education, which can be regarded as a symbolic system that forms pedagogic meanings and produces pedagogised identities of teachers and learners. Considering how such educational discourses and practices are evoked and valued in the particular social context, we can also understand the processes of constructing the symbolic systems through which we make sense of our own positions. This implies that our subjectivity should be regarded as a product of the discourses and practices to which we are subject, and consequently, we could expose the process of production of meaning and the limitations and constraints of our understanding that may be concerned with the construction of identity through the symbolic system. That is to say, through such analysis we can open the possibility of expanded frameworks of comprehension and meaning.

This is akin to the question of how subjectivities and identities are formed by intensive systems of regulation and centralised ideological control through institutionalised art education (Atkinson, 2002, 2005; Dash, 2005, 2010; Adams, 2007). This question can be understood by examining how different identities are formed within different hermeneutic frameworks, as the fragmented and ambiguous processes of identity formation can be considered in terms of hermeneutic processes of understanding the framed experiences of the world. The fundamental idea of hermeneutic enquiry is that the object of interpretation becomes a meaningful object through its location in the traditions of knowledge that we inherit and which form our understanding. This indicates that the formation of meaning is dependent upon assimilated meaning structures that are historically and socio-culturally located, and, according to which experience is framed and can thereby be understood. This indicates that 'identity' is not a natural property of the person but is produced in and through the social and cultural practices in which that person engages. Therefore, this chapter, as a

theoretical review of culture and pedagogised identities, first reviews the theories of culture, power, and identities, focusing on pedagogised identities constructed through processes of identification and practice arising in art education. This theoretical review, in turn, focuses on hermeneutic theory which provides expanded frameworks of comprehension and meaning in terms of identity formation. This will be a useful theoretical tool for analysing Korean art educators' perception of the meaning and the purpose of art education and how teachers' and learners' identities known as 'pedagogised identities' are produced within a particular context of cultural influences, such as Western influences on Korean art education (Atkinson, 2002). This chapter thus consists of three sub-sections:

- Theory of culture, power, and identity
- Culture, power, and identity in art education
- Identity formation and hermeneutic circles

3.2   Theories of culture, power and identity

As a member of a particular community, ethnicity, or social class, each person living in contemporary society experiences struggles between conflicting identities based on the different social and cultural positions they occupy in the world. This means that questions of culture and identity become more diverse and complex with the increase in the global exchange of cultures along with attendant concerns for pluralism and diversity. Many academic studies such as Cultural Studies have made the concept of 'culture' impossible to think of as a finite and self-sufficient body of content, custom, and tradition (Du Gay, 1997; Hall, 1997; Jenks, 2005; Williams, 1981). While theoretical advances and cultural changes over recent years have indeed initiated a reconceptualisation of culture, events such as diasporas and technological developments in communication, information, and travel have also caused new ways of thinking about culture and identity (Hall, 1991, 1996, 1997).

In this section, I pay attention to the particular province of Cultural Studies, which has tried to conceptualise culture as constituted by symbolic systems and identity as a positioning within a cultural context. For cultural theorists (Du Gay et al., 1997; Dunn, 1998; Hall, 1991, 1996, 1997 Woodward, 1997a, 1997b), all cultural phenomena

are considered as metaphoric representations of meanings and all identities are constructed by language, discourse, and ideology. They argue that the meanings and values implicit and explicit to particular ways of life can be considered as those 'collective representations' in social conventions, institutions, and languages. The view that identity formation is a product of language and ideology within socio-cultural contexts suggests that subjectivity is constructed within particular kinds of cultural, linguistic, and representational codes and practices. The study of culture and identity therefore focuses on the processes by which it is formed and through the social and cultural practices in which we engage.

Focusing on the process of the formation of Korean cultural identity under the strong American influences on Korea since the Second World War, the resistance to Western influences on Korean art education and pedagogies could be an issue related to struggles for cultural hegemony and may emerge from colonial experiences. These particular discourses and practices raise issues of hegemonic political and cultural power of the production of a particular subject. My focus in this section is on the processes of identity formation within the issues of power and domination through the hegemonic political and cultural processes of globalisation. Within the tidal wave of globalisation between economic and cultural developments, culture is increasingly deterritorialised and may be no longer "nationally grounded" (King, 2007, p. 6), but, on the other hand, nationalism may have a popular and powerful fascination because it appeals to the real needs of people, their need for belonging. Thus although in many ways the idea of cultural identity has become fragmented due to the intermingling of cultures in our contemporary world, a populist idea of national identity, particularly in areas of conflict has also developed.

This section thus explores three aspects of Cultural Studies: (1) the relationship between culture and meaning; (2) the framed experience of identity formation; (3) issues of identity politics within the phenomenon of globalisation, based on my initial question of why and how the Western influences on Korean art education are related to the issues of identity politics within the so-called post-colonial world of globalisation.

3.2.1 Relationship between culture, meaning, and language

In the recent emergence of the province of Cultural Studies, cultural theorists argue that we are never free from the influence of culture, which makes us interpretive beings since things and events simply cannot make sense on their own. This argument originated from the view that regards culture as a process of 'giving and taking of meaning' between the members of a society or a group (Jenks, 2005; Hall, 1997). This definition of culture as 'shared meaning' depends on its participants who interpret meaningfully their thoughts and feelings about the world in broadly similar ways.

In the book, *Doing Cultural Studies*, Paul Du Gay, Stuart Hall, Linda Janes, Hugh Mackay and Keith Negus (1997) argue that meaning is constructed, given, and produced by social practices such as languages, it is not simply found in things themselves. This is because that, as a representational system, "language is the privileged medium in which we 'make sense' of things, in which meaning is produced and exchanged" (Hall, 1997, p. 1). In general terms language does not reveal reality, it constructs reality. Consequently, "language is central to meaning and culture and has always been regarded as the key repository of cultural values and meanings" (Hall, p. 1). In other words, it can be argued that languages are viewed as the common currency through which meanings and values are shared. This view establishes the premise that cultural phenomena in general are primarily linguistic in character. The linguistic value of a word is determined not by direct reference to reality but by differences from and relationships to other words. This argument of the relationship between meanings and language in turn focuses on questioning how language "sustains the dialogue between participants, which enables them to build up a culture of shared understandings and so interpret the world in roughly the same ways" (Hall,1996,   p. 1).

This view of endless continuity of the production of meaning and interpretation can be explained with Derrida's concept of 'differánce', combining the terms 'deferral' and 'dispersal' of meaning, which has implications for any study of identity. Derrida (1978) affirms that there is no longer a closed system of meaning, but rather an infinite number of possibilities and substitutions, by demonstrating that you can never arrive at a final meaning because you can always make another interpretation. The key idea is that meanings can never be fixed or absolute but are always open to further

interpretation. For example, it is impossible to have an absolute meaning of what it means to be 'British' or 'Korean' because that is never fixed but open to different interpretations and historical changes. We cannot define completely what 'Korean' means these days, and it probably does not have the same meaning as the meaning in the 1950s after the Second World War, because the meaning has been changed by reinterpretation. As I investigated the history of Korean art education, the idea of a definitive and fixed meaning of 'traditional' Korean art and education is no longer reasonable or plausible within the tidal wave of Chinese and Western influences in the rapidly changing socio-cultural context.

3.2.2 The framed experience and the production of meaning

The conceptualisation of culture as the process of meaning construction therefore poses the questions of how meanings work and where they begin. Within this approach to the relationship between meaning and culture, the 'framing' for interpreting reality can be seen. This means that, in the giving and taking of meaning which we call culture, basic categories of all experience interact, not with the basic structures of human experience, but with previously 'framed' experiences. Eyerman (1999) proposes that "such framing is the result of both personal experience and the collective memory and thus of interpretative frameworks of meaning" (p. 118). This suggests that the process of framing meaning is very much concerned with identity formation. This important notion of the relationship between culture and meaning implies that identity is a socially organized cultural construction, which changes historically. The meanings and values implicit and explicit in particular ways of life and at different times form those 'collective representations' which, in the sociological tradition, provided the shared understandings which bind individuals together in society (Du Gay., 1997), "sustain[ing] the dialogue between participants which enables them to build up a culture of shared understandings and so interpret the world in roughly the same ways" (p. 1).

Hall (1997) suggests that "culture is involved in all those practices . . . which carry meaning and value for us, which need to be meaningfully interpreted by others, or which depend on meaning for their effective operation" (p. 3). The principal means of representation in so-called contexts is not only language but it also includes other

systems of representation – photography, painting, imagery through technology, drawing – which allow for the use of a different set of signs or signification systems.

Let me give an example of how the meaning of the visual image of the colour 'white' in Korea has been represented and constructed differently within the context of that particular culture and its historical development. The colour 'white' commonly means 'cleanness' and 'innocence' both in the West, but in Korea it remains as a colour of mourning and funerals to this day. When traced back in the Korean historical context, 'white' represents a mixed feeling of sorrow and regret (unique to Korea), an unsatisfied desire. This meaning of 'white' is rooted in tragic experiences within the Korean colonial history.

An explanation for the colour white's symbolism in Korean history possibly dates back as far as Japanese colonization. An aesthetic sense of white is a common feature of traditional Korean art paintings and folk crafts, signifying emptiness, honesty and innocence. As a typical example, 'Choseon-Backja' (see Figure 27) – a white traditional ceramic - represents the national Korean emotion of white. In traditional Korean black-and-white drawings (Figure 26 and 28), the blank white space is extremely important to express Korean Confucian ideology. Those kinds of Korean traditional arts cannot properly be explained without understanding the meaning of using 'white' within Korean historical context of Japanese colonisation. Until the Choseon Dynasty, before modernization, Korean people wore white clothes. White was a typical colour for lower class people's clothes in the Choseon Dynasty due to the difficulty of dyeing, but it has come to signify innocent people who have been controlled by dominant classes. Under Japanese occupation (1913-1945), the wearing of white clothes was prohibited for Koreans in an attempt to suppress Korean cultural identity. This resulted in white being seen by Koreans as an assertion of their identity, associated with their grief, and by extension, the trauma suffered during the war and Japanese occupation. This is the reason why Korean people have called themselves 'the white-clad race' since Japanese colonisation (Jeong, 2006). The following art works are such examples evaluated as an intuitional world of cultural aesthetics of Korean people.

Figure 26 Nosu Park, Under Trees, shows the spiritual, ontological space through the blank white space in the painting. 1960

Figure 27 Choseon Backga. A White ceramic in the Choseon dynasty

Figure 28 Woosung Jang, Snow, 1980

The following photo (Figure 29) in which people are marching for their rights, clearly shows the meaning of the colour white in Korea. In the demonstration to claim previous residents' living rights to live in developing areas, white clothes were chosen to symbolize resistance to oppression and reinforce a sense of security and freedom for living. This sense of the colour white can only be fully understood within the Korean cultural and historical context. White still plays an important role for communicating a strong message about their collective tragic experiences within the colonial history in Korean contemporary society.

Figure 29 The residents, who live in the Pangoe residential area and are wearing white mourning clothes, are demonstrating for better security and living conditions (On the Korean news website on 22/02/2005)

Here, what is considered most important is how the meaning of colour is brought to a situation, and how it affects the process of collective identity formation within a movement and the wider culture of the society in which it emerges. These questions about how meanings work and where they begin are represented by the following quotation:

> How is meaning actually produced? Which meanings are shared within society, and by which groups? What other, counter, meanings are circulating? What meanings are contested? How does the struggle between different sets of meanings reflect the play of power and the resistance to power in society? (Du Gay, 1997, p. 12)

The key idea of this quotation is that the role of culture as a series of historical and changing symbolic systems through which meaning is produced raises questions about

the power of representation, and how and why some meanings are preferred. This view of identity indicates that identities, according to Woodward (1997a), are "represented through cultural texts and symbolic systems which are produced and consumed at particular historical moments in which they are subjected to regulatory systems of which they also form part" (p. 3). This explanation of changing symbolic systems and signifying practices offers ways of making sense of social relations and practices. The symbolic establishes historical parameters of meaning and relations of power to define who is included and who is excluded, through giving particular meaning to experience. The hegemonic struggle and the new configuration of power result in the historical process of framing as central to meaning and culture in social movements.

By describing the model of 'circuits of culture' as the processes of representation, identity, production, consumption, and regulation, the cultural theorists (Du Gay, et al., 1997) focus on how meanings are created through symbolic systems of representation. The process of representation, identity, production, consumption and regulation demonstrated by the diagram Figure 30 (Du Gay, 1997, p. 3) is not a linear, sequential process.
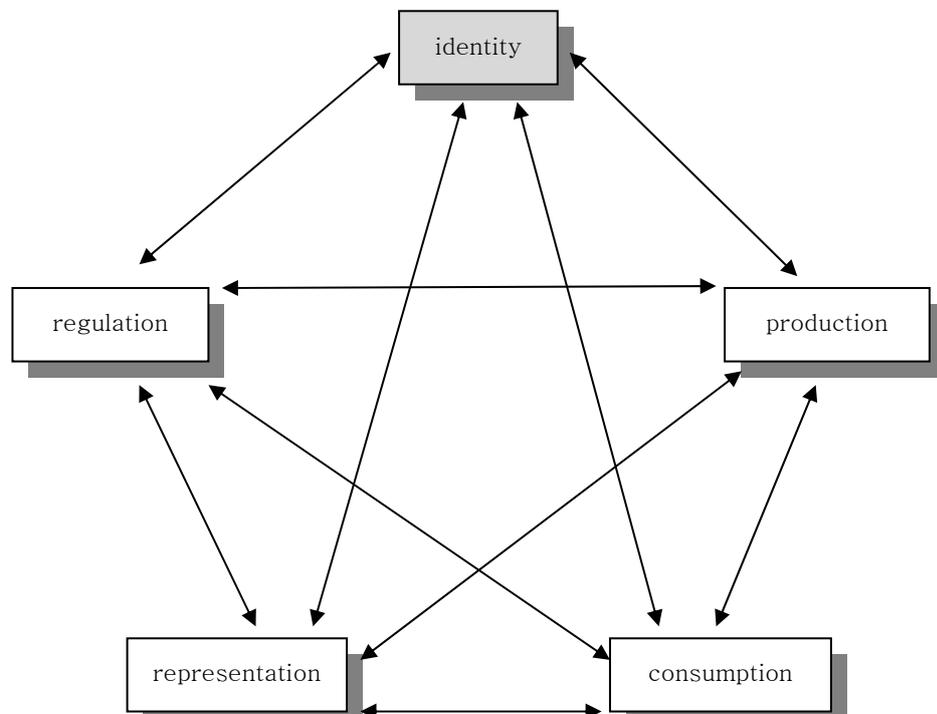
Figure 30 The circuit of culture

This circular process which can focus on particular moments implicates symbolic systems which have impacted upon the regulation of social life. The ways in which it is represented through the articulation of its production and consumption are implicated by the way in which the identities are associated with it. Through this diagram, it can be seen that particular identities are represented through cultural texts and symbolic systems which are produced and consumed at particular historical moments, when they are subjected to regulatory systems of which they also form part. The notion of symbolic systems and the power of representation can be developed with questions of identity formation in relation to power, which is regarded as identity politics (King, 2007).

3.2.3 Issues of identity politics within the phenomenon of globalisation

The term 'identity' in general presents the link between an individual and the society in which she/he lives. It is undeniable that "the society into which the individual is born makes him or her its member by influencing epigenetically the manner in which he or she solves the tasks of development" (Zaretsky, 1994, p. 203). The concept of identity is defined by an idea of who we are and of how we relate to others and to the world in which we live, raising fundamental questions about how individuals fit into the community and the social world. The study of identity can thus focus on the basic mechanisms by which the self develops in relation to its social locations. According to Hall (1996) and Woodward (1997), identity is regarded as the interface between subjective positions and social and cultural situations by the marking of polarization, such as inclusion or exclusion, insiders or outsiders, us or them. This is because identity presupposes differences. To give an example of complexly constructed identities through different categories, the structure can be explained thus:

> You know if you are inside the class, then you belong, but if you are an outsider, then there is something pathological, not normal or abnormal, or deviant about you. These identities may have the effect of locating us socially in multiple positions of marginality and subordination. (Du Gay et al, 1997, p. 57)

This notion of identity and difference gives rise to the defining ideas of identity politics that cannot be separated from questions of domination.

The concern with identity politics can be mapped by the historical and strategic

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distinction of two models of the production of identities: essentialism and social constructionism (non-essentialism). The first model of identity, the essentialists' idea, assumes that there are some intrinsic and essential contents defined by a common origin and structure of experience. For example, some Koreans believe that there is one clear, authentic set of characteristics which all Korean people share and which do not alter across time. We call this kind of belief a collective identity, such as 'Koreaness'. Hall (1997) suggests that the assertion of national or ethnic identity such as 'Blackness' or 'Englishness' as collective identities is also to discover the 'authentic' and 'original' content of the identity. This can be considered as an essentialist position that views identity rooted most importantly in direct reference to nature. This idea is derived from Aristotle's philosophical arguments that pursued identity in terms of the relationship between "essence" and "appearance", or between the true nature of phenomena and epiphenomenal variations. This argument was reinforced and transformed with the rise of both Romantic and modern arguments about the biological roots of human identities which demands that individuals express and be true to their inner natures. The essentialist invocation of seeking the inner natures of races, nations, genders, classes and persons has remained common in everyday discourse throughout the world.

The second model, the constructionist idea of identity, refuses the existence of authentic and originary identities based in a universally shared origin or experience, because it is also hard to establish who we are and maintain a single identity satisfactorily in our lives and in the recognition of others, due to the complex nature of the social contexts in which we live. This view is supported by Hall (1991, 1996), who has tried to identify those collective identities in relation to certain historical processes. He identifies collective identities such as 'Blackness' or 'Englishness' in relation to certain historical processes, arguing that "there is always a dialectic, a continuous dialectic, between the local and the global" (Hall, 1991, p.57). Hall (1991; 1996; 1997) asserts that 'Englishness' as a political identity in the light of the understanding of any identity is always historically and complexly constructed. This means that identity is never in the same place but always positional, as I demonstrated the fragmented meanings within historical changes above section In other words, the assertion of national or ethnic identity is always historically specific, so that "identity is a process of articulation, a suturing, an over-determination not a subsumption" (Hall, 1996, p. 89).

In order to address the binary opposition of essentialist versus non-essentialist perspectives on identity, it is necessary to understand what is involved in the construction of identity and differences. The psychoanalytic term, 'identification', is used for explaining a notion of identity formation that reflects an illusory or imaginary ego-ideal, such as the common ideal of a family, a class, or a nation. This concern with identification leads to a full understanding of the key role of culture as the production of meaning permeating all social relations, and identity as the production of an interaction between self and society. Cultural theorists such as Hall and Woodward question the processes whereby identification takes place through discourses and systems of representation, and through a variety of symbolic representations and social relations, such as the semiotics of advertising and the media. Advertisements appeal to consumers and provide images with which they can identify (ego ideals). This psychoanalytic notion of identification can provide an understanding of how individuals perceive and conceive socially-prescribed roles such as doctor, father, mother, teacher, etc.

It can also, crucially, be seen that signifying practices that produce meaning involve relations of power. According to Grossberg (1996), "struggling against existing constructions of a particular identity takes the form of contesting negative images with positive ones, and of trying to discover the 'authentic' and 'original' content of the identity," (p. 89). The problem of identity based on racial and national exclusion in these so-called globalised times involves an interaction between economic and cultural factors whereby the old structures of national states and communities have been transcended by the cultural homogeneity prompted by global marketing. There is an increasing 'transnationalisation of economic and cultural life', which arguably produces different outcomes for identity. This process of economic globalisation has led to resistance, in the form of the reaffirmation of national and local identities. In the aftermath of postcolonialism therefore this tension of global movement has also given rise lost identities. For instance, some previously marginalised ethnic groups have resisted their marginalisation within the 'host' societies by reasserting vigorously their identities of origin.

On the other hand, in dominant societies such as the UK and the USA, there is an ongoing search for a more culturally homogeneous 'Englishness' or a movement for a return to 'good old American family values'. These contested identities, in a process

which is characterised by inequalities, express a desire for the restored unity of such an "imagined community" (Woodward, 1997a, p. 18), which has been produced against the threat of 'the Other' and they foreground identity questions and the struggle to assert and maintain national and ethnic identities.

The production of meaning and identity and relations of power can also be applied to educational discourses and practices of producing knowledge through institutional art education. This will be the focus of my research into Korean art educators' perception of the meaning of art education and its identifications within the specific sociocultural context of Western influences.

3.2.4 Summary and implications

I have so far explored the theories of Cultural Studies that view culture as a series of symbolic systems and identity as a positioning within specific historical cultural contexts. These symbolic systems and their power of representation affirm the process of meaning construction and values implicit and explicit in particular ways of life. All symbolic systems can be considered as those 'collective representations' in social conventions, institutions, and languages (Dunn, 1998; Shotter, 1993; Zaretsky, 1994). When considered as those 'collective representations' in the social practices and languages, the notion of the relationship between culture and meaning is concerned with issues of cultural politics and with asking cultural and theoretical questions in relation to power.

Therefore, theories of culture, power, and identity give rise to the notion of a culturally formed identity within a particular context. They focus on analysing the processes of the production of meaning. Particular cultural identities are continuously produced according to the changing socio-cultural context. If we look at Korean art education systems as a series of cultural practices, it can be seen that when new ideologies and languages are produced and valued in the context of the Western influences on Korean art education, new and different identities have been produced. In other words, particular purposes, values and meanings of art education are transmitted through language and practice in a complex process of social practices and structures. This means that such discourses and practices for celebrating Western influences or for

recovering the traditional artistic values and culture in Korean art education need to be analysed by the notion of increasingly diverse and complex identity formations within the socio-cultural contexts in which we engage.

Considering the relationship between economic and cultural developments in relation to globalization, we can observe a conflict playing out in recent debates around cultural identity between the homogeneity of a globalising process and the desire to maintain or recover national identity, ethnic identity, and so on. Here the idea of cultural capital is viewed as strongly as the idea of economic capital. And this issue carries a popular and powerful fascination because it appeals to the real needs of people, their need for belonging.

Post-colonialists analyse colonial discourses which construct a particular kind of subjugated subject which concurs with the dominant power. This raises the question of the relationship between the rates of profit on educational investment and on economic investment by the colonising power whose cultural colonisations control human life within educational institutions. Therefore, this question can be used for examining how different subject positions are being transformed or produced in the course of the unfolding of the new dialectics of global culture in the so-called postcolonial world as a process of producing the other.

My focus therefore turns to querying the processes of meaning being produced through the hegemonic power, of 'identity politics' as these are formed in the Korean education context which has been colonised by western ideas. I am interested in exploring the discourses and practises, stemming from this colonisation, and which form pedagogised subjects. The Westernisation or Americanisation in Korea is a form of cultural hegemony. The US has positioned itself as global power broker and peacekeeper in the Korean historical context of Japanese colonisation, and is now the sole superpower with a dominant economic, cultural, and military position in the global order since the Korean War. A critical post-colonial analysis of cultural hegemony, and of how such discourses and practices as Western pedagogies construct identities, helps us understand the mechanism whereby cultural ideology and power control human life within educational institutions. Such particular discourse and practice raises an issue of hegemonic political and cultural power of the production of a particular subject through particular institutional discourses of art education, and this will be discussed in the next

section.

3.3   Culture, power, and identities in art education

This section discusses how identities are produced by pedagogic discourses and practices that are constructed in a broad socio-cultural context of art education. When considering the relationship between culture and identity formation in issues of power and domination, it is necessary to critically examine how all educational purposes, ideologies, and policies are constructed ideologically by the social power systems in which they exist. The issues of hegemonic power in curriculum planning and practice are of concern to Bernstein (1996/2000), who poses the questions:

> Who recognises themselves as being of value?; What other value systems and forms of knowledge are excluded by the dominant values so that some students are unable to recognise themselves and become marginalised? (p. 49)

These critical questions show the importance of considering how teachers' and learners' identities are formed by the art curriculum planning and implementation, constructed in the socio-cultural contexts upon which educational discourses and practices are impacted (Freedman, 2003). The change in educational ideologies, reflected in the Korean National Curriculum for Art, can be considered as a series of pedagogical discourses and practices established within a particular socio-cultural context. Within the specific context of Korean art education, culturally formed identities can be considered as pedagogised identities in which both teachers' and learners' identities are constructed as particular subjects within a specific educational discourse and practice. This notion of pedagogic identity culturally formed within the context of art education also provides a critical perspective on how recent conflicting ideas between advocates of adopting Western pedagogies and those who seek to protect more traditional cultural values have been constructed in the specific context of Western influences on Korean art education. The conflict between tradition and cultural diversity within the globalising context illustrates the struggle for hegemony – the struggle to impose particular ideas of practice and value.

Much research regarding the function of education as a form of social control and cultural reproduction has suggested that particular forms of experience and identity

are evoked and valued through the formal transmission of educational knowledge (Bernstein, 1986; Bourdieu & Passeron, 1990; Foucault, 1970). In this section, therefore, I will explore theories of the relationship between culture, power and identities, as proposed, described by three thinkers: Foucault, Lacan and Bourdieu, which provide critical perspectives on pedagogised identities constructed through social and cultural hegemonic power. Both thinkers explore social forces that have an impact upon processes of identity in social contexts. The point of these theories is to show what kinds of identities are produced in art education within a particular socio-cultural context. This section consists of theories: (1) Foucault's theory of power-knowledge and normalisation, (2) ideological identification and subjectivity; and (3) Bourdieu's theory of cultural reproduction and symbolic violence.

3.3.1 Power-knowledge and 'normalisation'

For postmodernists who celebrate diversity, pluralism, hybridity, and differences, identity is recognised as positioning rather than as fixed. They deny the existence of a unified and 'natural' subject with inherent characteristics and potential, and suggest that the subject has been constructed through discourses and signifying systems, such as language, society, and the unconscious. If their notion of identity is applied to pedagogy, educational policy, structure, and social transformation, "it might suggest a way of looking differently at education as a social practice, at educational processes such as learning and teaching, and at bodies of knowledge and the way they are organized and transmitted" (Usher & Edwards, 1994, p. 28).

This critical view of education as a process of social practice or control reflects Foucault's notion of the subject as a political production. Foucault deconstructs the process of becoming a subject within specific social and cultural practices, such as schooling, medical, legal, and family frameworks. According to Foucault, it is in such practices that individuals occupy particular positions and therefore acquire a specific identity: teacher, student, parent, doctor, patient and so on. In exploring the particular pedagogised subjects, Foucault's (1965, 1973, 1974) notions of 'power-knowledge', 'discipline', and 'discourse' provide the most fundamental theoretical frameworks to understand the political processes of identity formation. For Foucault, "knowledge is

considered 'powerful' precisely when it faithfully represents the world as it really is, i.e., when it can lay claim to the status of 'truth'" (Usher & Edwards, 1994, p. 85). In other words, this means that the relationship between power and knowledge assumes the political production of truth.

> 'Truth' is centred on the form of scientific discourse and the institutions which produce it, it is subject to constant economic and political incitement (the demand for truth, as much for economic production as for political power); it is the object, under diverse forms, of immense diffusion and consumption (circulating through apparatuses of education and information whose extent is relatively broad in the social body, notwithstanding certain strict limitations); it is produced and transmitted under the control, dominant if not exclusive, of a few great political and economic apparatuses (university, army, writing, media); lastly, it is the issue of a whole political debate and social confrontation ('ideological struggles' (hegemony) (Foucault , 1980; quoted in Usher & Edwards, 1994, p. 13).

According to Foucault's notion of power-knowledge relationship, a 'regime of truth' is a particular series of practices and discourses that is taken to be correct or truthful and so valued. The key point is that such regimes produce knowledge through which 'subjects' are produced. Usher and Edwards (1994) say that "knowledge, therefore, does not simply represent the truth of what is but, rather, constitutes what is taken to be true" (p. 87).

Piaget's theory of the stages of human development is a good example of a regime of truth in which the 'truth' of child development was structured. This regime of the 'child' in Piaget's theory of development has developed the pedagogy to permit the possibility of considering certain types of 'normal' children through producing and establishing the truth of the subject who learns. This discourse of 'child development' was translated into art educational discourses and practices by Lowenfeld's argument of stages of artistic development when he described drawing development according to its stages of development. Piaget's and Lowenfeld's stages of development, in which normal development is established, produce normalising effects of artistic ability. This is implicated in Foucault's idea of 'normalisation', which gives us an opportunity to rethink how particular subjects are produced by regulatory and disciplinary power of institutionalised art education.

Atkinson (2002) also gives an example of normalisation informed within the

English art education context by illustrating the text concerning the assessment of art practices at Key Stage 3 of the English National Curriculum for art which was published by the School Curriculum and Assessment Authority (SCAA, 1996).

> By making assessments during the key stage you will build your knowledge of individual pupils' strengths and weakness, which will help you plan your teaching. By judging at the end of the key stage the extent to which a pupil's performance relates to the end of key stage descriptions set out in the National Curriculum Orders, you will provide important information for pupils, their parents and your colleagues (quoted in Atkinson, 2002, p. 102).

This quotation, as a part of the Foreword contained in the text, shows that the members of the SCAA believe that the assessment will improve teachers' knowledge of individuals and will help teachers design their teaching plan. According to Atkinson (2002), the proposed assessment criteria instituted by three categories: 'working towards, achieving and working beyond the learning aims', establish particular norms in which students' art practice is positioned and thus in which each student's pedagogised identity is produced as a subject of art practice. There are specific standards which constitute a normative structure, suggested by the terms 'accuracy, observation, and technical skill', according to which pupil's work is concerned, but it is the particular valued representational system lying beyond these three terms that constitutes the normalising framework, and according to which the pupil's work is 'measured'. Such discourses and practices produce pedagogic meaning and construct the identities of both teachers and learners.

If we see how much their perceptions of art practices have been influenced by the institutionalised practices of teaching and learning art, Foucault's notion of the normalising process through their socio-cultural hegemonic power can be applied to social cultural discourses and practices which form pedagogic meaning and produce pedagogised identities as teachers and learners. Therefore, it is necessary to examine the productive network of power and knowledge in educational discourses and practices produced within a particular context of art education. One example of this would be the practices of South Korean art education. In the current art education setting of South Korean schools, if Western observational drawings are standardised in the curriculum and pupils' art works are evaluated by teachers who were trained mostly in Western

drawing approaches, then pupils who are accomplished in the Western style of drawing are successful, and earn high marks. In addition to this, the perception of South Korean students and teachers regarding artistic abilities will be constructed within certain practices of approaching the particular drawings. Consequently, pupils' art works can be influenced by their teachers' judgements and assessments, which are controlled by pre-established policies and curriculum.

This supports Dalton's (2001) argument that all institutional assessments turn pupils into "docile children" due to the potential power embedded in their teachers' gaze. This suggests that "power operates through 'knowledgeable' discourses and practices which intensify the gaze to which the subject is subjected by ordering, measuring, categorizing, normalizing and regulating" (Usher & Edwards, 1994, p. 92). Foucault (1979; quoted in Usher & Edwards, 1994, p. 94) explains this as a production of "docile bodies". By the constant forms of surveillance and evaluation in systems of regulation that are aimed at governance and in the context of a representational system, our bodies and our behaviours (particular understanding and skills of art acquired through disciplining) as subjects become governable within institutions and their forms of knowledge and are regarded as 'normal' or 'abnormal'.

By developing Foucault's idea of normalisation into such understandings of pedagogised identity, it can be argued that such discourses and practices of Western approaches to art education can produce a mode of 'normalisation', a process whereby Korean art teachers' and learners' thoughts and identities adapt to Western thought and ideologies. This is implicated in the training system for the entrance exams for Art College and for pre-service art teachers in South Korea, which depends on the evaluation of their drawing skills which almost require Western observational drawing skills as a representative system. The observational drawings as shown in the paintings (Figure 8) in Chapter One are typical drawings produced by well-trained students in contemporary South Korean schools, who were successful in the recent entrance examination of the Art College in South Korea. Through the dominant training systems, the Korean students who can draw objects or figures using Western observational methods can be regarded as pupils who have better drawing skills than those who use other techniques, such as oriental methods of drawing which the paintings (Figure 6) demonstrates in Chapter One. The students trained well in Western drawing techniques

could therefore be more likely to achieve successful results in entrance examinations for university.

Considering how my parents' generation was educated in the poor economic and political conditions of the 1950s after the Second World War, the training system in Korean art education is regarded as a product of Westernising processes that Korean teachers' and students' perceptions of drawing are constructed by the Western approaches. Bearing in mind that "such practices of art education construct the way in which teachers perceive and understand their students as learners and the way in which students perceive and understand their learning" (Atkinson, 2002, p. 102), South Korean art educators' perceptions of art education, constructed by dominant Western pedagogies, should be regarded as pedagogised identities that have been constructed by the discourses and practices to which they are subject.

3.3.2 Ideological identification and subjectivity

The notion of the relationship between knowledge and power, and nomalisation consequently implies the power of the norm when it appears no longer relevant to ideologies within the contexts. This notion is supported by Stephen Ball's (1990) argument that discourses construct certain possibilities for thought, which embody meaning and social relationships and constitute subjectivity and power relations. Subjectivity is produced within expectations of their parents and society, and subjects endorse such values because they provide a sense of identity and security through structures such as language, social codes and conventions. Althusser (1984) explains this as the mechanism by which (unequal) social relations are reproduced. For him, subjects are born into ideology. In ideology, subjects also represent to themselves "their relation to those conditions of existence which is represented to them there" (Althusser, 1984, p. 37; quoted in Ashcroft et al., 1998, p. 221).

This is developed further with the Lacanian perspective of subjectivity. Lacan (1977, 1981) explains the process of subjectivity with the idea of three stages: the Imaginary, the Symbolic, and the Real. For him, the beginning of identity formation takes place at the stage of the Imaginary, called 'the Mirror Stage'. The Imaginary is an idealised image which he/she desires to become, and produces identification in the form

of 'an ideal other' of the mirror reflection. Thus, according to Lacan (1998), the self as constituted through identification with the image is essentially a misrecognition – and this has important consequences for the idea of identity in that we might conceive of identity itself as a process of misrecognition. Lacan's second domain, the Symbolic, refers to the place from where the subject is conceived as a subject of language. This is referred to as social practices and discourses in which the individual emerges as a subject through being interpellated into subject positions, for example, within the family of within institutions such as schools or universities. In the Symbolic orders, such as language and other forms of social and cultural discourses and practices, the child who has identified him/herself in the initial imaginary relation between self and other develops into more complex identifications of self and others (Sarup, 1996). This is because we can only know other people through the order of the symbolic. It could be explained as a process of producing 'the Other'. According to Lacan's theory, the term 'the Other' represents culture, such as the symbolic orders of language, representation, ritual, and other socio-cultural processes which form understanding.

For instance, the intentions of recovering lost tradition and cultural heritage are derived from the presupposed ideal notion of 'belongingness', constructed within the fantasy and belief that there is an own essential 'tradition', as cultural roots, claiming a recoverable Korean identity prior to Western influences on Korean art education. This means that, through recognising the Western art practices as the Other, the perception of traditional art practices produces identification in the form of 'an ideal other' of the mirror reflection, the Imaginary. This is supported by Hall's (1997) argument that 'living the past entirely through myth' or 'reliving the whole of that passed through myth', with an idealised image which he/she desires to become. Therefore the ideological identification is a process of 'misrecognition', "a process of distortion that prevents the mind from gaining true understanding" (Henriques et al., 1984, p. 98; quoted in Atkinson, 2002, p. 98).

Developed by Lacan's (1998) ideas of language and the symbolic, ideology can be viewed as a fusion of language and the symbolic and perpetuated by "ideological state apparatuses", such as church, education and law (police), which Althusser (1971) calls. Ideological state apparatuses provide the conditions and the contexts in which subjects obtain subjectivity through the ways in which they are interpellated by those

institutions. The description of 'interpellation' can be applied to understanding how individuals recognize or misrecognize themselves from the positions they occupy in relation to others within specific discourses and practices, in the following way: When a teacher hails you with the call 'Hey boys!', the moment you acknowledge that you are the object of his/her attention, "you have been interpellated in a particular way, as a particular kind of subject" (Ashcroft et al., 1998, p. 221). What is important in the notion of interpellation is that the relation of interpellation is dependent upon a particular construction of knowledge, teaching, and learning so that it is ideological rather than neutral or "natural" (Ball, 1990, p. 98). For instance, as a good student in my school life, when I was hailed by my art teacher, who was trained in Western art practices, I was acknowledged as a well-trained student in Western observational drawings. This ideological 'recognition' in relation to interpellation leads us to understand how people are 'hailed' into subjective positions within ideologically institutionalised contexts, such as the Korean entrance systems for Art College and Universities institutionalised within the specific Korean political and socio-cultural contexts.

That the notion of ideological identification has an important implication for the teaching and learning context, is that, in the ideological apparatus (i.e., Korean school art education, institutionalised since Western influences), the Other is always a symbolised other or a signifier such as, what 'Korea traditional art'and 'Western art' signify in the specific context of the dominant Western influences on Korean art education. If we consider how our children and students can be instrumental in the ideological state apparatus, it is questionable how powerful the function and meaning of institutionalised art education is for those who are being subjected to an enormously diverse visual culture through media and visual images in the contemporary world. What is important to examine in this issue is that teachers can never see the student as him/herself; "the student is always an imagined other who is constructed through the order of the signifier, the Lacanian Other" (Atkinson, 2002, p. 117). The implication of the ideological character of institutional formations in which subjects relate to each other goes largely unnoticed, so that relations between subjects appear quite normal (Althusser, 1981/2007; Henriques et al., 1984). This is because, in institutions, such as

schools with their curriculum, the desire to develop and become a particular kind of individual is engineered and regulated by the socio-political states or changes. The student's desire to become a particular kind of learner in the eyes of 'other' (her/his teacher, forms of knowledge, the examination) seems to presuppose something more fundamental through structures such as social codes and conventions and political economic states.

3.3.3 Cultural reproduction and symbolic violence

Bernstein's (1996) critical writings on education as a process of social control also reflect Foucault's notion of subjectivity and Althusser's critical view of ideological state apparatus. Their suggestion that subjects are produced through a process of 'misrecognition' provides an opportunity to understand "the process whereby power relations are perceived not for what they objectively are but in a form which renders them legitimate in the eyes of the beholder" (Bourdieu, 2004, p. xiii). This is implicated in Bourdieu's work which indicates that particular forms of experience, identity, and relation are evoked and valued through the formal transmission of an established framework of educational knowledge (Jenkins, 1992/2000). The processes of transmission and acquisition of knowledge involve a cultural bias so that those learners who are capable of succeeding do so because they are able, in Bourdieu's terminology, to argue 'cultural capital'.

In Bourdieu's (2004) terminology, 'cultural capital' provides a critical understanding of the process of framing dominant power relations in accordance with educational ideologies. By "the theoretical hypothesis of unequal scholastic achievement of children originating from the different social classes" (Bourdieu, 2004, p. 17), cultural capital denotes the form of educational qualifications convertible into economic capital in certain conditions. In their book, *Reproduction in Education, Society and Culture*, Bourdieu and Passeron (1990) attempt an analysis of the extremely sophisticated mechanisms by which the school system contributes to reproducing the distribution of cultural capital and, through it, the social structure. They demonstrate "the way in which schooling, as a set of values designed to unify a national population, produces normative rules and behaviours and thus violates students' sense of themselves

as unique or different" (Addison, 2010, p. 114-115). This disciplinary normalising system was explained by Foucault's notion of 'docile bodies' that accept authority without question. Such obedience to and oppression by schooling indicate that subjects of teachers and learners are produced through the normalising discourses of educational knowledge which reflect the interests of dominant groups or classes. From this notion, it is suggested that pedagogic actions reproduce the uneven distribution of cultural capital among the groups or classes which inhabit the social space.

To capture this process of cultural reproduction in the art educational context, the term 'tradition' can be regarded as Bourdieu's terminology, 'habitus' which means embodied frameworks determining criteria of 'taste' expressed as individual preferences in art, music, food, etc. It links not only to social categories, such as people's status and class, but also to the past with the underlying assumption that this is historically rooted as part of structurally generated class 'cultures'. According to Eyerman (1999), who investigates how actors make sense out experiences in everyday situations and arrive at a definition of their situation, the concept of Bourdieu's habitus calls attention to the significance of the past for the present, like the concept of 'tradition'. This makes me aware of the emergence of the meaning of 'tradition' in Korean art education. Eyerman (1999) demonstrates that:

> Like tradition, habitus is more than habit; both lie somewhere between the unconscious and the conscious, between the body and the mind, between behaviour and action, and most importantly for our purposes, between the past and the future.
> (p. 120)

Within such Korean national political cultures, I can identify the meaning of 'the traditional' as a 'habitus' of protest and rebellion embodied in the ritualised practice of structurally-generated class in the historical context. Reflecting upon the issues of normalisation by ideological state apparatus, in terms of problematising identity politics, it can be seen that 'tradition' is consciously and reflexively chosen by ideology. This may seem to be a process of socialisation by transmitting 'tradition' from one generation to the next as a form of cultural reproduction of hierarchical society. What we call 'tradition' is not easily noticed within social practices and frameworks of routinising and taking for granted customs and habits and in such indentificatory discourses and practices as dominant Western pedagogies in Korean art education.

Bourdieu (2004) views such pedagogic actions as the mainstay of the exercise of 'symbolic violence', as the imposition of a cultural arbitrariness, as tending to reproduce the uneven distribution of cultural capital among groups such as nations, ethnicities, genders, or social classes. In this hypothesis, Bourdieu (2004) constructs a theory of cultural reproduction through this term, 'symbolic violence':

> Symbolic violence . . . is the imposition of systems of symbolism and meaning (i.e. culture) upon groups or classes in such a way that they are experienced as legitimate. This legitimacy obscures the power relations which permit that imposition to be successful. Insofar as it is accepted as legitimate, culture adds its own force to those power relations, contributing to their systematic reproduction. (quoted by Jenkins, 1992/2002, p. 104)

This theory of symbolic violence supports Basil Bernstein's (1996/2000) assertion that education is "central to the knowledge base of society, group and individuals" and, at the same time, "central to the production and reproduction of distributive injustices" (p. 1). This suggests that there is likely to be an unequal distribution of images, knowledge, and resources, which will affect the right of participation, inclusion, and the individual enhancement of groups of students.

Bourdieu and Passeron's (1990) theory of reproduction and work of symbolic violence involves:

> an analysis of the extremely sophisticated mechanisms by which the school system contributes to reproducing the structure of the distribution of cultural capital and, through it, the social structure (and this, only to the extent to which this relational structure itself, as a system of positional differences and distances, depends upon this distribution) to the ahistorical view that society reproduces itself mechanically identical to itself, without transformation of deformation, and by excluding all individual mobility (p. vii)

The view of pedagogic action as the mainstay of the exercise of symbolic violence, as the imposition of a cultural arbitrary, can be developed in the course of empirical research of the South Korean system of developing the National Curriculum for Art. The Curriculum was a reactionary device intended to apply to the rapidly-changing socio- political state. The curriculum planner said that it was an attempt to specify in theoretical terms the processes whereby, in all societies, order and social restraint are produced by indirect, cultural mechanisms such as education rather than by

direct, coercive social control. In a rapidly changing South Korean society, however, it is now unlikely to respond to the socio-cultural realities. It even seems to be a system of power relations. Bourdieu and Passeron (1990) argues that systematic reproduction is achieved through a process of 'misrecognition', "the process whereby power relations are perceived not for what they objectively are but in a form which renders them legitimate in the eyes of the beholder (p. xiii)." What I can see from Bourdieu's notion of cultural reproduction is that, in reproducing culture in all its arbitrariness, the most effective mode of pedagogic action is exclusion and censorship. This is an arbitrary power to act, misrecognised by its practitioners and recipients as legitimate, which is called symbolic violence by Bourdieu.

3.3.4 Summary and implication

Every agency exerting pedagogic action is authoritative (legitimate) only inasmuch as it is a mandated representative of the group whose cultural arbitrary it imposes. Pedagogic authority becomes more legitimate when the sanctions which it has at its disposal are confirmed, for any given collectivity, by the market in which the value of the products of the pedagogic action concerned is determined. (Jenkins, 1992/ 2002, p. 105-06)

When considering how all educational purposes, ideologies, and policies are constructed by the social power systems in which they exist, it can be seen that education should be examined, in terms of issues of power and domination, through its hegemonic political and cultural processes. In this section, I have discussed about theories of culture, power, and identities in art education by employing Foucault's notion of power-knowledge, Althusser's (1971) theory of ideological state apparatuses, Lacanian notion of subjectivity and Bourdieu and Passeron's (1990) arguments of cultural reproduction and symbolic violence.

The contemporary concern with identity is reflected in Foucault's analysis of how discipline produces a new sort of individual self, as much as in more conventional treatments of the rise of individualism (Rainbow, 1984). This has been developed by the recent theorists' view of identity as the interface between subjective positions and social and cultural situations, which may be marked by polarization, such as inclusion or exclusion within a political movement (Hall, 1996; Woodward, 1997b). For Foucault

(1980), the social and political institutions and their discursive practices, such as modern educational discourse in art education, produce 'docile bodies'. By employing the Foucauldian notion of 'power-knowledge', 'discipline', and 'discourse' (Foucault, 1973, 1974, 1975) with the idea of identity politics, it is undeniable that educational discourses and practices are understood as normative systems which produce particular ideas relating to ability and performance that discipline individuals within the system to become subjects. An example of normative systems is demonstrated by the perception of artistic abilities constructed within the particular context of Western influences on Korean art education. This identifies that a particular educational discourse and practice can be analysed in terms of "pedagogised identities in which both teachers and learners are constructed as a particular subjects" (Atkinson, 2002, p. 12).

Althusser's (1971) theory of ideological state apparatuses provides an understanding of how subjects obtain subjectivity through the way they are interpellated by those institutions, and how individuals recognise or misrecognise themselves from the positions they occupy in relation to others within specific discourses and practices. According to Lacanian notion of subjectivity and ideological identification, students is an ideal other who is constructed through the order of the signifier in relation to interpellation, and teachers can never see the students by themselves (Atkinson & Brown, 2006). Their perception of art practices and artistic abilities are derived from the presupposed ideal notion of the fantasy or belief that is the ideological identification, as a process of distortion that prevents the mind from gaining true understanding.

Bernstein's (1971) works of education in the form of social control supports this notion of the process of subjectivity, and Bourdieu and Passeron's (1990) arguments of cultural reproduction and symbolic violence provide an understanding of the extremely sophisticated mechanisms by which school systems contribute to reproducing cultural capital and social structure. These theories indicate the processes of transmission and acquisition of knowledge constructed by the myths of belongingness claiming cultural roots, which can be applied for the essentialist's idea. This notion of cultural reproduction involves a cultural bias so that those learners who are able to succeed do so. This perspective is effective in showing that all mechanisms, such as social institutions and forms of knowledge, that constitute the subject as an interpellation, may be in danger of presupposing an already constituted subject. These works lead me to

investigate how teachers' and students' identities are formed through processes of identification and practice arising in teaching and learning discourses and practices of art.

By developing these theories into such discourses and practices of Western approaches to art education and curriculum planning, the dominant Western influences on Korean art education can be argued to be a mode of 'normalisation', a process whereby Korean art teachers' and learners' thoughts and identities adapt to Western thought and ideologies. As an ideology of particular values and practices, the discourses in art curriculum policies and assessments and the perception of art education can be studied in order to consider how pedagogised identities are formed therein.

3.4   Identity formation and hermeneutic circles

This section shows how different identities are formed within different hermeneutic frameworks. Contemporary hermeneutics suggests that understanding of the world is created within the specific orientation of the individual and that socio-cultural processes in turn inform this orientation (Gadamer, 1989; Habermas, 1970; Heidegger, 1962; Ricoeur, 1981). As contemporary cultural theorists suggest, if we try to attain an in-depth understanding of the processes of representation and interpretation that constitute a cultural text (du Gay et al., 1997; Hall, 1991, 1996, 1997; Jenks, 1993/2005), we can see that sexual identities, national identities, and material identities are "represented through cultural texts and symbolic systems which are produced and consumed at particular historical moments which they are subjected to regulatory systems of which they also form part" (Woodward, 1997a, p. 3). This means that identities are diverse and changing, both in the social contexts in which they are formed and experienced and in the symbolic systems through which we make sense of our own positions. These fragmented and ambiguous processes of identity formation can be further examined in terms of hermeneutic processes of understanding our framed experiences of the world.

Hermeneutic enquiry into art practice and education provides a variety of theoretical tools and interpretational strategies to employ when we interrogate why we teach art in the way that we do, and thus, for example, expose the cultural bias of art practice and understanding. An important theoretical device underpinning hermeneutic

enquiry is the hermeneutic circle, which displays a sequence of inter-relations between tradition, interpreter, and object (adapted from Gallagher, 1992, p. 106; Atkinson, 2002). The following diagram describes inter-relations between tradition (Western pedagogies), interpreter or subject (art teacher), and object (art education).

Tradition

Interpreter

Object

Informing ground

Art teacher

Art education

Western pedagogies
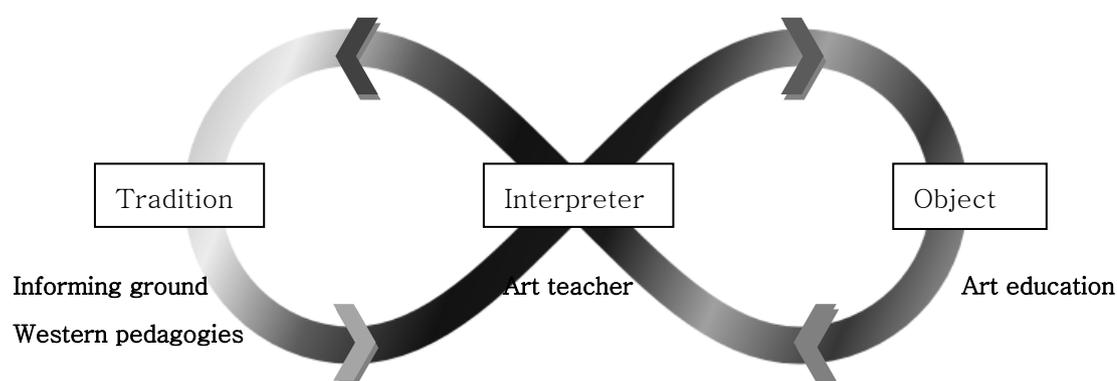
Figure 31 A diagrammatic formulation of the hermeneutic circle

This diagram of hermeneutic circle shows a way of conceiving art education, which may simply illustrate prior structures of understanding or experiences, since it is a given of our being that we are born into the living traditions of language, art, and culture. Therefore, in any reflection upon our experience of art or art education, we must focus on the question of meaning. Thus, the object of interpretation becomes a meaningful object through its location in the traditions of knowledge that we inherit, and that form our understanding. This key idea of the hermeneutic circle can be applied in my research to analyse the dynamic formulation of South Korean art educators' identities in this specific socio-cultural context. This section therefore aims to describe the dynamic interaction between our experience of the world and the linguistic (or visual) framing of our comprehension of our experiences of art works and art education.

3.4.1 Brief introduction to hermeneutics

Hermeneutics can be defined as a form of enquiry investigating the process of interpretation of meaning. Hermeneutics was initially concerned with matters of biblical and theological interpretation through the study of ancient texts as a form of enquiry intended to unearth original meaning. 'Hermeneutic' comes from a Greek word invoking Hermes, the messenger of the gods whose allotted task was to interpret what

the gods wished to convey and to translate it into terms mortals could understand.

Contemporary hermeneutics began with Schleiermacher's (1977; see Gallagher, 1992; Davey, 1999) psychological understanding, which was directed towards grasping a text's meaning as an expression of the author's specific intentionality. William Dilthey (1976) developed Schleiermacher's work into a general theory of cultural understanding. He observed the relationship between the interpretation of poetry and the acquisition of knowledge in ancient Greek sources and found that the educational value of poetry was not in learning it, but in learning to take wisdom from it in the process of interpretation. Through the connections between education and interpretation, Dilthey shifted hermeneutics from the search for original meaning to an investigation of the conditions of interpretation through which meaning is formed. Through Dilthey's work, a central concern of hermeneutics came to be language because of its importance in processes of interpretation, and hermeneutics examines human understanding by reflecting on the way language operates, such as in the reader's interpretation of a text. Dilthey (1977) believed that through the use of correct interpretational procedures a true or accurate understanding of social and cultural phenomena could be achieved.

Consequently, contemporary hermeneutics was closely aligned with phenomenology, which is concerned with how the world is experienced in consciousness and given meaning by individuals. Hermeneutics came to be considered the key methodology for social science enquiry, in contrast to the scientific method used in natural science. This is supported by Ricoeur's theory of phenomenological hermeneutics: that the condition of interpretation always depends upon the phenomenological, social, and cultural contexts of each text and each person. He especially emphasises a philosophical aspect of hermeneutics beyond textual hermeneutics, to deal with non-textual phenomena such as social processes, human existence, and Being itself (Bleicher, 1980). The contemporary phase of hermeneutics is also closely related to the philosophical hermeneutics of Hans-Georg Gadamer and the existential hermeneutics of Martin Heidegger. For Gadamer (1989), who is preoccupied with understanding how historical and cultural substantiality makes itself visible in an art work, hermeneutics discloses an understanding of both ourselves and our being in the world—and how seeing brings us to the intensities of such insights. For Heidegger (1962), meanwhile, hermeneutics is not a matter of interpreting pre-given works, but it

is about how we subjectively respond to our ontological condition. Contemporary hermeneutic enquiry aims, therefore, to understand how meaning is formed and understanding is made possible within complex social sites, acknowledging that meaning is always conditioned by language and images within specific social and cultural settings.

Gallagher (1992) explains that "the human being encounters the world and everything in it through language" (p. 6) and images which are formulated by the process of understanding meanings. This process is explained according to Gallagher's (1992) diagrammatic formulation of the hermeneutic circle, which displays a sequence of inter-relations between tradition, interpreter, and object. An instance of Heidegger's use of the hermeneutic circle occurs in his examination of *The Origin of the Work of Art* (1935-6). Here Heidegger argues that:

> both artists and art works can only be understood with reference to each other, and that neither can be understood apart from 'art,' which, as well, cannot be understood apart from the former two. The 'origin' of the work of art is mysterious and elusive, seemingly defying logic: thus we are compelled to follow the circle. (as quoted on the Wikipedia website, accessed 23 Sept. 2011)

According to the theoretical device of hermeneutic circles as stated in the introduction to this section, aesthetic experience is the occasion of an art work commencing and recommencing its endless work. Aesthetic ideas and understanding of art works begin to take shape when we become deeply involved in the experience of art's instance; in the fusion of artist, work, and viewer, pictorial meaning comes forth. Nicholas Davey(1999) argues that:

> an art tradition lives neither in stasis nor repetition but in the creative turmoil of having to respond in new and different ways to questions posed by its core subject concerns. Live traditions are precisely those which are in continuous question. To have doubts about a tradition, its direction, ownership or authority is not in fact to question its relevance, for such queries are the traditional devices whereby a tradition re-evaluates itself. No matter how inward and subjective such questioning might seem, it is nevertheless the occasion whereby a tradition begins to transform and revitalise. (p. 18)

Thus, if interpretation of art tradition is always a production of meaning meditated through language or visual representation which is in turn informed by socio-historical

processes, then hermeneutic examination of structures of meaning in art education implicates subjectivity and issues of culture, power, and identity within this particular context.

This is supported by critical hermeneutic approaches to art practice and learning. Davey (1999) argues that "the profundity and seriousness of our experiences of art have been inexcusably marginalised on the basis of an epistemological prejudice. Facts, objects and events belong to the world whilst interpretations, feelings and values emanate from the inner worlds of subjects" (p. 17). This critical hermeneutic approach to art practice, which I will discuss in more detail shortly, is reflected in Habermas' work on the ideological distortions of linguistic practice created by institutionalised authority or political forces. When critical hermeneutics is applied to art education, it analyses the role and function of schools in supporting and legitimating the dominant cultural, social, and economic order. Such analysis produces an important critical hermeneutic strategy to disclose the issues of meaning, power, and identity in art education.

I will now explore three different hermeneutic approaches to art education in order to consider the construction of identity: conservative hermeneutics, moderate hermeneutics, and critical hermeneutics. These are based on the three categories which Gallagher (1992) used as hermeneutical frameworks in his book, *Hermeneutics and Education.*

3.4.2 Conservative hermeneutics: cultural reproduction

> *All teaching and all intellectual learning come about from previously existing knowledge. We learn the unknown only through the known. Or, whatever we learn, we learn through what we knew before, because no other course is possible.*
>
> — *Aristotle* —

The idea of hermeneutic circles is based on the assumption that "all self-knowledge arises from what is historically pre-given" (Gadamer, 1989, p. 302), but the concept of hermeneutic circles can be considered differently according to distinct hermeneutic approaches. In conservative hermeneutics, meaning originates with the author of a text or the artist of an image, the originator of a meaningful form or cultural object. The

meaning of a text or an image is that which the author or the artist meant by his or her use of particular linguistic or visual symbols, and the task of the interpreter is to reproduce the original meaning produced by the author's or the artist's intention. This ability of the interpreter depends upon the very possibility of a reproductive interpretation of the original meaning. From this conservative view of hermeneutics, an interpretation is objective when it reproduces precisely the meaning intended by the author. In other words, the interpretation of a text or image is not deeply affected by historical changes because the meaning, inserted by the author or artist, somehow endures and possesses an effect which is universal. Despite the variety of perspectives an interpreter might take, the task of the interpreter is "recognising the inspiring, creative thought within these objectivations to rethink the conception or recapture the intuition revealed in them" (Betti, quoted in Gallager, 1992, p. 208).

In the context of art education, the recognition of the author's original intention supports the essentialist idea of art practice and learning that certain art practices are viewed as possessing some enduring value which is important for teachers to pass on and for students to acquire. Atkinson (2002, 2005) argues that if particular traditions of practice are valued and established by particular pedagogic authorities of teaching art practice, specific skills and techniques will be taught as manifested in the work of celebrated artists. If we apply this essentialist notion of art and value to art education then it is likely that it will draw upon an artistic canon of particular works of art, practices and artists which are considered to be of enduring value.

In the content of the National Curriculum for Art in Korea since the emergence of 'internationalism' in the global market, there has been the trend of advocating and promoting more traditional Korean cultural heritages. The curriculum planners' perception of 'the traditional' may have been justifying nationalism to establish Korean cultural identity against the background of outside influences. Among some South Korean art educators and teachers who try to invent a revival of Korean traditions by focusing on "Koreaness", the purpose of teaching art is to transmit Korean cultural heritage and to provide students opportunities to experience their own cultural identity. From these cultural canons when applied to the curriculum, particular artistic skills and illustrations will be taken to be essential for South Korean students to acquire. This art education practice functions as a form of cultural reproduction through transmitting the

established traditions. This notion of reproduction is related to Bourdieu's idea of cultural reproduction, which I explored in the previous section.

However, the production of meaning of art practices—including children's and students' drawings and paintings—depends upon particular structures of the visible. As I explored the meaning of the colour white in Korea, it is socio-cultural construction related to the historical context. Here it is important "to distinguish between 'vision' understood as a purely optical process in contrast to socio-constructions of 'visuality' that are formed within specific technologies and codes of representation" (Atkinson, 2002, p. 79). This is connected with Hirsch's explanation of the "difference between 'the meaning of a text or image' (which is unchanging) and 'the meaning of a text or image to us today' (which changes)" (Hirsch, 1965, p. 498; quoted from Gallagher, 1990, p. 230). Here Hirsch refers back to the work of Husserl, who made an important and convenient distinction between meaning and significance. According to Hirsh, what changes from one interpreter to the next is not the meaning of the work. It is instead called 'significance', which belongs to the present interpretation because of the interpreter's circumstances (see Gallagher, 1990).

The argument of Korean cultural identity derived from an essentialist notion of culture and tradition may presuppose that there is a 'tradition' of practice that some people want to retrieve and teach. This consequently results in a conflict between advocating more traditional approaches and promoting other cultural influences such as those from the West in the globalising context. The competing essentialisms are revealed in the phenomenon of the conflict between Western and Korean traditional approaches to art education in South Korea. In the teaching context of observational drawing and painting in South Korea, the students' abilities in drawing may have been predetermined by a particular kind of representational expectation, such as a Western approach to perspective drawing skills. As Figure 6, 7, 8, 9 shown in Chapter One, my perception of drawings and paintings with representational technique which has been dominated by Western influences affects my students' perception of art practice in the current South Korean social, economic and cultural context. The valued and established tradition (my perception of art practice and teaching) reproduces within the hermeneutic relation to practice and understanding. This conservative hermeneutic approach to art education could perpetuate a particular kind of subject without references of social and

historical positioning by teaching and learning particular art practices.

3.4.3 Moderate hermeneutics: conversation of culture

Contemporary critical theories of art practice have challenged the interpretation of art works based upon reproducing the artist's intentions and the idea that meaning is contained in the art work. They claim that the meaning of a work can only be conceived within the particular historical and socio-cultural contexts in which interpretation occurs. Foster (1996) argues that there are different ways of seeing between artists and viewers, and that visual meanings can only be formed through the "conventions of art, the schemata (for-understanding) of representation, and the codes of visual culture" (pp. 139-140). If we explore how visual meanings are constructed by a teacher who interprets a child's work according to the 'conventions of understanding' that a teacher has acquired, and the child who produces the work in his or her particular context, these meanings may not be the same.

This hermeneutic view can be illustrated through Ricoeur's phenomenological hermeneutics. Ricoeur (1981, pp. 182-193) points out that interpretation is not concerned with revealing original meaning of a text or image placed by the author or artist but, on the contrary, with the interpreter's production of meaning within the intersection of the text/image and the life-world of the interpreter. By using the concept of 'appropriation', interpretation is not concerned with a recovery and taking possession of an original meaning but with a process of meaning production. The formation of meaning is dependent therefore upon meanings/practices we have accumulated and which form the background or fore-structure against which we attempt to create meaning.

This hermeneutic understanding of educational experiences is also reflected by Gadamer's philosophical hermeneutics. For Gadamer (1977), the interpreter is involved in a negotiation between the object to be interpreted and his or her contextual horizon which forms a fore-structure for meaning and sense to form. He explicates this hermeneutic experience on the model of human discourse, which can be referred to as 'dialogical'. Bleicher (1980) describes Gadamer's theory of understanding as a dialogical process, arguing that "a dialogue can be treated as analogous to the

interpretation of a text in that in both cases we experience a fusion of horizons" (p. 114),
he quotes Gadamer:

> Just as one person seeks to reach agreement with his partner concerning an object,
> so the interpreter understands the object of which the text speaks… in successful
> conversation they both come under the influence of the truth of the object and are
> thus bound to one another in a new community… [It is] a transformation into a
> communion, in which we do not remain what we were.   (pp. 360, 341)

The key point of this view is that dialogical understanding represents itself as an
historical possibility where the horizon of meaning is open to adjustment, agreement
and change, so that a tradition never survives entirely intact. Our experiences combine
assimilated meanings with the forming of new meaning so that the process of
interpretation is not reproductive but transformational. "Even in those cases where there
is the aim to preserve a particular tradition," says Gallagher (1992), "it can only be
preserved differently" (p. 263).

Gallagher (1992) terms this hermeneutical approach as moderate hermeneutics.
Unlike conservative hermeneutic approaches to reproduction of tradition which claim
that unchanging stability of meaning is manifested precisely in its ability to reproduce
the original meaning, moderate hermeneutics leads to a rejection of absolute meaning
and the possibility of an endless dialectic between the configuration and reconfiguration
of meaning. In other words, while conservative hermeneutics claims unchanging
stability of meaning linked to reproduction and the valuing of tradition, moderate
hermeneutics indicates that meaning is transformed through interpretation, and that this
transformation of meaning always rests on a relationship between an interpreter and the
interpreter's situation.

From the point of view of moderate hermeneutics, hermeneutic processes and
educational experiences can never be described in purely objective terms, and depend
on a horizon of knowledge and prior experience that shapes the interpreter's
understanding and constrains the possibilities of interpretation. Gallagher (1992) further
emphasises that "the unbiased objectivity of interpretation is denied by the moderate
principle of the unavoidably biased nature of interpretation" (p. 228). That is to say that
in order to make an interpretation we speak (interpret) from different social, cultural,
phenomenological positions which inform our interpretations. The difference of these

'positions' is often obscured by language, our common currency of communication. The hermeneutic 'problem' therefore, particularly in contexts of social interaction and communication, lies in recognising that individual experience has its own hermeneutic structure and the task of understanding is to negotiate towards agreement and understanding.

Instead of the notion of cultural reproduction in which the purpose of teaching and learning art practice would be to acquire specific skills and techniques of valued and established traditions of practice, the moderate notion of tradition and dialogue encourages the teacher's hermeneutic attempt to enquire into the student's experiential relation with the subject of art practice and consider a creative dialogue within the tradition, according to the historical place-time of the student. Therefore, the teacher should try to understand the student's current state of knowledge in a domain related to the subject matter to be learned, to take advantage of the student's existing structures of meaning that will facilitate the learning. Here the idea of tradition as an objective body of knowledge or practice is relaxed into something more flexible and negotiated. The task of art teachers is not instructing students in the pre-established artistic canon, but trying to understand the art work from the ground of the student's practice and how the art work functions as a representational sign for the student. This view of interpretation thus makes explicit how teachers and learners find themselves in a process of negotiation that encompasses them.

3.4.4 Critical hermeneutics: using Foucault and Bourdieu to unpack ideologies

If we accept that identities are not fixed but are contingent upon the forming and reforming in time of interpretational discourses, we can see that a moderate hermeneutic view of education provides insight into the formation and dialogical relations of educational discourses and practices as well as its prejudices and tradition. However, what is questionable here is how we reinvent and renegotiate a dialogue with traditions of practice within a social context in which so many different cultures and their traditions exist. Considering the notion of tradition and its relevance to an increasingly plural social context, it is important to expose those forms of pre-understanding or prejudices that operate in traditions, in order to renegotiate them through dialogue.

Therefore a more critical form of hermeneutic enquiry begins with the idea that the reproduction of meaning frequently entails the reproduction of ideologies.

Interpretation, in the moderate approach, is not necessarily aware of its social prejudices or the forces that operate to dominate it "behind the back" of language, or indeed how it is constrained by the process of tradition. Critical hermeneutics as reflected by Habermas's (1970, 1988) work is concerned with revealing such prejudices and their ideological distortions as manifested for example in linguistic practices created in institutional contexts such as education. Such practices may, for example, promote cultural bias or marginalisation. For Habermas, institutional language is infected with processes of domination and power that distort communicative action in such contexts. That is to say that language is a medium of domination and social power, and the acquisition and use of language are always shaped to some degree by the social conditions and power relations in which they happen. Every interpretation is thus under suspicion of being induced by such forces. This is related to Foucault's work on power and discourse and Bourdieu's critical idea of power in social and cultural processes through regulating discourses and discursive practices. It also relates to work in critical pedagogies which attempts to expose practices such as cultural bias in order to move towards more egalitarian practices (see Giroux et al., 1989; Apple, 1990, 1995 etc).

All interpretation and much of educational experience are linguistic, and institutionalised education involves hegemonic relations and authority relations between teacher and student or system and student. Therefore they require a deeper hermeneutical procedure employing critical reflection. The role of depth-hermeneutics is to expose prejudices and biases, in order to move towards a state of emancipation from such ideological effects. Habermas (1970) suggests that through a depth-hermeneutical procedure, interpreters "turn back on themselves in reflection [. . . .] We make our own individual or collective life-history transparent to ourselves at any given time, in that we, as our own products, learn to penetrate what first confronts us as something objective from the outside" (p. 129). Through this critical hermeneutic procedure, the task of education is to move toward a more genuine academic emancipation beyond systematically distorted communication, beyond reproduction, beyond hegemony and beyond authoritarian structures, so that the student can act with autonomy and not just passively receive information and pre-existing knowledge. Thus

critical hermeneutic theorists of education reject its deterministic description and proceed to formulate "resistance theory" which shows "how students not only accept, but often reject, mediate, or ignore the message of schooling" (Wood, 1977, quoted in Gallager, 1992, p. 250).

Critical hermeneutics, when applied to art education practices and discourses, attempts to reveal systematic prejudices and biases or ideological positions that act to celebrate and include particular art practices and cultural identities, but in doing so exclude others which are equally legitimate. Therefore it is important to expose ideological interests and political forces embedded within the institutionalised art curriculum discourses and practices established within the political, social, economic and cultural contexts. Foucault's work on how specific discourses and practices lead to normalisation of practice, allows me to consider how particular forms of practice and representation, such as Western observational drawing and painting, are valued and legitimised in the colonial historical context of Korean art education. The acceptance and valuing of some forms of practice and pedagogies over others can be considered as the production of cultural capital, and Bourdieu illustrates how the acquisition of such capital facilitates access to restricted social fields such as higher education. In a regulatory process of discursive practice such as assessment in the art curriculum where particular forms of art practice are valued over others, both teachers' and students' identities are formed, perpetuating cultural hegemony.

Using this critical hermeneutic approach to art education, Atkinson (2002) unearths the following questions:

> Who decides which artists and art works should be studied and how they should be studied? How are students taught to look at paintings? Is a particular interpretation of art work privileged? Does this looking reinforce a particular way of interpreting art work? Does this looking reinforce particular stereotypical attitudes to ability in art practice? When teaching students in school how much attention do we give to thinking with them about how they are constructed ideologically as viewers by art works and other visual productions? (p. 39)

These critical questions are derived from critical reflection on culture, power, and identities in art education. Through the notion of power in social cultural structures and discourses, it is possible to take a critical approach to Korean art education employing a Habermasian project of hermeneutics. In the history of Korean art education, it can be

seen that over time, values and meanings concerning the purpose and value of education have changed. There has been a greater struggle for different values, and identities since Western pedagogies influenced practice in Korean art education. New values and different identities have been produced within this context of Western influence. Such values and identities are transmitted through systems of practice and language which are governed by the social structure and power relations at a time when globalisation is apt to open socio-economic disparities. The conflicts between Western pedagogies and Korean 'traditional' approaches can be interrogated in light of how they are linked to mythic, ideological, and cultural boundaries.

3.4.5 Summary of the implications for art education

I have so far explored three distinguishable hermeneutic strategies to describe how the identities of teachers and learners in art education are formed within discursive frameworks according to which practice is understood. To understand the complex issues surrounding notions of pedagogised identity, I undertook to examine the experiences of teaching and learning in the context of Korean art education. The various hermeneutic theories encourage in me a critical and reflective awareness of art practice, and a broad understanding of students' art practice acquired in relation to the diverse practices of others and to different cultural traditions of art. The dilemmas involved in establishing an authentic picture of the complex changes that South Korean art educators are currently experiencing, may be understood through these distinct hermeneutic frameworks. The different approaches of hermeneutics to art education are found by different notions of the concept of hermeneutic circle, which involves the interpretational relation between tradition, interpreter, and object.

In conservative hermeneutics understanding is regarded as reproduction of tradition, and interpretation is concerned with the reproduction of definitive or essential meanings or practices. By contrast, moderate hermeneutics claims that understanding cannot be complete because interpretation is a negotiated and transformative process rather than strictly reproductive. In the dialogical understanding between interpreter and text/image, the concepts or practices used by the Other (for example a student) are understood by being 'deciphered' through the interpreter's (the teacher's)

comprehension, and, therefore, meaning is constructed by language within the interpreter's changeable situation such that a complete interpretation of practice is never produced, and possibilities of meaning are opened up (Bleicher, 1980, p. 114).

If all interpretation and educational experience is essentially linguistic, the claim that language is neutral in the educational process is opposed to the moderate hermeneutical concept that language carries within it the biases and preconceptions of various traditions. For example, the meaning of the colour white has been transformed within Koreans' historical memories. The older generation would not interpret the art work of white ceramics, Figure 15 (in Section 3.2), and the minimal art works, Figure 10, 11, 12 (in Section 3.2), in the same way as the present generation. The meaning of this colour has undergone significant reinterpretation from colonial times to the present. In a process of transformation within the specific post-colonial context, this hermeneutic view is underlined by Gadamer's (1977) philosophical hermeneutics that suggest a hermeneutic strategy of fusion of horizons.

Such a hermeneutic process when applied to students' art practices has to attempt to understand how the student is *using* art practice, how he or she is forming meaning in the specific way in which he or she engages in art practice. This also means that the teacher has to try to avoid imposing meaning from his or her perspective so that the student's meaning is obscured. This is also supported by Gallagher's (1992) statement that:

> We never find ourselves thrown into an absolutely unfamiliar situation. There is always some basis on which to interpret that which falls outside of established paradigms, simply because we are always situated, located at some already familiar locale. Our educational experience, our past, our traditions, our practical interests, always condition our situation, so that whatever temporary contract or consensus we agree to, whatever new paradigm we invent, it will never be absolutely without precedent. (p. 341)

This hermeneutic approach to education finds support in the work of Paulo Freire, who is concerned with designing educational programs to liberate urban and rural workers. For Freire (1972) it is important to take into account the students in their situation; the educational program must be planned from the local context. Through this notion, we can see the value of difference. Therefore, we have to focus on processes of formation of meaning. If we consider how particular forms of practice and representation, such as

Western observational drawing and painting, are valued and legitimised in the colonial historical context of Korean art education, this hermeneutic understanding of learning has an important implication for identity formation.

The central point of hermeneutics which I have explored in this section is that learning always involves interpretation and that interpretation is often determined and obstructed by social forces implicitly concealed in linguistic behaviour. Therefore, it allows me to expand my understanding of practice and learning by witnessing how people act and conceive in different and legitimate ways that often appear no longer in a given framework. In a regulatory process of practice such as assessment in the art curriculum the valuing of particular forms of art practice leads to normalisation of practice, with both teachers' and students' identities being formed through this process. This critical view is underlined by Habermas's (1970, 1988) hermeneutic strategy through a depth-hermeneutical procedure to expose prejudices and biases and to move towards a state of emancipation from such ideological effects. Gadamer's (1977, 1989) moderate project rooted in 'here and now' is not sufficient for reflecting upon distorted and biased educational experiences and interpretation. The power of reflection developed in understanding is achievable within critical hermeneutics concerned with Foucault's work on discourse and power, and Bourdieu's cultural reproduction and symbolic violence, which expose systematically distorted communication by political and ideological forces of particular traditions and understanding of practice.

3.5   General summary and implications

If experience is always mediated by symbolic forms such as language and images, as suggested by cultural theories and by the hermeneutic theories I have explored in this chapter, all symbolic systems, by which we learn in social contexts, will be used as tools for gaining an understanding of the world. This is supported by Vygotsky's (1978) statement that "we internalise the symbolic forms we have learned in social situations and use those signs and symbols to construct our own independent meanings" (quoted in Kearney, 2003, p. 41). In other words, as a symbolic system, the linguistic practices included in the curriculum of institutionalised art education help construct teachers' and learners' identities. What is important here is that the forms of language are produced

through established and accepted practices and values, or socio-cultural norms. A real issue that is raised here is that of the relationship between power and discourses. The constructed subjects as learners and teachers are struggling against power, but they are always already caught up in power. In other words, there is no going beyond power within the process of constructing the symbolic systems, and there is always resistance as an effect of power. Further, resistance is always in danger of being co-opted by power, because it is more problematic in creating the issue of identity crisis in the global system.

What will we see, then, in terms of the formation of cultural identity in Korea under American cultural influences? A resistance to Western influences on Korean art education and pedagogies is emerging from within the forces that are trying to sustain the Korean traditional culture, as part of a more general resistance to dominant cultural influences and educational ideologies under globalisation. If we consider the Korean National Curriculum for Art as a discursive practice, a particular art practice valued and selected as 'traditional' within the context of conflict between Korean traditional and Western approaches could be regarded as a resistance to Western influence on Korean art education in terms of those tensions of cultural hegemony. The notion of rapid socio-cultural change which problematises any notion of tradition also raises a question of the linguistic practice of Korean art education carried by the National Curriculum.

By critical hermeneutic strategies to expose the relationship between power and resistance within the context of globalisation, the competing tension between traditional and Western pedagogies in Korean art education can be crystallised into the issues of identity politics and their impact upon pedagogised identities constructed in the context of global capitalism of the postcolonial world. In the context of globalisation, education is seen as "both systems of values and symbolic systems, ways of accounting for and legitimating political decisions" (Ball, 2008, p. 13). What is important here is that, within this constant stream of initiatives and requirements posed by international economic competition, education policies and rationales privilege particular social goals and human qualities, and cultural origins.

The theories of culture, power and identities which I have explored in the first section, have shown that all cultural phenomena are concerned with the production of meaning, and that all identities can be considered as collective representations of

meanings framed in social conventions or institutions. In investigating specific questions of cultural identity and the historical conditions which have produced them, cultural theorists have found that it is not possible to comprehend the post-colonial, transnational cultural system without recognition of the historical specificity of colonialism. This view of culture and identity is concerned with issues of identity politics, and with the cultural issues of identity in relation to power.

The second section of culture, power and identities in art education has discussed how subjectivities and identities are formed by intensive systems of regulation and centralised ideological forces embedded within the institutionalised art education. The notion of art education as a form of cultural reproduction can be related to the Foucaudian notion of normalising process by educational discourse and practice. This means that it is particularly important to examine how teachers' and learners' identities are constructed according to ideologies of culture and how these are manifested in the specific political, economic, and cultural context of Korean art education. It is thus important to expose those prejudices or forms of pre-understanding that operate in ideological and political forces embedded within particular discourses and practices of art curriculum.

Those two sections have been supported by the third section of the theories of distinct hermeneutic approaches to art education. The explanation of a dynamic formulation of the hermeneutic circle has an important implication for identity formation within art education. If in conservative hermeneutic practices the primary aim of interpretation is linked to the idea of cultural reproduction and the valuing of tradition: the moderate hermeneutic concern with dialogue and tradition in renegotiated practices is rooted within a past–present time frame oriented towards a future. Furthermore, critical hermeneutics aims to expose the biases and prejudices of such traditions which work to exclude other legitimate forms of practice and value. From the critical hermeneutic view the process of learning art is more of a transformative process relating to emancipatory practices. This hermeneutic strategy enables the individual to free herself from ideological and political forces such as class, gender, race, and nation.

If we accept the view of identity as constructed in changeable situations, it is questionable how to provide students with art education in preparation for their future lives in a rapidly changing world of homogenisation of culture and competitive

economic development. Therefore the hermeneutic strategies lead me to examine how different meanings are produced within the different historical, social, and cultural contexts. Through those hermeneutic understandings, it is undeniable that we are not fully aware of how we become what we are; we are very often unable to retrieve our social genesis for examination. There is no essential core of subject that stands outside these structures. In many historical instances identities have been constructed through certain values that we share with those with whom we identify, and that differentiate us from countless others with whom we do not, often cannot, identify.

The pedagogised subjects situated within the specific discourses and practices of Korean art education since the advent of Western influence may indeed reveal a matter of identity and subjectivity. The notion of cultural construction of pedagogised identities can be crystallised into the understanding of the three distinct hermeneutic strategies of South Korean art educators' perception of art education in the socio-cultural context of Western influences. The perceptions and discussions of 'the traditional' among some South Korean art educators will be a key factor in examining the very process of identity formation within the relationship of globalisation to the post-colonial era by the three hermeneutic frameworks: conservative, moderate and critical hermeneutic theories. For them, certain forms of Western pedagogies in the Korean National Curriculum for Art might be among crucial factors constituting a form of new and more subtle cultural reproduction or conversation that replaces the more complete forms of who and what we have been, who we are now, and what we might become in the homogenising cultural context of the global world. Whatever they have experienced and are experiencing in an era of globalisation, the issue is in fact a matter of identity.

If there is an assumption that South Korea as a nation has an essential cultural identity, stability and coherence against Westernisation, the conservative argument of education pursuing the cultural roots or belonging will be more prevailed in the discourses and practices of South Korean art education. However, such presumption reproduces and reinforces particular cultural styles within the normalising function of education (Addison, 2007), and creates bounded identities as fixed by the national boundaries. This should be critically examined by the notion of social construction of identity and the notion of the hermeneutic circle ongoing meaning production. The

essentialist idea of 'Koreaness' will be problematised by the notion that the nature of change and becoming in which 'tradition', 'art' and 'education' are not static entities but dynamic processes. In terms of the relationship between "essence" and "appearance", or between the true nature of phenomena and epiphenomenal variations, therefore, the distinct hermeneutic frameworks of identity formation can be particularly prevalent tools to critically examine such instances of producing identities which conjure a symbolic space of power and resistance, which is the main focus of my research.

Chapter 4 METHODOLOGY

4.1 Research methodology

In line with ethnographic research methodology, this research uses qualitative case study techniques to explore Korean art educators' perceptions of the purpose and the meaning of teaching art in a Korean school context. The particular challenge of this qualitative case study is to understand how teacher and learner identities are formed within a context where contrasting cultural influences, between traditional Korean art practices and Western art practices, are competing. I began this research with my autobiography. The autobiography is not only about who I am and my work as an art teacher, but also who I am in this research. The use of autobiography for locating myself in this research indicates who I am in this research process and why I am doing this research. I believe that finding and speaking who I am in this research is a way of determining what kind of research methodology is most appropriate. In the first chapter of this thesis, the autobiographical introduction using the story of my own life as an art educator presented my research question rooted in my struggle for pedagogical identity as a Korean art teacher, which could be understood by examining the wider political, economic and cultural issues within the Korean historical context. Many studies concerned with culture use autobiography as a method of introducing the research question, and employ the interview as their main method of gathering material. Autobiography is a way of speaking about myself and interview with research participants is a way of listening to other's experiences, and these methods are generally used for analysing the process of individual or collective identity in social critical research. By using autobiography and interviewing with research participants, my research focuses on observing how individuals account for their own lives and how they position themselves in relation to their experience.

Interviewing can be an exciting way of doing research, unfolding stories and inspiring researchers to new insights—presupposing the ideal interview focusing on what the research is trying to achieve. However, in my case, the more I collected the interview data, the more I was ambivalent about what I was trying to focus on in my

research. According to Robson (2002), when it comes to selecting a method or methods for data collection, researchers should consider what kind of data they wish to obtain, together with practical considerations of time and resources available. I started to collect the data with the expectation that they would yield materials crucial to my research questions. The interviewees were selected in the expectation that they would have particular viewpoints of traditional persistence of art and art teaching approaches in terms of cultural identity, but their viewpoints were very different from what I had anticipated in my initial research questions. Conducting the interview and analysing the interview data required a lot of patience because the interview data seemed to diverge from my research focus. Leading the interview, responding to the interviewees, and reading their responses to my questions was like a long journey involving climbing mountains I had not known were on the map. Consequently, the journey made it possible for me to uncover the real issues of Korean art education and identity formation embedded in these people's narratives of art teaching experiences as told in their real voices, which is a crucial factor for qualitative research.

Because this research aims to be aware how we are positioned in the world and how we reflexively find our place in the world, the interview data as a discursive practice formed by art teaching experiences could be analysed by theorising how subjectivities and identities are shaped and constructed by the contextual conditions of their experiences. My choice for the method collecting the data for this research was semi-structured interview. The semi-structured interview does not elicit accounts of experiences through researchers' prepared questions to the interviewee. Steinar Kvale and Svend Brinkmann (2009) make the following distinctions about semi-structured interviews inspired by phenomenology:

> Whereas phenomenologists are typically interested in charting how human subjects experience life world phenomena, hermeneutical scholars address the interpretation of meaning, and discourse analysts focus on how language and discursive practices construct the social worlds in which human beings live. (p. 14)

In ethnographical cultural studies attention to experience is treated as valued for revealing the composition of the social formation in relation to the experience. "Experience, if it is to be social and hence personally assimilable, has to be open to

articulation in some way."(Schostak, 2006, p. 90) This is because social life is essentially patterned, made predictable, made usable. However, for ethnographic researchers in cultural studies, social life is "precarious, under the right conditions open to subversion or deconstruction as the articulations fall away to be replaced by others" (Minh-Ha, T., 1989). In order to interpret each experience as a particular phenomenon of social life or culture it has to be placed within its context, its epoch, its way of life. To understand a way of life and the processes that it (each experience) happens in social structures, my research focuses on how Korean art educators' perceptions of art education and identities are enacted, articulated in the society.

The way, in which individual experiences are filtered by the hermeneutic structures of understanding meanings, is the main method of analysing the interview data in this research. Czarniawska (2004) argues that "to understand a society or some part of a society, it is important to discover its repertoire of legitimate stories and find out how it evolved." (p. 5) She calls this a history of narratives. In this qualitative research, the hermeneutic analyses of the research data of self-narratives about their teaching experiences, therefore, aims to gain a critical insight into societal structures fitting the kind of society whose story was being told.

4.1.1 Speaking the self

The autobiographical introduction in Chapter One and the interview data of the selected group of art educators in the next chapter (Chapter Five) are the key elements of a testimony of investigating this specific historical context of cultural influences on Korean art education in the post-colonial world. As research resources for conceptualising the self, stories used for making sense of ourselves are seen as part of the flux and flow of identity, everyday life and the social. The roots of my research are deeply embedded not only in my stories of the complexity of my own identity but also in my participants' stories from which I can make coherent narratives of the issues of culture and identity connected with their professional work as art educators, researchers or teachers.

Recent work on 'the self', influenced largely by Foucault, Lacan and Derrida, have sought to conceptualise the self as a fragmented and decentred subject, not a

unified subject as a stable and central being. The self is in the process of production through the social. Conceptualising the subject is thus always enabled by our position within the social structure. This notion of the subject is central to the choice of qualitative research methodology. With this notion of the fragmented self, using autobiography may be one of the most fruitful research methods for our understandings of the processes of culture and meaning in society (Alasuutari, 1995).

An interview can be treated as an observation of an interaction between the two people in question. An interview can thus be treated as a recorded interaction and then analysed with such assistance as conversation analysis (Edwards and Lampert, 1993; Psathas, 1995; ten Have, 1998; Silverman, 2001). Silverman (2001) points out another possibility offered by interviews which may become more like a manipulated conversation, where the manipulation is acknowledged and accepted by both parties. Such conversations might be a rich source of knowledge about social practice insofar as they produce narratives. I agree with those views of narrative production and interaction in an interview situation, and I want to use a wider meaning of the term 'narrative' that includes stories, but also chronicles from the interview data.

4.1.2   Connections between social structure, culture and self-narratives

Raymond Williams (1961, 1976, 1979, 1981) insists that we can produce knowledge and ways of knowing by being aware of our own subjectivity and experience, and by acknowledging the experience of others as valuable both ontologically and epistemologically. The self-narratives of a selected group of administrators who are responsible for developing and monitoring Korean art education policies, as well as art teachers and art educators, reveal their beliefs and understandings of the purpose and value of art education in Korea, since it is through such beliefs and understandings that their own identities as administrators, teachers or educators, and their students' identities as learners, are formed. The narratives, which can be structured as individual historical stories in Korean art education are the main sources of data which aims to provide by what processes they produce their identity, meanings and culture as art educators.

According to Freeman (1993), memory plays an important part in the process.

Remembering is active, dynamic and creative. Often memories flood back unbidden to disturb our view of ourselves and the world.

> Memory, therefore, which often has to do not merely with recounting the past, but making sense of it – from 'above' as it were – is an interpretive act the end of which is an enlarged understanding of the self. (p. 29)

The processes of interviewing and of being interviewed are interactive and initiate an effective route for the participants' memory. The above quotation means that our memory should be understood as flux of the self within the interpretative act. The interactive act creates and constantly reconstitutes self-narratives by interpretative processes of the interviewees' memories. This is because an interview is not the same story as a monologue but is instead a dialogue. Interviews provide a space of communication through which both the interviewer and the interviewee can explore meaning and for the purpose of my research they formed the main method for me to investigate the processes of identity formation of the interviewees. By focusing on the lived experiences of the interviewees and setting them within the complex contexts of their times perhaps their self-narratives elicited in the interviews can be analysed to aid understanding and to explain why things happen the way they do.

Stories from the participants' self-narratives are always about points of view of my main research topic. Chris Kearney (2003) uses such stories and explains that:

> [Those are] what makes it such a rich resource. The layers of context, action and evaluation, reflection, philosophy and standpoint are contained within the attractive, familiar, ordinary and accessible framework of story. Although I concentrate on the content of their self-narratives, it is clear that embedded within the anecdotes are their own well-articulated, evaluative arguments. (p. 78)

Theoretically, using stories can be a 'tool of revealing' through a complex process of negotiation and identification. People make sense of the world from their own lived experiences. Experience exists retrospectively through our attempts to make sense of it by telling stories (Bruner, 1990). Stories impose order and structure and patterns of cause and effect; they attempt to explain why things happened as they did, and to decide what did happen. My findings from the research data had to do with *why* rather than *how* the meanings of art education have been constructed. Finding 'why' is more worthwhile than investigating 'how' in this research, because the research data revealed

the embedded social symbolic systems, which will provide a crucial factor for understanding my viewpoint of the meanings of specific phenomena, comprehension of specific episodes or concepts, here the processes of discursive construction.

4.2   Brief profiles of the research participants

My participants were selected by their careers as art educators, which could show their perception of art education within their different social positions in the world they inhabit in art education fields, such as researchers, administrators, teachers and professors. As my research aim is to understand how Korean art educators' perceptions of art education have been constructed by their art education careers experienced in the historical social contexts, I had to select my participants according to their various careers in art education fields. In order to present a thick description of the interview data, I investigated the interviewees' backgrounds related to art education and their careers before presenting the data, and then I contacted them to introduce myself and my research. Most of them had known about me as an art teacher and showed deep interest in my research. Four of these art educators allowed me to interview them for my research, and I was introduced by my academic tutor in South Korea to four more art educators who have been contributing to revising the Korean National Curriculum for Art. I investigated the Korean art educators' biographies in the academic areas of Korean art education and categorised them into groups according to their different careers. Finally I was able to interview with eight art educators who experienced institutionalised school art education systems from the 1960s to 2000s and now aged between fifty and eighty (see profiles of all research participants). However, three of the interviews raised ethical issues since these participants did not agree for their words to be used directly for my research when I ask them to use for analysing the interview data. As a result of this, I was able to select the interview with five participants who gave me permission for presentation of the interview data in my thesis. Reflecting on the five interviewees' autobiographical narratives of their careers, fortunately, the information of the profiles of the interviewees did match with my initial rationale for my choice of the interviewees, whose social positions were all different as a primary school teacher, a secondary school art teacher, a researcher, a professor, and an administrator in art

education fields. Their names have been changed for reasons of ethics and privacy and I have assigned them pseudonyms to protect their identity. Their profiles as art educators show why I chose them as the interviewees for my research.

- Kim, Seo-bok, a former administrator of the National Curriculum for Art

Kim, Seo-bok graduated from a well-regarded university for Art (this fact is important in Korea, and this information will help situate his narrative in the specific context of Korea). He taught art in high schools until he became an administrator. He worked at the Korean Educational Department from 1961 to 2006. He has written three art text books nationally published by the government and has been an editorial supervisor of art textbooks between 1980 and 2010. His reputation places him among a group of well-respected art educators working at the governmental level.

- Song, Ji-Hee, a primary school teacher

Song, Ji-Hee was trained as a primary school teacher at the ○○ University of Education and as an art specialist for Korean painting in graduate school. She has been teaching art in primary schools in Korea for about 30 years. She has dedicated herself to developing teaching methods for Korean painting for primary young students during her career.

- Jeong, Woo-Cheol, a secondary school art teacher

Jeong, Woo-Cheol is well-known secondary school art teacher who is contributing to improving schools through radical curriculum design. He is qualified as an artist, having graduated at the top level from Art College in Korea in the 1980s. He published an art textbook which gave instruction in practical art curriculum for students marginalised from the dominant society. More recently he also took part in developing the National Curriculum for Art. His teaching approaches to free subject matter and integrated subjects have been introduced as a radical approach to

experimental art teaching in schools, against the government's controlled curriculum. His autobiographical statement of his learning and teaching career illustrates how the rapidly Korean society was changing in the1980s.

- Hong, Sung-Ho, an art education researcher and a former curriculum planner

Hong, Sung-Ho graduated from primary school teacher training college and taught art in primary schools in the 1950s and 60s. He also took a part in reforming and revising the National Curriculum for Art and the curriculum policy from the 1970s to the 2000s. In the 1980s he became a professor of University of Education, which is for pre-service teacher training. He is a former primary school teacher and a professor of ○○ University of Education. He has published several articles and books about art education theory and practice as well as the history of Korean art education which have been used for pre-service art teacher training courses.

- Seo, Hyo-Jin, a professor of the University of Education

Seo, Hyo-Jin has been teaching Korean painting at the University of Education for about twenty years. She graduated from Art College with an MA in Fine Art. She is studying aesthetics at the PhD level.

4.3   Interview questions and the processes

Each semi-structured interview started with a very open question, to describe the interviewee's general opinions of art education in Korea. The interviews varied widely in length, ranging from forty minutes to eight hours, including formal and informal conversation. The concerns most likely to be raised about interview quality have to do with leading questions. Kvale and Brinkmann (2009) say that "if leading questions are inadvertently posed to subjects who are easily suggestible, such as small children, the validity of their answers may be jeopardized" (p. 171-2). This dilemma of whether to lead or not to lead questions in the interview was one of my main concerns with the interview methodology. The ideal for objectivity in the interview is neutral observation.

To be objective, the interview question should not lead the answer to the question. I was guided by Kvale's and Brinkmann's (2009) thinking on the role and stringency of leading questions in qualitative research:

> A project's orienting research questions determine what kind of answers may be obtained. The task is, again, not to avoid leading research questions, but, in line with a hermeneutical emphasis on the role of preconceptions, to recognize the primacy of the question and attempt to make the orienting questions explicit, thereby providing the reader of an interview report with an opportunity to evaluate their influence on the research findings and to assess the validity of the findings. (p. 173)

Beyond the issue of leading questions where the questions come from and the range of possible responses they invite. In qualitative research, the interview as conversation between interviewer and interviewee is constructed through an interpersonal relationship between the two. When I coding the interview data, I realised that, the stories of each interviewee that unfolded through the conversation were largely reliant on the relationships between the speaker of the story and responses to them.

My task in the interview as a qualitative researcher is not to avoid leading the question, but to guide my interviewees to have an open range of response possibilities, including a rejection of the premises of my questions. I decided on the following six leading questions for my interviews:

(1) Could you please tell me about your art educational career?

(2) Could you tell me about your approaches to teaching art?

(3) What is most useful for your students in the National Curriculum for Art?

(4) Do you have any particular teaching methods to teach this?

(5) Do you have any experiences in teaching 'traditional' painting and drawing to your students? If so, how is it accepted by your students? How do they respond?

(6) What do you think 'the traditional' means in teaching art in terms of Western influences?

These questions were employed to repeatedly check the reliability of the interviewees' answers. I believed that these questions would enable me to verify my interpretation of the interview data in terms of its potential for producing a worthwhile research outcome.

With well thought-out questions determining what kind of answers would be obtained, it was my hope to create valuable and transparent research.

4.4   The method of data analysis

Writing about how I analysed the data is not easy for me because so often it seems to me that what I did and what happened were beyond words. This experience leads me to agree with the view of the role of unconscious factors within the interview process, as proposed by various authors. Unconscious factors, say these authors, form an important part of this process, "the elements of fantasy, the rush of desire and/or disgust, of who we desire and who we wish to be—in psychoanalytic terms, the cathexis of object choice and identification" (Epstein & Johnson, 1998, p. 116; see also Hollway & Jefferson, 2000, and Walkerdine et al., 2001). And it seems to me that this involvement of the unconscious continues beyond the interview process to the subsequent analysis of the interview material. I read the interview data as performances of self in which language functions not to describe reality or inner states but constitutively (Fairclough, 1989; Potter & Wetherell, 1987) to find identity formation within the pedagogic context of art education.

During the semi-structured interviews, my interviewees responded to my questions through using their familiar narrative constructs. Miller and Glassner (1997) point out that "interviewees sometimes respond to interviewers through the use of familiar narrative constructs, rather than by providing meaningful insights into subjective view." (p. 101) According to Czarniawska (2004), "'meaningful insights into subjective views' can only be expressed by 'familiar narrative constructs'."(p. 50)   She suggests the difference between 'meaningful insights into subjective views' and 'familiar narrative constructs' lies in the interest of the researcher. All narratives elicited in the interviews with my participants concoct my own narrative out of them, and the transcripts of the interview were interpreted and analysed by my research focus.

In order to analyse the interview data I had to keep in mind my initial focus at the beginning of this research. My research began with the five questions:

(1) How do Korean art educators perceive the purpose and meaning of art

education in schools? How are their perceptions related to their socio-cultural contexts?

(2) How have their perceptions been influenced by Western pedagogies adopted by Korean school art education practices?

(3) Why are some art educators now arguing to recover and preserve Korean traditional values against Western influences on Korean art education in the so-called post-colonial world?

(4) How are the competing issues between preserving Korean traditional values and celebrating hybridity of cultures in global changes implicated in the formation of Korean cultural identity?

(5) What, in the view of Korean art educators, constitutes a traditional attitude and is it so 'traditional' as it appears?

With these five questions in mind, I observed the data in light of how art educators engage art teaching with their aesthetic contemplation of the world they inhabit, their history, roots and experiences. The stories of my interviewees shown in the interview data were approached as a specific form of discourse constructed within this specific context. Considering the relationship between my perception of the story and the implied perception of readers, the autobiographical narratives of the participants are a crucial factor of the data analysis from the point of view of culture and pedagogised identities in art education.

As a qualitative researcher, I can only recognise and accept the stories which reflected on their perceptions mentioned through the interview. In the process of data analysis, I started by coding all of the interviews with eight interviewees, but I decided not to use two of the interviews because they seemed to be distant from my research focus. In fact I had not realised whether the interviews were good data or not until I started to analyse them in those terms. I had to go back to question what I wanted to find from this research. The research data can be used only for my specific research focus, even if it includes much that is of interest in related areas of art education. I had to determine which data were most suitable to keep my research focus on culture and pedagogised identity.

Analysing the data, just like leading the interview as a qualitative researcher,

requires professional skills. I first tried to use the computer programme NVivo for this research analysis, but in the end I reversed that decision. I spent a lot of time trying to work with the programme, but I came to think that it was not effective for a deep description of the data. I then abandoned this approach in favour of a more holistic one that involved writing a story for each interview. The codes I used were a mix between those that arose from my interview questions, such as 'the meaning of tradition', and those that arose from the interviewees' descriptions of their autobiographies, such as 'their own stories'. However, when looking at all the responses on a particular topic, it was possible to understand these responses on different levels.

It thus seemed however that my hours spent coding were not in fact wasted because I found the interviews to be useful starting points for developing the stories as a testimony of my research. In-depth reading of the stories involved describing the interviewees themselves, and thus enabled me to focus on the ways the interviewees spoke about 'who they are'. In addition, the product of transcription from the interview was a good resource to provide my interpretation aimed to represent a particular phenomenon of social life placed within the context of Korean art education.

In qualitative research, however, a problem is how the product of transcription is interpreted, understood and explained. I reckon a problem of interpretation is because every reading of a text always takes place within a community, a tradition, or a living current of thought, all of which display presuppositions and exigencies. Ricoeur (2004) reminds me a problem of interpretation, that is, a hermeneutic problem that hermeneutics involves the modes of comprehension such as myth, allegory, metaphor, analogy, a poetics of the real. This is an approach appropriate for social sciences which was focused upon the production by social agents not the observation of behaviour in the natural sciences. Schostak (2006) explains that there is nothing outside text and we employ further meaningful expressions, in which reality is approached, grasped, understood, that is 'by meaningful expressions. Hence this led me to consider the interview data as narrative products with my specific research interest and analysed as a special kind of texts. My reading of the interview data is supported by employing meaningful expressions from text to text, as Schostak (2006) points out " infinite intertextuality without any central point to fix meanings" (p. 77), that there is nothing outside the text. As Schostak (2006) suggests that,

By focusing on the lived experiences of individuals and setting them within the complex contexts of their times perhaps the multiplicity of views and their interactions that comprise those times can be analysed to aid understanding and to explain why things happen the way they do. In the process, the very focus on meaing, text and language draws in further reflections and debates on the issues of representation, interpretation and understanding stem from literary theories and cultural studies drawing on the debates following the post-structuralists. (p. 79)

Adopting post-structuralism into my data analysis, the five participants' perceptions of the meanings and the purposes of teaching art can be analysed by strategies used on deconstruction which is used by Jacques Derrida (1976; 1987) for reading philosophical texts. Based on each biography describing each participant's social position and career as an art teacher, professor, administrator, policy maker or researcher, the self-narratives of the participants' educational experience of Korean art education can be read in terms of what particular kind of art educators, learning and learners are formed in the specific social context of Korea. By deconstructing the self-narratives as texts, the data can be analysed how particular pedagogic meanings of art practice and learning have been produced through the systematic structures, such as social class relations, the degree of centralisation of political authority, or the control of economic needs within social political and economic conditions. I realised the pedagogic perceptions of art education represented through the narratives did not simply reflect a singular aspect of pedagogic values of art practices suggested by outside influences, such as Western influences, but also multiple layers of the different educational ideologies of social classes and positions on the purposes and meanings of art education, which have shaped the way of teaching and learning art within each biographical background.

As I have discussed about the processes of meaning production and identity formation pedagogised within the complex socio-cultural context in Chapter Three, the critical insights into the symbolic systems that produce and consume art within particular historical moments led me to critically analyse the data in a way of how identities are associated and represented through the articulation of production and consumption affecting the regulation of social life. This notion of symbolic system and power of representation was explained with the dynamic formulation of the hermeneutic

circle, which describes the dynamic interaction between experience of the world and the linguistic (or visual) framing of our comprehension of experience by the process of the formation of meaning dependent upon assimilated meaning structures (Gallagher, 1992; Atkinson, 2002). In this way, the theoretical device of the hermeneutic circle is thus used for a useful tool to analyse how the pedagogic meanings of art education have been constructed by the symbolic system and the regulatory socio-cultural discourses and practices positioned according to each participant's social situation within the specific context of Korean art education. The three different hermeneutic analyses of different understanding meanings: conservative; moderate; and critical hermeneutics, as described by Gallagher (1992), are especially useful to differently filter the understandings of 'tradition' presented in the participants' narratives. Therefore, each dynamic process of defining the meaning in each participant's social situation is filtered by the three hermeneutic readings of how the meanings of 'tradition', 'art' and 'learning' have been formed by the pre-assimilated meaning structures socio-culturally located according to both individual and collective experiences. The three different hermeneutic analyses aim to explore how the meanings have been reflected upon their cultural identities within the wider political, economic and cultural context of the globalising world by providing particular 'readings' of the data in terms of the particular relation of culture, power and pedagogised identities produced within the specific context of Korean art education.

4.5   Ethical considerations

This research involves ethical issues which centre upon many of the dilemmas faced by researchers using the interview method. When I introduced myself to my interviewees to gain permission for an interview, I had to inform them what my research was about and how the interview data would be used. Some of them wanted to have a look at my research proposal and even to comment upon and question my research topic. This was beneficial to create a good relationship between me and them as researchers of art education, but I could not avoid issues of power relations between me as an interviewer and them as interviewees. In consenting to be interviewed, the participants in my research took into account an ethical point of view concerning confidentiality around

their privacy. When I completed transcribing each interview from the tape recording and sent the transcription to the interviewee, the interviewees had to be asked for their permission to report the topics that emerged both in the formal interview and in informal conversations after the interview. Having already given permission for the interview and knowing what it was for, most my interviewees agreed to the use of the transcription.

However, during this period of contacting my interviewees, I needed lots of patience as a qualitative researcher who has to keep a neutral attitude for interviews. Most of my interviewees showed their deep interest of my research topic and tried to cooperate, not to intervene in my study, but this is not to diminish the problems which exist in terms of power and struggle between me as a researcher and them as interviewees. In seeking permission, my attitude was to treat them as great scholars or teachers in Korea art education practices. Once they had agreed to allow me to do the interviews with them, I had to show respect for them in making the appointment for the interviews. At the starting point of the interviews, my attitude as an interviewer was important to lead the interviews successfully. My interview skills would be critical in ensuring the interview data would be able to be used for my key research focuses. The dilemma of the relationship between interviewers and interviewees might be the most challenging question of qualitative research, because most my interviewees had very deep knowledge and good careers in art education area.

Especially in interacting with the three of my interviewees who did not allow me to use their direct interview speech, I had to be very patient. When I sent them the interview transcriptions, they even asked me to modify the interview transcriptions to be more moderate. Considering my research methodology, I had to decide how I could analyse the interview data if I modified the interview data in the way that the interviewees were requesting. I tried to modify the transcriptions according to their requirements and sent them back for approval. But one of the participants asked me to revise the copy again. Even after I had done it twice, the interviewee did not appear satisfied. Finally I found it difficult to analyse the modified data transcription, so I decided to explain to them why I could no longer modify the transcriptions for my research analysis. This interview situation raised for me a series of complicated power relations which I found difficult to manage. I felt that I was being manipulated by my

interviewees but on the other hand I could not deny them the right to comment on my transcripts of the interviews.

When one person, who was not satisfied with the transcription of the interview, asked me to modify the transcription in more formal words more than three times, I was at a loss and did not know how to respond to his request to modify the data in this way. I was worried whether this posed an issue of research ethics, and I tried to explain to him why I could not do this and that the material would be presented without prejudice. In the end, I had to decide to only employ data from the five interviews where the participants agreed to the use of the transcription without modification, in order to avoid this problem which might raise an ethical issue. This embarrassing situation certainly led me to considerable reflection on my interview skill in the relationship between interviewers and interviewees. As a consequence of dealing with this issue, I have learnt the importance of the methodological confidence of the qualitative researcher during data collection and analysis.

4.6   Problems of validity and reliability

Most interview data as the product of transcription are made out the words from the recording. There are mostly no visual images, nor sense of the surroundings, the feelings, the odours of the situation. Although I have the sounds in my head, the text has only its inscriptions to be read. There is always a transformation, some would say, a reduction, a loss and thus an impact on validity, truth. From another point of view, however, I would say that that the processes of transcription and of representation are processes of creating work depending on how the researcher and the reader engages with the interviewing process from its inception to the traces that remain. I have tried to explore the interpretative situation and unpack the social structures and institutional education controlling pedagogic identities within the interpretational context of the data, rather than interpreting the phenomenon of the cultural discourses and practices of art education. The value of my specific interpretation lies in my analysing the data as material for exploring the relationship of culture, power and identities in art education.

Reliability is perhaps the most serious limitation of my research work. Some readers might wonder how data from just five interviews could substantiate my key

research findings. Other readers might say the research data I did not use in the data analysis could have had some crucial factors for my research findings. They might hold the view that my research needs more objective data and analysis. If I were unable to provide critical insights into the deep description of the data from the five interviews, I would have to agree with them. However, the key focus of my research was on the process of pedagogised identity formation through the little narratives of the data, not the findings of meta-narratives of Korean art education. Therefore, I am able to reply to questions of the issue of reliability in my research that my interpretation is a reflection of my insight on the cultural phenomenon of Korean art education in the post-colonial world and the people who are living and constructing their pedagogical identities as art educators within this specific context. Interpretation will thus be constantly created by new interpreters and their situations.

Chapter 5   FIVE NARRATIVES OF PERCEPTIONS OF THE PURPOSE AND THE MEANING OF ART EDUCATION IN KOREA

5.1   Introduction

This chapter investigates what my participants told me through interviews, thus addressing a key resource for the central question of my research on pedagogised identities in art education. As a researcher I am investigating and analysing my subjects' personal accounts of their histories in art education in order to seek out their understanding of the purpose of art education.

I first provide a short autobiography of each interviewee, followed by an analysis of the interview data read through the themes. The brief biographies of the participants, based on their own experiences as Korean art educators, help us understand the rest of the interview within the specific local socio-cultural contexts embedded in their self-narratives. As a site of narrative production, the context reflects the community which evokes the narratives. The answers given in the interviews were spontaneously formed. As I explore the ways in which they speak of themselves, including their biographical stories as art educators, my interpretation of these self-narratives focuses on their perceptions of the meaning and the purpose of art education.

The questions in each interview were slightly different since each interviewee had a somewhat different background in art education. The participants were asked:

• To provide a brief autobiography, and what they have experienced during their art education career.
• To describe their teaching approaches, with examples.
• To say what they think about the purpose and meaning of art education in school.
• To provide reasons why they think any particular teaching approaches in the National Curriculum for Art are valuable and useful for their students, and if they think that the teaching of Korean traditional painting and drawing is important for their students.
• To say what they think 'the traditional' is in Korea, and how we can understand the meaning of 'traditional' in a context where Western influences dominate.

The narratives provided in response to my interview questions concerning the participants' perceptions of Korean art education are dynamic and creative, producing a specific disciplined subject, a particular kind of knowledge and object for teaching art. As art educators who have experienced teaching art, administrating the Curriculum or researching art education theories, the selected five participants provided their own narratives which can be categorized according to several themes including culture, knowledge, pedagogies, tradition, and so on. The themes are flexibly applicable for each narrative depending on the participants' situation and the interview circumstances. A complex syncretism is achieved through the interview data consisting of the five narratives, demonstrating how complex the notion of identity is and how intricate and sensitive the processes of identity construction are.

Although I shall be addressing particular examples of each process of constructing perceptions of the meaning and the purpose of art education, it is necessary to maintain the focus on my initial research questions. Therefore, my interpretations are based on each individual's experience of Western influences on Korean art education over time. These data interpretations will further be analysed by more critical hermeneutic views of culture and pedagogised identities constructed within the specific context, in Chapter 6.

5.2   Narrative of former administrator, Seo-Bok Kim

Seo-Bok Kim is a former administrator who worked in the Korean Educational Department from 1961 to 2007. He was among the first generation of administrators when public art education in schools was established in Korea. He experienced the Korean War during his school years, as well as the social chaos after the war. Within this social context, he contributed to establishing the National Curriculum for Art up until the 1990s. He graduated from a university for art and taught art in high schools. As an administrator of the educational department, he worked on art education policy in Korea until his retirement in 2007. He wrote three art textbooks that were nationally published by the government and was an editorial supervisor of art textbooks from 1980 to 2010. He is well regarded and honoured as an art educator at the governmental level. In Korea, certain art textbooks are specified in the National Curriculum for Art. In

primary schools in Korea these texts must be used in art classes, while secondary art teachers have the option to choose one to use in their art classes. This means Korean school art education has had universal art textbooks that have been used for instruction in ways controlled by the National Curriculum.

5.2.1 Autobiographical story of the National Curriculum for Art

Seo-Bok Kim, as one of the first generation of art educators who worked at Government level in art education since modernisation in South Korea, gave me important information about what art education was like in the 1950s and 60s, the beginning of the establishment of public education and the National Curriculum. At the time I had the interview with him it had been three years since his retirement. From his narrative it can be seen that, even though he was working for the Government to make curriculum policy, he did not have any background in art education policy and philosophy, and was not even proud of his abilities as an administrator. Seo-Bok Kim's autobiographical narrative will be a key source for illustrating how his perception of art education was constructed in the social context of Korean art education, as well as how the social structure led him to perceive art and education during the time when his job was an administrator of the Korean Educational Department in 1960s.

In order to find out how his perception of art education had changed in practice, I asked Seo-Bok Kim how he became an administrator for forming the National Curriculum for Art in the 1950s, when public school art education was established after Japanese colonial domination and the Korean War.

> *My colleagues who did study Eastern painting as a main subject became professors, while art students who did Western painting as their main subject … (did not get a good job, like university professor).......I graduated from XXX High School, which was the top school in Korea in that time 1950-60s, and then I went to XX University which was the most common pathway for graduates of XXX High School. My parents pushed me into medical subjects to be a doctor, but I did not want to do those subjects. I chose art subjects as an alternative way to attend XX University. Until I graduated from the university, my parents did not know what the subject "Hyeiwha (means painting)" was. It was not an academic subject, so it was not for high-class 'Yangban' status. You can imagine what happened when my parents came to know what I was doing at the university. They were worried whether I could get a job or not. When they asked me what I had done and would do in the future, I answered I could do anything to draw and paint to make money.*

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It was funny indeed. I did choose a job in the social field by my father's push, not a job of artists. Finally I became an administrator in the department of Korean educational government in March 1961. I have worked for revising the National Curriculum.

The social conditions in 1950-60s, the period during which Seo-Bok Kim studied art and became an administrator for Korean art education, seem to have largely retained the Choseon dynasty's social classes within the poor economic situation. The recognition of art within the social condition would have affected Seo-Bok Kim's perception of art education. The Confucian ideology of art practice based on social classes still remained even after the Japanese colonisation and American intervention in public education. For 'Yangban' class people in the honoured position of scholarship in Confucian societies, art was not for moral training in a 'literati school', 'gentleman's school' or 'gentry school'. For high class people who were so-called 'Yangban' after establishment of Korean public art education, art was not recognised as a good subject for educating children to catch up with economic development after the War, and was not considered a useful subject. Thus getting a job teaching art was not a priority for many people, while on the other hand, the practice of painting was still highly valued in itself by the curriculum planners under Confucian ideology around education of children.

5.2.2 Categorized art practices: Western, Eastern and Korean painting

Q: Were there any particular issues to do with being a curriculum planner, in your experiences?

The funny thing was in the terms such as "Seoyangwha" (Western painting) and "Dongyangwha" (Eastern painting) on the curriculum. At the time of establishing the curriculum in 1960, there was a ridiculous occurrence. I remember how the name "Dongyangwha" was changed into "Hanghukwha" (Korean painting). The Minister of Education in the Korean government, XXX, thought Eastern painting should be traditional aesthetics. An administrator of the department of education, XXX, suggested to him that it could be called "Hanghukwha" (Korean painting) because it was called "Teonggukwha" (Chinese painting) in China and it was called "Ilbonwha" (Japanese painting) in Japan. From 1970, the term "Hanghukwha" replaced the term "Dongyangwha." But it was not kept for a long time. It was changed to "Jeontongwheiwha" (meaning traditional painting), which used traditional Chinese black ink and paper. It was very funny. There is no

difference of the meaning of Chinese paintings and Korean paintings, but they focus on the difference of the name. Do you think the name is important?

Seo-Bok Kim described the issues around naming "*Seoyangwha*" (Western painting) and "*Dongyangwha*" (Eastern painting) in the curriculum in the 1960s. This had to do with the conflict between the two different types of painting in Korea. With the acceptance of Western art into Korea, Western painting was called "*Seoyangwha*" to distinguish it from Eastern painting, which was the traditional painting still being practiced in Korea. His narrative shows the political tension between the two different types of art practice in the curriculum: 'traditional' and Western. Curriculum politics involved debate over which content and values should be included or excluded from the curriculum.

> *There is a specific part of the traditional art such as Calligraphy. It was recognized as very important to Korean painters, because there were many calligraphy artists who were working in the government. It was one of main skills for high-level status in the Choseon Dynasty. Now the number of calligraphy artists is reduced, so it is less important now. There was a political tension between Western painters and Eastern painters.*

Reflecting on a time in which Confucianism and Japanese colonial educational ideology both still remained, the acceptance of Western art could be recognized as a political pressure which may have been reluctantly accepted by Korean artists who worked with Eastern painting materials and tools. Some calligraphy artists, who played a significant role carrying powerful authority in the contemporary Korean art world, might have retained an idealized memory of (or desire) for education for '*Yangban*' (aristocratic)[7] status which predated Western modernization. Calligraphy and paintings by literary artists (which had come into wide acceptance after the Southern School of Chinese painting) had provided a powerful educational ideology of Confucianism for 'high class' students—although not for 'low class' artists—up until Japanese domination. However, there were two different styles of Korean painting. One was 'high class' and for literary study, and the other was for 'low class' artists who had to work for their living. Seo-Bok Kim's perception of traditional art should be examined with historical

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[7] Definitions include: the two upper classes of old Korea; the aristocratic class; the nobility; an aristocrat; a nobleman; a gentleman; a man; the noble birth

insight into how the two different types of Korean traditional painting were embedded in Korean school art education from the time of Japanese intervention in Korean public education through colonial control of the people's minds. There have been various cultural influences on the Korean art world. The first sort of paintings for literary study originally came from China, while the latter sort were undertaken by anonymous citizens to represent the working classes' joy and sorrow. These were unvalued under Japanese colonial intervention, because the painting seemed very 'Koreanish' to the Japanese educators and curriculum planners of the time. This issue of the perception of Korean traditional painting will be debated in the next chapter, which analyses the issues in the light of culture, power and identity.

What I want to emphasise from Seo-Bok Kim's view of the conflicting tension between the traditional and the Western, is that the tension can be seen as resulting from the cultural politics arising within the postcolonial world, causing curriculum politics and struggles between differing values around art practices. When new values and practices are introduced by symbolic systems—such as Western pedagogies adapted into Korean art education—struggles between different values of culture and tradition may expose existing tensions such as (progressive) assimilation vs. resistance within the rapid cultural changes. I wondered how Seo-Bok Kim perceived such issues of curriculum politics, which Bernstein (1996, 2000) describes.

> Q: What do you think caused the naming issues around art practices in the curriculum?
>
> *If students can have enough time to learn many various kinds of art, there won't be that kind of tension. It can be recognized that traditional art has been neglected by the dominant Western art in the curriculum. There should be a balance between the two, but in my view, the tension of the tradition is not worthwhile for these generations any longer.*

Seo-Bok Kim's view of the issues in curriculum politics led me to question how he perceived 'tradition' in the complex social historical context. If particular kinds of identity are produced through systems of practice and language which transmit and regulate within particular socio-cultural contexts, his perception of tradition would provide an opportunity to unpack how the perception of 'tradition' has been regulated within the specific context of Korean art education, in which Seo-Bok Kim identified

himself as an art educator.

5.2.3 Tradition: a fusion of past and present

Seo-Bok Kim's recognition of 'the traditional' derives from his experiences in the past historical moment of his university life as well as from his ongoing social position in forming the Korean curriculum for art.

Q: What do you think 'the traditional' is in Korea?

What is tradition?.... I think it is preserving our ancient ancestors and something that should be transmitted to the next generation, such as classic dance, calligraphy and so on. The Minister of Culture and Art Education, XXX, proposed that we have to revive what we have forgotten so far due to focusing on developing our economic situation. The traditional market and food culture should be kept as a way of reviving our own cultural tradition. But I don't think the original can be kept. It is getting adapted to contemporary social needs, while keeping our cultural heritage. For example, British education is observing other cultures on the basis of their own long history of traditional heritage. But in contrast, we have been influenced by America in many aspects, and then we are trying to find what is our own culture and art. I think it is a funny situation. If we focus on engaging our students with keeping our traditional culture and art., they could be more rigorously thinking about the tradition stereotyped by some certain ideologies and political purposes. We have to think what should be preserved by teaching and learning art in this multicultural society.

Seo-Bok Kim's comprehension of 'tradition' shows a complex process of cultural identity formed within the specific Korean history of American influences, and further debated within current globalizing cultural phenomena, involving knowledge of all previous interpretations of the tradition. From his insight into cultural differences in those different times and contexts, we can see that his perception of inherited 'tradition' derives from a fixed idea of cultural identity. At the same time he holds the view that 'tradition' cannot be preserved in its original form, in the multi-cultural context. In addition, his explanation of the attempt to revive 'tradition' clearly shows his identity as a Korean art educator, which would have been constructed within social practices and frameworks of the postcolonial time. His perception of 'tradition' implies the complex idea of cultural identity produced within a constant 'flow' by the situated and historical interpretation, as a fusion of past and present 'horizons'.

5.3 Narrative of primary school teacher, Ji-Hee Song

Ji-Hee Song has been teaching art in primary schools in Korea for about 30 years. She was trained as a primary school teacher at the XX University of Education and was trained as an art specialist in Korean painting in graduate school. Since that time she has dedicated herself to developing Korean painting teaching methods for young primary school students. I chose her as an interviewee for my research after I saw her teaching a demonstration lesson. She seemed that she was struggling with pedagogic identity es a primary school art teacher. She said that, although she was trained as a primary school teacher in 1970, she had never heard about educational approaches to art teaching and learning until 1990 when she was doing a graduate course in art education. This narrative shows why her knowledge of teaching art through the teacher training systems was not appropriate for her teaching practice. The particular area, sculpture, trained at her university must have affected her pedagogical perception of art teaching in primary schools. She explained why she has not been confident with Western painting. She told me this is due to the dominant Western influences on Korean school art practice since she became a primary school teacher. I wondered about her teaching practices as well as her knowledge of art education for primary students. She seemed to have a special pedagogical objective in mind, in terms of Korean traditional painting. I prepared interview questions in terms of her perception of the 'traditional' art practices in Korea.

5.3.1 Autobiographical story of teaching art as a primary school teacher

Ji-Hee Song's autobiographical narrative of her teaching career shows her struggle with her pedagogical identity as an art teacher who trained in a program that turned out to be inappropriate for the rapidly changing curriculum and for her school students.

> *I had dreamed of being an artist but I became a primary school teacher. All of this caused me to struggle with the issues of making lesson plans for my students. I remember that I was at a loss what to do as an art teacher in the class when I was employed at the primary school in 1970. There was no instruction on how to teach drawing and painting to students in any of the textbooks, which included three parts separately: aesthetics, art practice and appreciation. I struggled with this problem because I did not know how I could teach something that I had not experienced in my own school life. I was not educated to be an art teacher. Because my own artwork at the university was sculpture, I'm not familiar with*

paintings, which are dominated by Western observational drawings. I was not confident about teaching Western painting to my students.

What is significant in her narrative is the struggle with applying her pedagogic knowledge from her teacher training course in the 1970s for the teaching practice in these current schools. This narrative about her struggle with pedagogic identity as a primary school art teacher, made me wondered her perception of the purpose and meaning of teaching art in primary schools.

Q: What do you think the purpose and meaning of teaching art in primary school are?

I'm afraid that most people believe that art education is about teaching how to draw and make something well. I think they don't think they can cultivate aesthetics through art education. Our life is not affected by linguistic and mathematical competency since such main subjects as English and Mathematics are only a tool of living like fuel for a car engine. Music and Art are for learning how to express ourselves. If people can have an opportunity to express themselves, they can have a direction where they will go and a plan what they are going to be in the future. I don't understand why the National Curriculum planners and policy makers do not pay attention to this, and neglect art as a subject. I do believe there is great value in healing people's grief and suffering through art activities. I have never thought why I teach, and I don't know well about the purpose of education, but I think education is not only for social needs, but also for transmitting our cultural tradition whether or not it is accepted by the new generation. Just as we have to learn English to survive in this globalizing world, I think, umm... whether we want to or not, we have to teach and learn Korean traditional painting to keep our own culture.

She answered my questions with three rationales about teaching art in schools, derived from her experiences. She recognises rationales of art education in terms of three factors: a social need to keep cultural tradition, as well as self-expression and therapeutic experiences. Through her perception of these three rationales, she revealed a special pedagogical objective in her mind, in terms of Korean traditional painting. I wanted to get a more detailed response from her perception of the purpose of art education.

Q: Could you tell me in detail the reason why do you think the teaching of Korean traditional painting and drawings is important for your students?

The traditional Korean paintings require a very calm emotional state. Nowadays

young generations are fascinated by internet information and visual media, this is what they love. They are exposed to the enormous impact of visual media through computer digital technologies. Their living patterns are so fast and they don't think very much about any phenomena of social issues and environments. This is not always beneficial for them, they need to relax and release emotional tension by drawing and painting activities. The traditional paintings are a very good method of learning these skills and having those mental states.

Her narrative of the role of a philosophical ideology of Korean painting for teaching art illustrates that her perception of the rationales of the meaning of art education—self-expression, therapeutic experience and transmitting tradition—has been constructed by the pedagogical practices of the paintings. It is questionable why her perception of the educational purpose teaching art is predominantly focused on Korean painting.

5.3.2 Pedagogic Meanings of Korean 'traditional' painting

Ji-Hee Song's pedagogic knowledge of teaching Korean painting derives from her learning experiences of 'traditional' painting, contrasted with Western observational drawing and painting which have been the most taught in Korean art schools since the establishment of public art education.

For teachers who have not trained in the painting methods with the traditional painting tools, teaching Korean traditional painting is not easy in the context that schools have taught mostly Western styles and painting. I think this is one of the crucial factors in why Korean traditional painting is being neglected. There is no need for realistic representation the object with observational methods such as perspectives. Unlike Western observational drawings, the traditional drawing approaches don't have clear drawing methods how to represent objects, but they focus on expressing themselves more. If teachers are aware of this, it can be useful for creating good teaching approaches for children who want to be freer in drawing activities that have been rigorously fixed by Western observational ways of representation. They can create their own ways of representing the objects, and can express their own feelings of the objects, if they experience the freely rich drawing activities as much as I have experienced when I was trained in Korean traditional drawings.

She described the value of teaching Korean painting activities through explaining how the approach to drawing differs from the Western representational approach. Comparing to Western observational drawing which is taught through representation skills guided by scientific three-dimensional models, Korean painting is taught with imaginative and expressive skills towards the object even if the drawing approach is predominantly copying from pictures produced by other great mature artists or teachers. In addition to this, the Korean painting tool is a brush, not a pencil, which is not familiar to contemporary children and youth. Such systematic differences of observational information on how to draw between Korean traditional painting and Western observational drawing will be a crucial reason why the Korean painting teaching approach is valued for contemporary students who are familiar with the representative drawing produced by Western observational skills and pencil drawing.

Figure 32 Song, Ji-Hee's teaching instruction of Korean traditional painting
in primary schools

Above photo, which was provided by Ji-Hee Song, shows how her students develop their drawing ability along with the abilities of imagination and skilful training on how to use the tools of Korean traditional painting, especially brush and black and white ink. Most contemporary students recognise the brush painting approach as the same as required for Chinese traditional painting of copying the artworks of great masters for moral culture. Focusing on identity work, I set out to find her recognition of 'tradition'

in her teaching approach to Korean painting.

It may be seen that such an educational philosophy and purpose of the traditional painting style reflects the honoured position of scholarship in Confucian societies where the practice of painting was highly valued in itself (rather than merely admiring art) and where the style of painting was variously described as belonging to the 'amateur school', 'literati school', 'gentleman's school' or 'gentry school', which was the traditional in China. She seemed to believe that the drawing skills of Confucian literary paintings can be a tool for presenting Korean tradition under the rationale of art education which she suggested above. In practice, focusing on representational drawing in primary schools in Korea, there are systematic differences of observational information on how to draw between Korean traditional painting and Western observational drawing. Which method was chosen would depend on the teacher's choice of art values in art education. As a teacher seeking the value in Korean painting, Ji-Hee Song's teaching practice would probably be based on developing a very calm emotional state for young students who are too much exposed to the enormous impact of visual media through computer digital technologies.

Figure 33 Graphic formula produced in the art textbook

The above figures can be compared with Western observational drawing and painting. The painting tool is a brush, not a pencil, which is not familiar to contemporary children and youth. Brush work is recognized as traditional painting for them. Such skill copying an object such as a bird or a fish drawn by teachers' demonstration or from examples

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prepared with graphic formulas with a brush at traditional painting, do not need the real object to observe as a three-dimentional models but imaginative and expressive approaches towards the object.

However, I interestingly noticed that, even though Ji-Hee Song's teaching approach to Korean painting includes emphasis on the imaginative and creative as well as representative skills through copying pictures, her outcomes of her teaching practice of Korean painting represents eclectic drawing skills combining various styles which resulted from cultural influences from China, America, and so on.

Figure 34 Ji-Hee Song's students' Korean paintings

While the teaching approach to Korean painting may have been influenced by China, her students' paintings clearly illustrate the eclectic style of traditional and Western representational skill on their paintings. The painting style is not the same as illustrated on the old Korean painting, and it is mutating within the rapidly changing world.

5.3.3 Differences of the painting styles between in Korea, China and the West

Interestingly, even though there are a variety of cultural practices in Korea, China and Western countries in art practice and art teaching practice, it can be seen that the education philosophy of encouraging children to make imaginative and expressive as

well as observational drawing has been valued in art teaching practice across the world. This is demonstrated by Ji-Hee Song's perception of teaching practices. However, I could find from her perception of the educational philosophy of Korean painting the issues of conflict between traditional and Western art practices, as shown above in Seo-Bok Kim's narrative of the issues of curriculum politics between the traditional and the Western in the National Curriculum.

Q: How can we understand the meaning of Korean 'traditional' painting in a context where Western influences dominate?

For people who have their own approaches to teaching art, the Western approaches are very new and some accept them and others do not want to accept them. In Korea the dominant influences have made the traditional aspects old-fashioned and people think that they should be changed. Therefore people are not willing to draw by hand, but use digital technologies. You can see there are many signboards which are written in Korean traditional styles on the street. Can you find they were written in Korean traditional calligraphy? There are also many advertisements used of Korean traditional paintings. I think it is enormously good achievement of art teaching. I think, even if students cannot replicate the traditional art practices, they should learn how to draw by hand. Then students could know where and how the images of the traditional paintings which you can see on the digital print were originally produced. This is very important in present-day art education.

Ji-Hee Song's perception of the value of 'traditional' painting underpins her pedagogical identity categorized by a tension and a struggle for different values, practices and identities formed within the specific context of Chinese and Western influences on Korean art education practice.

I think there should be differences in education between Korea and in the USA even if education contains the same contents in both countries. I have experienced teaching Korean painting to overseas students who took an exchange programme from China. During the lesson of Korean traditional paintings I was curious about the Chinese students' response to my lesson. I asked them the differences between Korean paintings and Chinese paintings and how the paintings are different, comparing from their learning experiences in China. They said that, even though the outcome of the painting is very similar to Chinese paintings, the drawing processes are very different between the two. I realised that the processes of producing paintings vary greatly, and the teaching methods of the paintings should not be universalised in different countries. I think this is the very crucial

factor in why students should learn the traditional approach to drawing and painting. In the case of my current students, at first they did not seem interested in Korean paintings, but if they try out how to draw in different ways, they would become interested in their own methods for expressing their own feelings with the drawing activities.

Song, Ji-Hee's description of how Korean painting has over the years adhered to Chinese models but also has managed to carve a unique niche for itself in the contemporary art world, is focused on the drawing technique used in Korean painting, as differentiated from Western perspective and observational representation techniques (see Figure 11, 12, 13, 14 in p. 39 and 40) I shall look at her perception of the Korean traditional painting in terms of the history of such painting. Ji-Hee' Song's teaching approach to Korean traditional painting seems focused on this specific style of Korean paintings. This traditional painting style has greatly influenced Korean school art education even since it had incorporated and assimilated some of the approaches of Western art and education during the Japanese colonization. Ji-Hee Song's narrative of teaching Korean traditional painting as modified Chinese painting can be interpreted within the cultural influences on the art world. This will be analysed more critically in terms of cultural identity in the next chapter.

5.4 Narrative of secondary school art teacher, Woo-Cheol Jeong

Woo-Cheol Jeong is a secondary school art teacher who has been contributing to school improvement through radical curriculum design. He is qualified as an artist, having graduated at the top level of Art College in Korea in the 1980s. He published an art textbook which presented practical art curriculum for students marginalised from the major society, such as foreign labour immigrants. He recently also took part in developing the National Curriculum for Art. Woo-Cheol Jeong's autobiographical narrative of his experience of learning art and teaching in secondary schools illustrates the contemporary Korean art world in the 1980s and how his pedagogical identity as an art teacher has been constructed by his learning experience within the context of the Korean art world of the time. This narrative shows how secondary school art teachers are trying to formulate a teaching approach to art in the cultural context of the recent globalizing world, and how their pedagogical identities have been constructed within

complex cultural boundaries.

5.4.1 Autobiographical story of becoming a Korean art teacher in the 1980s

Woo-Cheol Jeong's teaching approaches to free subject matter and integrated subjects have been introduced as a radical approach to experimental art teaching in schools, against the government's controlled curriculum. His autobiographical statement on his learning and teaching career illustrates the rapid rate of change in Korean society in the 1980s.

I was issued to be an art teacher as a civil servant in 1988; I totally had not intended to become an art teacher but it was my father's push. In 1983 I was persuaded by my father that men become unmanly and weak if they don't have a job and material possessions, and it is really important to have a job.. I felt conflicted. See, uh, it was awesome at that time. I did not want to be an art teacher to make money. I dreamed of being an artist not an art teacher. However I wanted to show my ability to take responsibility for supporting my family. I prepared for the national test to be a teacher by studying educational theory for two months. I was lucky to pass the test because with the changes to the National Curriculum the timetable for art subjects increased and there were many new requirements for art teachers. I finally got a job as an art teacher. This was very funny situation, these days, it would never be possible to happen.....
………………
Regarding my school life as an art student in 1980s, I could not get involved in the big society called XX University because I thought that I was recognized as a minority by other students and tutors. At that time Minimal art had spread over the contemporary art world in Korea. For me Minimal art was awkward. I thought it was a kind of myth in the art lessons at that time in XX University. One day when I had a lesson, the tutor who was called commander hung my picture on the opposite side and said to all my classmates, "I will get it back to you because it fits upside down." I was very embarrassed because he hung my picture the wrong way up but I could not even say that ... It was a strange, ridiculous situation. Minimalism was strong to the extent that such a ridiculous event was possible.
……..
Another ridiculous situation was also revealed in the school where I was employed for the first time as art teacher. I expected there would be educational authority such that no one could control the classes and the teachers' privilege.   But it was not so in reality. The headmaster controlled all school regulations and activities, and all staff must follow him. There was implicit, mute and coercive authority.   In spite of the coercive and closed atmosphere of the 1980s, the students' drawings inspired me as artistic activities and I started to try to investigate how their drawings embedded their real life and thoughts. I examined the ways of

representing their visual experiences and perceptions of the world. It was what I had dreamed of during my university years as a student who wanted to be an artist. I was very despondent at the thought that forms, genre and skills, which I learned throughout my university studies, were not important to these young people.
………….
I remember that as an art teacher who had been trained to be an artist I got a shock when I was faced with the children's drawings and paintings. The paintings were fascinating to me and inspired me to wonder, what on earth is art? They were not amateurish and childish, but expressed their innocent mind without any intention or studied techniques. I came to observe carefully the students' drawings. They just showed their own ways of representing their own thoughts about certain objects by observing them with their innocent eyes. It was fantastic, indeed..... It was absolutely fascinating for me and I started to study their drawings with other teachers who had the same opinions as me. As an art teacher I have devoted myself to researching how to develop my students' artistic potential abilities related to their own experiences without sticking to the rigorous contents of the National Curriculum for Art, such as the genre categories of painting, sculpture and design.

In the 1980s the Korean art world was dominated by Western minimal art, which was called Western modern art. Minimalism was dominant in the contemporary art world in Korea. There were several radical artists who studied in the USA and held exhibitions to introduce Western art after they came back to Korea. The Western influences opened by the global market were a kind of cultural capital. Some Korean companies which wanted to extend their business to the global market contributed to the introduction of modern art to Korea by importing Western contemporary art works and retaining the capital available to modify into economic capital. The art works came to symbolise economic power within the specific social conditions in which the SEOUL Olympics were held in 1988. Woo-Cheol Jeong's narrative of experiencing the Western influences on the Korean art world in the 1980s explains the social condition in which he was dedicating the movement of art education towards preserving Korean children's artistic styles.

Within the background of Woo-Cheol Jeong's experiences of the Korean art world and schools in the 1980s, the categorizing of art practice in art colleges into Western and Eastern painting clearly shows powerful Western influences on the contemporary art world, and they may have had enormous effect on artists' and art educators' perception of art practice and art education.

5.4.2 Pedagogic perception of art practice

In order to examine how Woo-Cheol Jeong's perception of art education has been constructed in the context of the Korean art world, I asked him about his teaching practice.

Q: Could you tell me about your teaching approaches in detail?

In my opinion, it needs integrated approaches to art education with other subjects, such as history, sociology and science. My teaching aims to lead my students to do their own project independently. The topic of "space" is one of the projects. My students always think in terms of their knowing and seeing about the topic. I don't think they have to draw in the classroom. Rather they have to go out to have a look and think about their own living ways. This should be included into their project. They can see how their life can improve by trying to make their living space. This is the purpose of my art lesson. In leading the classes I use many procedures to draw their initial ideas. During this project, they are aware how they have to behave at school, at home or in public spaces. Through thinking about the space, they will realize their living ways and our societies.

Q: Your story is also very fascinating for me. You said about your integrated teaching approaches with other subjects. What do you think are the purpose and meaning of art education at school in terms of cultural influences?

I have been putting energy into making an art text book that is an alternative to the National Curriculum for Art since 2003. While I was doing integrated teaching art with other subjects, I thought this would be connected with "visual cultural art education" which was very popular in the curriculum in 2002. When I heard about the idea of visual art education in 2002, I thought my teaching approaches could be developed into more cultural awareness against social inequality, which I had experienced in the university and institutional school society. So, I have to search the theories of cultural studies and researched teaching approaches.

The integrated teaching approach that combines art teaching with other subjects reveals his attempts to overcome the limitation of institutional art education for cultural and social equality, clearly showing how he perceives the value of art education. Woo-Cheol Jeong's narrative led me to question how this pedagogical perception of the purpose of art education is related to the context of cultural influences on Korean contemporary art and education in the 1980s.

5.4.3 Tradition as a grafting tree

I asked about his teaching approach to Korean traditional art.

Q: What do you think about the traditional teaching approaches before Western influences on Korea?

It is questionable whether the traditional idea of aesthetics in the National Curriculum for Art is meaningful or not. I do think the oriental aesthetics in the curriculum should be researched from the different perspectives of the East and the West. It should be discussed with the question: what is ours and what are others. I think the description of the character of traditional aesthetics that is revealed through the textbook is based on a fixed idea of Eastern philosophy and ideology stereotyped as oriental. The Eastern aesthetics that we would approve as representative of us should be reinterpreted by our current perspectives of aesthetic experiences. In my view of the difference between the aesthetics of the East and those of the West, Western painting composition comes from the relationship between the object and the background around the object; in contrast, the Eastern painting integrates the object with the background. There is no classification between the object, the painter and the background on the screen. It is called the trinity in an artwork. But this view should be accepted by my students in an objective way, not a subjective way. If we are trying to distinguish the differences between the East and the West, it can be questionable why we don't try to find the difference from China. It may be because we were not colonised by China. I think not many people are interested in this, so this will affect what we teach our students. We have to study aesthetics as an art educator. We must not use the stereotyped perspectives of the East as well as the West for teaching our students. It should be researched in terms of visual education. In other words, I could use food culture as a metaphor for these issues. In food culture, we can find what is our heritage, what comes from outside and what is mixed.

Woo-Cheol Jeong's critical narrative of aesthetics of Eastern and Western art in the curriculum shows his view of cultural identity in the pedagogical context of the specific cultural influences. This can be supported by the rejection of the 'pure aesthetic'; in other words, aesthetic perception is a social construction of cultural production, as suggested by Bourdieu (Jenkins, 1992/2002).

Q: What do you think 'the traditional' is in Korea?

Grafting trees can be a good metaphor for the fusion of culture these days. But we did not have a chance to think about what a tradition is and how it can combine with others. We didn't really have a chance to look back again, so that we have

tried to just combine Western thought, by losing our past memories. As much of our contemporary food culture shows, we can have traditional aspects even if it cannot be revived again. I think it's possible if the roots are intact. It can take a long time to be newly transformed into something, but it's unclear whether it's combining the roots of the tree of life by becoming a good combination to go well, I guess.

Woo-Cheol Jeong's description of an example of today's reinterpretation of tradition as 'grafting trees' clearly demonstrates his desire for Korean art education in the cultural context of the globalizing world. The real situation of losing ordinary roots and past memories can be transformed into combination with new trees. In his students' painting as outcomes of his teaching practice, which he sent me by e-mail after the interview, it can be seen how he was trying to create an eclectic approach to teaching practice combining methods of Korean painting with observational and expressive drawing skills, as shown in Figure 27, 28. The artworks in Figure 28 might have derived from an observational approach to painting with traditional methods, but also seem to be subject-matter painting and scene-based drawing expressing experiences from real life. He explained his teaching plan of the paintings as leading students to feel free in the use of traditional tools and materials and to create their painting topics or themes to express their emotional feeling of their practical life.

Figure 35 A lesson plan of teaching Korean traditional painting and the photos of the pracitical lesson

Figure 36 Artworks of Jeong Woo-Cheol's secondary school students

5.5 Narrative of University of Education professor, Hyo-Jin Seo

As a professor at the University of Education, Hyo-Jin Seo has been teaching Korean painting for about twenty years and is researching teaching approaches to Korean painting for pre-service primary school teachers. She graduated from Art College and became an artist, but experienced difficulties in teaching art practice to students who are going to teach art in primary schools, since her students are different from students who want to be artists. Although she was trained in Korean painting as art practice, she recognises that the teaching approach to art practice for pre-service teachers should be

differentiated from approaches for pre-artists. Her pedagogical recognition of Korean painting has significant implications for her identity as a Korean art educator. She published art textbooks for primary school students and introduced an approach to teaching Korean painting. The interview with Hyo-Jin Seo was focused on her perception of Western teaching approaches to be compared with Korean approaches to Korean painting.

5.5.1 Autobiographical reflection on Korean art education

Hyo-Jin Seo's autobiographical narrative provides critical insight into the contextual issues of the preoccupation with Western pedagogies in Korean school art education. As an artist working with Korean painting and a professor at the University of Education, she was striving to create unique teaching approaches to art practice for pre-service teaching students. Even though she had been teaching art for more than 10 years, she seemed to struggle with her pedagogical approaches to teaching Korean painting in the context of Western dominance on Korean school art education, which she perceived in her position as professor in the university of education.

> Q: You have been teaching pre-service primary school teachers for more than 20 years. Could you tell me about your teaching career?
>
> *A little leak will sink a great ship. Since I started to teach art at the University for Education, I came to be an art educator, even though I was never trained for art education. As I recall my early teaching career, I never considered whether my teaching would be useful for pre-service art teachers or not. I did not consider what I should do as a professor of a university of education. But now I can see I'm trying to research how my teaching can be applied for my students' teaching approaches to art education practice in primary schools. Reflecting on my career in art education, I have been guilty of a disinterest in educational research. I can say there has been an issue of an institutionalized educational system; none could say why professors in a university of education should focus on education rather than art practice. There is no difference between curriculum for the art department in a university and curriculum for art education in university of education. I think it is a big issue of the curriculum. I have also been relieved from any responsibility for research in developing art education. This system has made professors lazy and irresponsible towards art education in schools. Since realizing this, I have tried to undertake research in art education but it has not been easy to do so. There have been so many new theories and projects introduced into schools.*

When faced with these, I was unable to capture the whole change. I nearly gave up and tried not to observe the new flows and trends. I had never written articles since graduation, so it was not easy to accept the theories especially from the West. However, when I had a look at the theories and books about Visual Culture Art Education, I came to realise that it was the same as the contents of the art textbooks a long time ago. It might have looked new to me, but I could recognise it as already existed in the old teaching methods in our art textbooks because I was not impressed with the new art education pedagogies at all. I think the curriculum planners and governors were too preoccupied with Western pedagogies which new scholars brought from the USA and introduced them into Korea without doing an in-depth check of our own methods. But only the terms were new to me. From that point on, I did not try to research the theories and I became confident in my own research in which I was trying to apply my art practice for my students' teaching approaches. I have been developing projects for my lectures on art practice.

Interestingly, as a professor of a university of education she was trying not to find teaching methods for Korean painting but to find good teaching methods for primary school students, being aware of the Western pedagogies of Visual Culture Art Education.

5.5.2 Teaching practice of Korean painting

I asked about her teaching practice of Korean painting for pre-service teacher students within the specific situation.

Q: Could you tell me how you are teaching Korean painting to your students?

I did not teach my students all pre-service teachers how to teach Korean painting at the beginning of my career. Five and six years later I changed my focus in my teaching methods. I believed that they should learn how to draw with the traditional tools of Korean painting, then, they could teach it to their students in schools. But I concentrated on leading the methodological approach to teaching Korean painting, not on teaching the technical skills. You may know how difficult it is to learn the technical skills. It cannot be acquired in a short time. So I had to give up training them to make a great artist, but I realised they should learn how to approach the traditional drawing and painting skills to teach lessons to their young children. I want to say how important it is to be aware of the difference in teaching approaches between teaching pre-service teachers and students who want to be an artist. When I had an opportunity to visit schools I could see there was a big gap between the university curriculum for art education and the

practice. I realised there was a limited time to teach Korean painting in the school timetables. The contents of the Curriculum for Art contained too many practices. Teachers could have flexible lesson plans in class. If I adhered to teaching only Korean painting for the pre-service teachers, then they might make biased teaching plans. They should learn a more compromised lesson plan with various teaching approaches to combine various genres of art practice. I want to suggest to the government of education to observe the practical school circumstances and situations before deciding to establish new curriculum revisions. They seem to be preoccupied with catching up with the global competition to improve specific aspects such as IT skills.

Hyo-Jin Seo's perception of teaching methods for Korean painting is based on a methodological approach to teaching the philosophical aspects of art, not on teaching the technical skills. But she recognises the necessity to find methods to teach the technical skills, in order to teach art practice along with IT skills these days. Hyo-Jin Seo suggested that Korean traditional painting is compromised by the current styles of art practice being developed by IT skills. Nonetheless, her recognition of the combined lesson plan with various teaching approaches to combine different genres of art practice reminds me of the issues of categorized art practices, such as Western, Eastern and Korean Paintings, in the National Curriculum for Art. I wondered about her perception of these issues.

Q: So do you mean the contents of the Curriculum should not be categorized by the genre of art practice, such as Western Painting, Korean Painting? Could you explain more about your opinion of the teaching approach to Korean traditional paintings?

I mean that these days' children feel bored with the traditional art practice, so the approach to teaching it should be combined with modern methods of painting such as Western styles with which they are much more familiar. If we stick to one teaching approach, the traditional art work, then children will recognize it as an old-fashioned style, and they will not be willing to learn it with interest. Actually we cannot do it in the same way as before. It should not be taught like that. So we can see how important the teaching approaches are to keep the traditional Korean art for our next generation.

Her pedagogical perception of teaching approaches to keeping Korean traditional painting can be filtered through her recognition of tradition in terms of cultural identity formed within her personal career of teaching Korean painting. Through the textbooks, I

was able to observe her teaching approach in order to access her perception of art education in practice.

Figure 37 shows pages of Hyo-Jin Seo's art textbook for third and fourth grades in primary schools. The texts are about differences between Korean traditional painting and Western painting. The materials of the textbook show how to compare the different art practices between the Korean traditional and the Western paintings and how to access to Korean traditional painting in a way of matching and mixing those two different approaches to art practice. They focused on three and four year group in primary schools. She said that she was trying to introduce students to the contemporary tradition, not to teach traditional painting with its own approach. Her perception of 'tradition' reveals moderate hermeneutic views of 'tradition' which is consistently defined in the historical situation.

Figure 37 Art textbook images produced by Hyo-Jin Seo

5.5.3 Tradition regulated within institutional art education

Hyo-Jin Seo also presented her critical perception of the issues of institutional school art education established by political intentions and ideologies, not only moderate hermeneutic view of tradition. This can be found from her narrative of the value of teaching Korean traditional art.

Q: What do you think the purpose and the meaning of school art education should be?

I will say that it is clear what the meaning of art education is if you see the difference between people who do not have any experience in learning art and people who have learned art. In terms of humanity art is essential for educating children. If you elaborate the differences, it is certain that art is valuable, making people rich and joyful. Whether it should be taught at school or not is a matter of education policy. It depends on where the people find the value of education and what the people pursue through education. This means school art education in Korea really matters as an issue of institutional education regulation. For instance, if we, art educators, argue that art is most important for children, then the people will think we are demanding to have secure positions in schools and in our society. But this recognition of art education will be made by the institution. When the government announced that Art as a subject in schools would be an optional subject, not compulsory,[it was in 2009] *the people were pleased about this. We had to recognise that the announcement of the change of the position of Art subject in schools meant it art would be marginalized because of the institutional school systems. The people would more concentrate on academic subjects. Even if the government said that they tried to find the rationale of school art education as improving the people's artistic abilities, it did not address the value and the meaning of why it should be taught. The institutional rationale announced by the government is subject to follow the people's recognition of art and education. I think, if we don't have an opportunity to be aware of how the people recognise art practices and the rationale of art education in this institutionalised education systems in these days, then the rationale of art education in the Curriculum will be questioned and complicated as to what it should be taught for, and by whom. If art is not evaluated for the university entrance exam, the rationale for school art education will be changed. It is very dependent on the policy of school entrance. If it is not changed, nothing would happen in school art education practice no matter how much we art educators insist on the value of the compromising approaches to teaching Korean traditional painting with Western styles. I think it is really a ridiculous situation.*

In recent years the Korean National Curriculum has undergone revision.

The revised curriculum reduces the lesson time for Art and also reinforces core subjects, Math, English Science and Korean, by making changes to non-core subjects such as Art, Music, and so on. Hyo-Jin Seo presents the issues in terms of curriculum politics arising from cultural conflicts within the Korean context of the National Curriculum. She points out how the institutional system of art education, such as the national university entrance exams, continues the curriculum politics with different arguments on art practices in the Curriculum for Art. Her narrative of the perception of Korean art education clearly shows that there is not any fixed rationale to teach any particular art practice such as Korean traditional art. I wondered about her perception of the 'traditional' in Korean art practice.

Q: Then what do you think traditional art is?

The term 'tradition' itself should be reinterpreted since all researchers are not sure about the meaning. It has been called a kind of nostalgia for the forgotten past. Isn't this what you are thinking about here? I think that no art practice should be called and named traditional Korean art practice. Black and white painting cannot be called traditional Korean painting. How can it be called one of the traditional Korean paintings? If so, it needs to be explained why as a way of demonstrating what 'tradition' really means. We have not defined it yet, and we can interrogate what the traditional Korean art practice is defined as. I think some fixed preoccupation with 'tradition' creates a biased teaching approach to Korean traditional painting for children.

This narrative of 'tradition' can be traced in how the black and white Korean traditional paintings have been recognised as representative traditional painting instead of other styles of Korean painting. Ji-Hee Song's narrative demonstrates how the style of monochromatic black brushwork produced by literary artists has been internalised by Korean people as Korean traditional painting. Social elements in the construction of Korean people's perception of art works may have been assimilated in the political intentions which were trying to regulate specific ideology to control the people's minds and behaviours. This issue can be analysed by Foucault's idea of the 'docile body' in institutional knowledge and power, and by the critical hermeneutic view criticising institutional art education by ideological purpose in the next chapter.

5.6 Narrative of art education researcher and practitioner, Sung-Ho Hong

Sung-Ho Hong graduated from a college for primary school teacher training and taught art in primary schools in the 1950s and 60s. During this period he was absorbed in researching art education theories and practices on his own in the unfavourable social conditions of the country. He was also devoted to the art practice of printmaking. His art works exhibited up until 2010 show his concern with the cultural flow in art practice as well as his intention to create an art practice around a philosophical idea about cultural issues in this globalizing world. He has published several books and articles in academic journals of art education. As an artist, teacher and researcher, he has contributed to developing school art education with the philosophy of child-centred art education. He also took part in reforming and revising the National Curriculum for Art and the curriculum policy. In the 1980s he became a professor at the University of Education, a university for pre-service teacher training. His research on art education theory and practice as well as the history of Korean art education has been used not only in training pre-service art teachers but also by art educators conducting studies on art education. The interview with Sung-Ho Hong, which took more than eight hours, was not easy to keep oriented towards my research focus, but the data collected from the interview form a significant resource providing an historical insight into Sung-Ho Hong's perception of Korean art education. As a former art teacher, researcher and curriculum planner from the 1960s to 70s, his narrative of the documents of practical art education at that time is a significant source in my research on how Korean art educators perceive the pedagogical meaning of art education in the specific political and cultural context.

5.6.1 Autobiographical story of the National Curriculum for Art

Q: You are one of the first generation of art educators who established the Korean National Curriculum for Art in 1955. Could you tell me about the historical experiences in which you were working for the Curriculum?

The system of revising the National Curriculum (in the 1960s) was very different from how it would be done now. At that time the Japanese curriculum was a

significant influence and there was not any public forum for openly hearing from people in various fields about the curriculum process. The people who took part in making the curriculum were mostly artists. Only, three or four art teachers who were working at high schools were asked to give some student reference materials and opinions about the contents of the curriculum. After the second revision of the curriculum, the authority for the revision was moved to the Korean Educational Development Institute. Since then the Institute has tried to develop the public educational system by the political and economic movement, 'Saegyeoeukwondong (means New Innovational Movement of Education)'. Through this movement, psychologists, philosophers and professional educational scholars took part in planning the curriculum to use scientific and academic methods. The classified contents of art textbooks that we are now using— Preparation, Idea, Composition, Expression and Appreciation—were initially created at that time (in the 1980s). This more systematic curriculum was disseminated to all schools.

His description of the system used to establish the National Curriculum for Art explains how the curriculum was subjected to the political and economic structure, which in turn was impacted by American influences.

Q: Are you talking about Creative-Enhanced Art Education in Korea, as mentioned in the historical documents of the National Curriculum for Art?

It is said that the Peabody Delegation was invited for introducing Progressive Education before the Korean War. But in fact I never heard about Creative-Enhanced Art Education when I was trained at ○○○ Teacher Training College in 1952. There must have been the Peabody training program as the historical documents and people say. I only remember the paper-making program for children and there were no programs concerning educational theories such as Creativity. When I was issued to be a primary teacher as a civil servant in 1955, I wanted to go to Art College but there weren't any art subjects offered in universities. Even in that course I studied Art Education in the Graduate School several years later, there were no modules on Art Education theory and no one had qualifications for the subject Art Education. So let's think about how teachers were trained. There were rarely art educators who were studying art educational theories at all. In this situation, do you think it was possible to have Creative-Enhanced Art Education?

Q: That being so, could you tell me about how art education was practiced at that time? Were there any particular teaching approaches which were different from current recognition of the history of Korean art education in the 1950s and 60s?

When I started to teach art in a primary school in 1955, the First National Curriculum was in place. It was actually called 'Teaching Instruction for Art',

which was accepted and slightly modified from the Japanese Curriculum [see references of Figure 13 in Chapter Two]. *The works studied were mostly painted by Western artists. This was when the educational methods of Representation-Centred Art Education and Skill-Centred Art Education were beginning to be introduced to teachers in schools, by the influences of Western art introduced during Japanese domination and American Military Service. The Curriculum was the first established curriculum for modernized public school education since The Independence from Japan. They could not have an opportunity to think and remind about whether there were any teaching approaches prior to the Japanese influences to establish the Curriculum? What would these have been? In 1948 the Korean government established the Korean Constitution and its Educational Rules, but they did not know what should be done. Then there was the Korean War between 1950 and 1953. After that the American Military Services governed, but could not help concerning the National Curriculum. The curriculum was similar to that of the Japanese and also there was a shortage of trained teachers, especially trained teachers for Art. Who could teach Art in schools? The Japanese who worked in schools had gone and there had not been colleges which trained pre-service teachers. There must have been a big gap between Independence Day from Japanese domination and when Seoul Teacher Training College started to train pre-service teachers. There would have been more than 10 years in that gap. So you can imagine what school art education at that time was like. Anyone who was working in the schools, such as school keepers, school nurses, officers and receptionists could become an art teacher by obtaining short, simple training. If you considered the situation, you will see what the teacher level in Korean art education was like. Do you think that it is possible to think there were any art educational pedagogies such as Creative-Enhanced Art Education? These people were still teaching in school until the 1980s and continued to use the educational methods of Representation-Centred Art Education and Skill-Centred Art Education for long time.*

Sung-Ho Hong's narrative of the historical context of establishing the Korean National Curriculum for Art during the Japanese colonizing control demonstrates how history may be written and interpreted in the present by someone who now has authority. His recognition and interpretation of the documentation of the history of Korean art education, and indeed the curriculum itself, reveal how the Western influences have been recognised in the specific context of Korean political economic and cultural conditions. I asked what school art education was like in practice, within the dominant American influence on the National Curriculum.

Q: Well, you are saying that there was much Western influence on the methods of teaching art at that time in Korea. Could you explain, then, how

art was being taught in schools in the specific social condition in detail?

You can think how long it has been since Korean art educators started studying and obtaining qualifications in the USA. They started to teach these theories in universities in the 1990s and introduced Western pedagogies. Until then there were no specific Western art education theories [in Korea]. *If we think the Western pedagogy of Progressive Education was a factor when the New Innovational Education Movement began in Korea in 1960, this could be said to be a Western influence. However, as I said earlier about the level of the teachers at that time, who was there who could be concerned about Western influences? It is said that it was at that time when Cizek's idea of art education affected Korean art education, but this is not true. What I want to say here concerns the contribution of primary school teachers. They established the Korean Child Art Association and developed teacher training programs for Art. They had exhibitions for showing the value of children's art and to emphasise the importance of creativity for children's potential artistic abilities. This exhibition was held across the nation* [in the 1970s] *and inspired us to look at children's drawings and painting from this perspective. They had never heard about Creative-Enhanced Art Education which came from the USA, they just wanted to change the old approaches to teaching art into new approaches with their own motivation from their life experiences in teaching art. I believe the pedagogical idea which was similar to Creative-Enhanced Art Education was created by them. They also held art exhibitions for children regularly and published the journal of Child Art Education. These are evidences to show there was a spontaneously movement of child-centred art education.* [He showed documents of the journals and some documents which he had clipped from the exhibitions.]
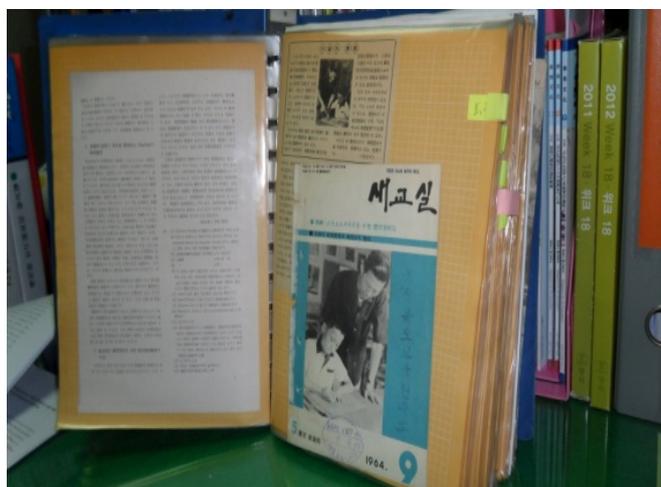
Figure 38 Sung-Ho Hong's private documents of art education in 1960s

The above documents can serve to remind us that historical documents, informed by someone who is in a position to provide universal views of some phenomenon within the institution, are necessarily reinterpreted and deconstructed by critical filters—such as ethnographic researchers who want to investigate the real rather than the fact. Sung-Ho Hong's narrative stresses that the curriculum planners and policy makers in that time in Korea just wanted to change the old approaches to teaching art into new approaches with their own motivation from their life experiences in teaching art, and they spontaneously found the educational philosophy of art education to develop children's creativity and imagination, which are broadly spread across the world. His narrative claims to depict the real practice of art teaching in Korea, in contrast with the historical document in which dominant Western pedagogies were recognised as pioneering Korean art education. It can be unpacked by more critical hermeneutic theories and also analysed by deconstructing from his private experiences and the public sphere. Sung-Ho Hong looked excited to show his private documents which provided evidence of what he believed to have happened. He continued to talk about what happened in practice at the time when Western pedagogy of Child-Centred Art Education was introduced into Korean art education.

There might have been one factor, though—some of them might have read the Japanese translation of Lowenfeld's book, Creative and Mental Growth. *In the Japanese version, the title was* Human Growth through Art. *I found the original book in the library in Gyeamyoung University which was the Christian Missionary School. I think the Missionary Delegation from the USA brought this book when they were invited to Korea to introduce the educational ideology. When I found this book, I was very pleased about it. Especially the title was fascinating to me. I kept trying to get the book and read the Japanese version. At last the book was translated into Korean in 1993.*
There is a big gap between the documents of the National Curriculum and the practices in schools. It is not the same as the theoretical explanation of school art education in Korea. In theory there was Discipline Based Art Education in the 1970s. But in practice it was the beginning period of Creative-Enhanced Art Education. In the 1970s the Park regime permitted the exhibition of children's drawings and paintings in SaemaulHyeoKwan [renamed the Children's Building]. *It was the first opportunity to be aware of the value of child art, for people who believed that drawing should be*

skilful like mature artists' work, and they could come to look at children's drawings from different viewpoints, inspiring new approaches to teaching art.

His narrative of the movement of Child-Centred Art Education in practice in Korea points to a number of crucial factors of Korean art education in terms of postcolonial cultural issues, which will be analysed by critical hermeneutic views in chapter 6. I questioned him about his perceptions of the issues of Western influences on Korean art education.

5.6.2 Western pedagogies on the National Curriculum for Art

Sung-Ho Hong described the influences of Western pedagogies such as Child-Centred Art Education, DBAE and VCAE as a "whirlpool of Western pedagogies."

Q: Could you explain the issues of the system of planning and implementing the Curriculum?

It has been said of Korean art education that it has been drawn into a whirlpool by the war. I agree with this opinion. For instance, the planners of the Seventh National Curriculum [this was in 2000] *consisted of people who had no experience of teaching art in schools. They were not practitioners at all. They just got their qualification from the USA in the 1990s and became professors. So how did they plan the curriculum? Is it clear that they could apply the Western pedagogies such as DBAE for the National Curriculum for Art without any insight into our contemporary context of art education? Now they are insisting on Visual Culture Art Education, but I am doubtful about how it could apply to current art education practices in Korea. Think about the teachers' levels which were rooted in the system of teacher training. They were basically not qualified as art teachers. Even the university professors who were training art teachers were basically qualified as artists not as art educators, even if they have qualifications from the USA, in Korea or wherever. They also had authority for assessment of the Curriculum. I think this is causing the issues of the gap between the practice and the theory of the Curriculum. The curriculum planners should consist of art education practitioners. You can see they are making the Curriculum alienated from the practice of art education in schools. I'm also curious about what the people, who studied in England, Japan, and Germany and so on, are doing while the art educators who studied in the USA are involved in implementing the*

Curriculum. This might be only my personal complaining, but ...

Another issue with the Curriculum planning is in the rationale of the subject, Art. If you look at the objective in the Japanese Curriculum for Art, you can see it is very clear. But the objectives stated in the Korean Curriculum for Art are too vague, not clear. There are too many objectives and too many ideas and models such as DBAE and VCAE. Consider the teachers who have to apply these in their practical teaching, with their various backgrounds and in their various school situations. They have been confused enough. As I have experienced during my lecturing and mentoring for art teacher training, it can be seen they are not willing to accept any new theories and pedagogies. I am dubious about the whirlpool of Western pedagogies in this specific context of school art education in Korea. You can see as well, because you might have experienced the confusion of unavoidable whirlpool of Western pedagogies in schools.

Sung-Ho Hong recognizes the influences of Western pedagogies on Korean art education as a confused whirlpool of old and new. He explains that this was a reason why most art teachers were confused about the pedagogies in practice. Most teachers in Korea have experienced difficulties in deciding on the values and teaching approach in their situation, which was affected by political and cultural aspects of the postcolonial context.

Q: Do you think that there have been problems in accepting Western pedagogies from the USA? If so, could you explain the problems in your opinion?

Well, in my opinion, when they decide to accept any theory from outside it should be evaluated for how it would be applied in practice. In the 1990s the proposal for DBAE in the Curriculum was very popular among art education researchers in Korea, but it was not useful for most art teachers who were trying to apply it in their practical lessons. This was because the school systems and circumstances were not suitable for conducting the New Ideal lesson plans. I think that most teachers were in this same situation. If you do not know about the new theory that is popular, you could be dispirited by the atmosphere. Then they would be very confused and finally could have an antagonistic feeling against the 'New Theories'. They do not want to accept them, they resist them. Think about their real situation. Primary school teachers had tried to apply the new ideology such as Self-Expression in their teaching practice, as I mentioned. I guess that it had taken such a long time until they became more confident of applying it in their practical lessons. In this situation, it was not easy to accept another 'New' theory to apply in the teaching approaches. There are too many theories and ideas: Multicultural Art Education, Visual Culture Art Education, and so on. It is a

whirlpool. I think these models tend to emphasise too much critical thinking. For example, students should be able to enjoy their art works before having critical feelings about them. Enjoying itself is more important than critical thinking. Teachers should lead students to appreciate with their own feelings rather than teach how to criticize them and improve their specific skills for how to draw. Art and Music education are for developing emotional aspects rather than cognitive aspects. We used to be interested in the aspects of calm emotion and we used to teach art to improve these. But these days, intelligence and critical ability are being highlighted too much, so the aspects of calm emotion are being reduced.... That is to say, even if the essential aspect of having emotional development through art education cannot be revived and be brought to the fore, such as the Renaissance, I want to insist that it should be rechecked in terms of the purpose and meaning of art education in this present-day situation. Education is presented for the human being. I don't know what kind of human being is desirable. No matter how we improve critical thinking through VCAE, creativity through Creative-Enhanced Art Education and cognitive ability through the DBAE approach, the purpose of teaching art is to be a human being. We are forgetting this. I am afraid that we don't think of this and are always trying to pursue new things for improving our circumstances to live in comfort. It is a matter of course that people forget the old idea when they accept the new one, but they should keep the essential importance whenever and whatever they accept and change. There should be an unchangeable value of art education beyond the current situation, such as philosophical meanings of teaching art.

His narrative describes how the Western pedagogies were recognized as 'new', and how it was felt that the pre-existing pedagogies, which were recognized as 'old', should be dismissed to progress toward better education, along the lines of the modernisation movement in the West. He perceives that the differences in pedagogical purpose between VCAE, DBAE and Creative-Enhanced Art Education have made the people lose sight of the essential value of art education, which he believes should be kept consistent. He seemed to have a specific reason why the purpose of art education should hold an unchangeable value which is concerned with what it is or can be to become human.

5.6.3 Valued pedagogies

I asked Sung-Ho Hong what the purpose and the meaning of art education should be, within the context of Western influences on Korean art education. I expected his answer would address the philosophical meanings of art education that he had been pursuing

during his career as an art education researcher.

> Q: I can see what you think the meaning and the purpose of art education is, as you have described so far. But I would like to ask you some more explanation about the value of art education.

> *Essentially, the word 'Gyo-yuk'* [a Korean word which means education] *has a meaning combining two different meanings: one is 'Gyo'* [a Korean letter which has a meaning of teaching]*, which means transmitting traditional cultural heritages, and the other is 'Yuk'* [a Korean letter which has a meaning of disciplining]*, which means finding and leading each child's potential ability. The former is Locke's and the latter is Rousseau's. I think art education should be close to the meaning of 'Yuk', which develops the natural disposition of human mental states. Do you know Freobel? It is his very philosophy of education. He says that education is to create permanently and Rousseau says it is natural. Confucianism also believes it is to develop pre-existing human nature in the view of human nature as fundamentally good.*

His interpretation of the philosophical meaning of education illustrates how meanings can be interpreted according to different individual and historical contexts. The Korean word '*Gyo-yuk*' is translated as 'education' in the Korean-English dictionary. His interpretation of the word represents his perception of education. His description of the meaning of education in terms of Western philosophy of education reveals his perception of the philosophical meaning of education. He describes more about the philosophical meaning in his comparison of Western and Korean pedagogical rationales of art education.

> *There can be various aspects of the purpose of teaching art: to improve emotional sense individually; to develop a society; to develop a nation, and so on. Social constructivism appeared here also, not only in the USA.* 'The Movement of Saemaeul' [which means new village movement] *was a movement of making a new environment and a new society since our society was ruined during the war in 1955. The art textbook published by the government included social constructivist contents. These ideas show up in instruction on how to make the block; how to mix cement and gravel; how to make pencil cases, so on.*

Sung-Ho Hong's narrative of the rationale of art education could be interpreted in terms of social constructivism within the social conditions since the Korean War. The rationale for material experiences through developing hand skills demonstrates how his perception of art education's purpose and meaning has been constructed within the

social conditions of the whirlpool of Western influences.

According to the article in the newspaper Chosunilbo *several days ago [Jul/2009], it is said that our children these days do not know how to sharpen pencils. This means that people are losing their hand skills, so there is a problem for the National Curriculum for Art. In my generation all primary school students could make pencil cases by themselves, they could do hammering and planning wood, and soldering metal. Nowadays such instruction is transferred into practical course subjects, and is even being reduced in the Curriculum. I am not saying that these should be taught but they are very important in these IT industrial societies. Human hand skills and abilities in making tools can be developed by art activities. You can consider how people develop intelligence without moving their hands. All technologies, including IT, require skills for creating products. So art activities can improve IT skills and develop the industries.....But I am not saying that only creativity can be improved by art activities. Let me think what art can improve for students. I think they can experience material nature by doing art. Art can give them material experiences and develop their hand skills, and through doing art they can also improve their creativity. Art as a subject can be valuable to improve students' creativity in an effective way. If it is too much emphasised as a way to improve critical thinking for children, it might be an obstruction to improving their creativity.*

I wondered whether Sung-Ho Hong's perception of the rationale of art education for developing hand skills and improving creativity was derived from the desire to keep an essential idea of identity.

Q: Do you think there is a specific issue concerning the value of art education in Korea? If so, could you tell me about that and the reason why there is such an issue?

The people are not concerned with the value of art activities in their lives. I think art educators should persuade the people by conducting their belief in practice. We art educators have a responsibility to be aware of the importance of art for humanity. We[the people] *have been so busy only to improve our economic situation. If we* [the people] *really want to develop our* [the people's] *economy, then we* [the people] *should teach art to the people* [students]. *The government has focused on improving students' abilities in just Science and Math subjects. It is now a time to improve our humanity. This is the best way of improving our economy, our community, and finally a nation. We have to think why the victims of a criminal society are increasing so rapidly in these days. This is because the art subject in the Curriculum is being marginalized by the people and the government. But now we* [the people] *are getting better to think about the importance of art.* ....

Let me think about people who commit suicide, who attack themselves as well as others. These social phenomena of crime result from shortage of art activities. Have you seen any artists who attack other people of their own accord? Have you thought what Hitler might have done if he had been successful as an artist? He might not have had biased humanity, and he would not have committed such a serious crime. Consequently the world would not be the same as now.... Artists have never committed murder, like the religious have. In light of ethical aspects art is essential to lead people to have humanity. But ethics need aesthetics to have emotional claim. We always think our students cannot draw creatively but produce stereotyped figures in doing their art works. But there have been very few researchers who have been trying to find the reason why Korean students' drawing styles and skills are so similar. Have you seen any researchers who are aware of this issue and are doing such research? I think this has resulted in bringing out the issues of reducing the lesson timetable for art as a subject and finally becoming marginalized. There are some art teachers and primary school teachers who are arguing the issues, but their arguments might focus around keeping their position at schools, I think. I believe that it is not possible to change the institutional system even if teachers are trying to argue the value of art in schools. This is a limitation of Korean art education. .... You can consider the procedure of establishing and planning the Curriculum for Art. The contents of the Curriculum consisted of art practice and art appreciation, then, added aesthetic experience when the DBAE was accepted in the Curriculum. When it was revised with new approaches to the Curriculum, the Western pedagogies from the USA needed to be checked in light of our traditional ideologies and philosophical approaches in the practical teaching fields.

This narrative of his opinion of the issues of Korean art education and the acceptance of Western pedagogies into the Curriculum provides the reason for Sung-Ho Hong's pursuing the rationale of art education through the Eastern philosophy of education. His pedagogical identity clearly reveals a complex fusion of the past and the present of Korea, differentiating from before Western influences. I sought out more detail on his argument of the spontaneous movement of developing creativity through art in the practical school art education field, rather than this direction being imported from the USA.

Q: You said that Creative-Enhanced Art Education was developed by some primary school teachers in Korea, not from the USA. Then do you think there should be the traditional approaches to teaching art before teaching with Western pedagogies, such as DBAE and VCAE?

There should be differences between us and others, and all art education pedagogies should be different from the USA, from the UK, and from Japan even

if they are spread at the same time across the world. But I don't think there are such differences. Our students' drawings and paintings are becoming homogenised more and more. Even though it is not possible to refuse the flow of globalization as well as Westernization, it should not make art education completely change into Western pedagogies. On the other hand, it cannot be said that we should keep the traditional approaches to teaching art. I think neither is desirable. If the traditional is emphasized too much, it can become 'ultranationalism' which could be dangerous because of 'chauvinism'.

Let me give an example in Japan. Japanese art education opened to the West earlier than Korea. When they first accepted Western art and pedagogies, they taught the Western approach of drawing with a pencil instead of the traditional approach of drawing with the brush. But soon some art educators raised the issue of teaching only pencil drawing in the Western style. It was suggested to compromise the two different approaches to drawing objects. The compromise was named 'Sinjeongwhacheop' which combined two approaches. So Japanese students could learn both pencil drawing and brush painting with black ink. I think Korean art education has these kinds of conflicting ideas around tradition, like Anti-Americanism. We cannot help going back to the past before we were influenced by the West. As I gave an example of compromising two different approaches between the traditional and the Western in Japanese art education, we have to see how we can compromise the different pedagogies between old and new, traditional and influenced.

His narrative of the example of the Japanese compromise approach to the traditional and the Western provides a good metaphor for tradition. By choosing both pencil drawing and brush painting, the curriculum planners might think that the issues of conflict between the traditional and the Western would be resolved, but this could only be a temporary means of addressing the political issues. Sung-Ho Hong's following narrative highlights the crucial issues of this tension. A compromise approach like the one taken in Japan did not happen in Korea and the issues were very much related to political power and control.

There should be compromise between the two. During the Japanese occupation, Korean traditional art was never taught. Even after independence from Japanese control, Korean students did not learn about Korean traditional painting until the Third Curriculum was revised to add Korean painting. But it was not systematic yet, compared with China. So there were very few teachers who could teach about Korean painting. There was no one to argue for teaching this, among the curriculum policy makers and planners at that time. Later the next revised curriculum focused on nationalism and very strongly suggested deleting Westernised terms and approaches. For instance the term 'Croquis' was deleted

in the textbooks and the Curriculum and replaced with 'Somyeo [means sketch and pencil drawing]*', and there were several terms which was made by adopting Western approaches to drawing. I think this might have made the people distinguish traditional drawing and painting skills as our tradition which we had to transmit to next generation from other Western skills of art works. I don't think this is valuable for keeping our tradition. How can we say what Eastern art is; what Western art is; and what the Korean artist is? If we regard brush painting with black ink as the traditional approach to teaching drawing, let us think whether the methods are the same as they were before the opening to the West.*

Through his narrative of the black brush paintings I obtained crucial evidence on why most Korean art teachers have thought that black and white Chinese painting is to be regarded as Korean traditional painting, rather than other sorts of painting. There could be several reasons, but one of these is the colonially imposed view that the ordinary paintings without Chinese influences more resembled Koreans' lives and culture than did the modified black and white paintings influenced by China. The recognition of Korean traditional paintings by other interviewees in my thesis can be illustrated by this critical view of the social construction of identities. Education and art are both powerful tools for making and constructing people's identity by ideological intention. The struggle with the traditional and the Western, as the metaphor of the self and the other, thus demonstrates that the meanings of educational discourses are interpreted by the social context, and that valued meanings are socially formed according to ideologies conditioned and selected in the political, economic and cultural conditions.

5.7 Summary of the data presentation

The pedagogical perceptions of teaching approaches to Korean traditional painting from the interviews with the five participants were presented in connection with the categorised themes of culture, pedagogies, tradition, and so on, which are based on my research questions. All of this data represents the forming of pedagogical identity as an art educator in the socio-cultural context, and it can be interpreted by different hermeneutic views of culture and identity. Some participants' perception revealed a very conservative view, and at the same time they showed a moderate view of culture and education. The participants' narratives showed not only singular but also multiple views of culture, identity, art and education. These complex and dynamic perceptions can be

analysed through a critical hermeneutic lens trying to unpack the process of identity formation as constructed in this particular social structure, which has resulted from the tension of cultural influences on Korean art education in the specific political, social and cultural context. These hermeneutic analyses of the complex and dynamic perceptions will be discussed in chapter 6.

Each self-narrative reflects the response of the participant to the semi-structured interview questions as the participant remembered and represented his or her experiences of teaching and learning art in the specific social conditions. Seo-Bok Kim's narrative of administrator of Korean art education represented his perception of public school art education, reflecting on the social situation of establishing the National Curriculum for Art after the Japanese colonial domination and the Korean War. The narrative dealt with the political tension between the two different types of art practice in the curriculum—"*Seoyangwha*" (Western painting) and "*Dongyangwha*" (Eastern painting)—which represented 'traditional' and Western in the curriculum in the 1960s. Curriculum politics involved debate over which content and values should be included in or excluded from the curriculum.

This conflict between traditional and Western art practices represented as the cultural and curriculum politics reveals Ji-Hee Song's teaching approach to Korean traditional painting, which only focused on a specific style of Korean painting. This particular traditional painting style, produced in the honoured position of scholarship in Confucian societies, was highly valued in the specific historical condition of colonial intervention in education ideology in the 1950s when public school art education was established in Korea. Focusing on identity work, the recognition of 'tradition' in Ji-Hee Song's teaching approach to Korean painting can be a tool for constructing the people's identity in Korean political economic and cultural conditions. The perception of Korean tradition under the rationale of art education which she suggested above is embedded in her students' outcomes of art practices in 2010.

The narrative of Woo-Cheol Jeong, a secondary school art teacher, illustrates how his identity as an art teacher was constructed by the social conditions in the 1980, a time of strong economic development in Korea. Underlining how people are subjected by their social conditions, his narrative described how Western minimalism dominated in the contemporary art world in Korea at that time, and the modern trend of Western art

practice became a conflicting 'other' with the 'traditional' in Korean school art practice in the Curriculum. Recognition of school art education occurring in the context of a whirlpool of Western pedagogies was also filtered through Sung-Ho Hong's narrative of the historical context of Korean art education during Japanese colonising control.

In my participants' narratives, recognition of 'tradition' within the context of art education represents how the fusion of past and present is very complex in the temporal cultural flow. The participants' narratives concerning 'tradition' explained how it has been regulated within the institutional context affected by the political and social conditions. Just as *kimchi* is recognized as a representative Korean food as it is a competitive cultural product in the global market these days, teachers' perceptions of traditional painting and the value of teaching it to their students may be seen to be represented and regulated by the social, economic and political structure. Hyo-Jin Seo's perception of 'tradition' provides a critical view of curriculum politics manifested by the cultural conflicts within the Korean context of the National Curriculum. She points out how the institutional system of art education continues the curriculum politics over differing art practices in the Curriculum for Art. Her narrative of Korean art education illustrates the absence of a fixed rationale to teach any particular art practice, such as Korean traditional art, by exemplifying how the black and white painting style has been recognised as representing traditional Korean painting over other styles of Korean painting, and indeed has been internalised by the Korean people as their traditional painting. Social elements of constructing Korean people's perception of art works have a role of assimilating for Korean students them through the regulated education ideology.

In exploring the complexities of social and cultural processes, meanings and practices, I have been trying to avoid the dilemma arising from my subjective interpretation of the self-narratives which involve the processes of self presentation and identity construction. In presenting the interview data in words and language, as ethnographic researcher I had to engage with the premise that "our subjectivity becomes entangled in the lives of others and has always been our topic" (Denzin, 1997, p. 27). In other words, my reading of the narratives might have been led by my subjective view of my participants. This reminds me that there have always been "issues of how the self gets defined and redefined through the mediation of culture and language; how voices and lives are captured and represented" (Coffey, 1999, p. 13). Within sociological

enquiry and a more general trend in cultural studies, the confessional autobiographical voice invites complicity with the penetration of the private self and affirms the interiority of the self. In this thesis, my presentation and interpretation of the autobiographical self-narratives were based on the premise that culture is composed of contested meanings, that language and politics are inseparable, and that the construction of the 'other' implies relations of domination. Therefore, as self-narratives of the meaning and the purpose of art education in the specific context of Western influences on Korean art education, all the data presented in this chapter will be analysed by the critical filter of the relation between culture, power and pedagogies in the next chapter.

Chapter 6   A HERMENEUTIC ANALYSIS OF THE DYNAMIC AND COMPLEX PERCEPTIONS OF ART EDUCATION

6.1   Introduction

In Chapter 5, the data presentation of the five participants' perceptions of the meanings and the purposes of teaching art focused on what particular kind of art educators, learning and learners are formed in the specific social context of Korea. Each participant described his or her career, discussing their practice and 'philosophy' of practice. The pedagogic perceptions of art education represented through the narratives revealed how particular pedagogic meanings of art practice and learning have been produced through the systematic structures, such as social class relations, the degree of centralisation of political authority, or the control of economic needs within social political and economic conditions.

As I have discussed in Chapter 3, the processes of meaning production and identity formation pedagogised within the complex sociocultural context can be debated in terms of the model of 'circuits of culture' (Du Gay, 1997, p.3), which provides an opportunity for considering the symbolic systems that produce and constitute art education within particular historical moments. Such systems also produce and regulate particular pedagogised identities. The circular process of the circuit of culture: representation, identity, production, consumption and regulation (Du Gay et al., 1997; Hall, 1996; Woodward, 1997a) is close to the dynamic formulation of the hermeneutic circle, which describes the dynamic interaction between experience of the world and the linguistic (or visual) framing of our comprehension of experience through assimilated meaning structures. Hermeneutic enquiry views experience and the formation of meaning and identity as being socially and historically located (Gallagher, 1992; Atkinson, 2002). The theoretical device of the hermeneutic circle thus implies that identity compositions are complex, varying with each individual and even within the individual due to their different life world experiences. This recognition of composed complexity makes the device a useful tool to analyse how the pedagogic meanings of art education have been constructed within the symbolic systems and the regulatory socio-cultural discourses and practices of Korean art education and how individuals are

positioned within these.

Gallagher (1992) in writing about hermeneutic theory provides a number of hermeneutic strategies which we can use to analyse the complexity of meaning formation and which I can apply to my research data in order to try to understand each participant's approach to art education. For example, the understanding of 'tradition' presented in the participants' narratives, especially, indicate that there has not always been a uniform understanding of 'traditional' Korean art, not only over different times and places but even within the same culture and nation. My intention in this chapter is to present some of the key findings of a hermeneutic analysis of the interview data filtered through the three different hermeneutic lenses—conservative, moderate and critical hermeneutics, which are suggested by Gallagher (1992).

As I have reviewed in Chapter Three, a key point about conservative hermeneutics is that meaning is taken to be essential and universal by the interpreter, and the ability of the interpreter depends upon the possibility of reproductive interpretation of the original meaning. For example the meaning of a painting or other work of art would be seen to be contained within its form and the task of the interpreter is to *reveal* this meaning. Through this conservative hermeneutic lens, the meaning of 'tradition' is therefore recognised as essential and unchangeable and ideas of culture and identity are seen as enduring *cultural reproduction*. The participants' perception of certain art practices,   viewed as possessing some enduring value which is important for art teachers to pass on and for students to acquire, produces particular norms of cultural style of art practices which come to constitute an artistic canon which is transmitted through 'tradition' from one generation to the next.

In contrast to a conservative hermeneutic analysis, a moderate hermeneutic strategy views meaning as being always open to further interpretation in ongoing dialogues within cultural contexts. Meanings are considered as continuously re-forming according to the interpreter's historical social situations. An illustration of a moderate hermeneutic understanding would be to acknowledge that tradition is constantly changing as in multicultural societies where the impact of such plural social worlds upon practice and meaning suggests that these are never fixed but always open to change. The participants' narratives of the perception of Korean traditional painting and its teaching approaches, which are rooted within a past–present time frame oriented

towards a future in renegotiated practices, reveal the notion of ongoing transforming processes of art styles and that there have been cultural transformations in relation to the impact of a globalising world with its emerging new perspectives of art, culture, tradition, human abilities and learning. This moderate notion of a *cultural conversation* implies that there is no totalizing view, no essentialised meaning (as in conservative hermeneutic discourses) from which to interpret the world. Derrida's (1973, p. 78) statement that "there is nothing outside the text" emphasizes the point that, teacher's and learner's identities are always open to change because meaning is never totally fixed.

The point that the production of meaning in Korean art education is affected by changing socio-cultural contexts means that any universalist or essentialist idea of art education should be criticized by the notion of cultural conversation. Equally the notions of cultural reproduction and normalising systems of educational discourses and practices can be questioned to see if these are relevant for existing socio-cultural conditions. This kind of questioning can be seen to constitute a critical hermeneutic view whereby meaning is always 'prejudiced' by historical and linguistic contexts, such as established knowledge or discourses of art practice (Habermas, 1988; Derrida, 1973, 1978; Foucault, 1970, 1974, 1980). As a fundamental method of analysing the processes that construct ways of seeing and knowing ourselves, and of forming our visualities, critical hermeneutics aims to expose the biases and prejudices of such traditions which might work to exclude other legitimate forms of practice and value. Hence the critical hermeneutic analysis of the data will reveal the normalizing structures and principles of how meanings are produced, consumed and regulated within the complex socio-cultural context, and in turn how the Korean art educators become particular subjects within the processes of meaning production.

Therefore, the key findings of the data analysis will be presented with three sub-headings: (1) cultural reproduction, (2) cultural conversation, and (3) critical engagement, as the outcomes filtered through the three different hermeneutic lenses— conservative, moderate and critical perspectives of art education. In terms of dynamic and complex processes of identity formation, the analyses respectively categorised by the three different hermeneutics of the participants' perceptions of the meaning and the purpose of art education may not be fully successful to filter the complex negotiation

and dynamic processes of producing the particular pedagogic meanings within the particular context of Korean art education. This is because each singular perspective of hermeneutics cannot fully embrace the complexity of the interview data which is actually composed of a mixture of conservative, moderate and critical ideas. However, each analysis of the data through the three different hermeneutic lenses is useful for gaining critical insights into the particular relation of culture, power and pedagogised identities produced within the specific context of Korean art education.

6.2   Cultural reproduction

In the modern era of art education, it was believed that students could make progress by acquiring an ever-greater share of the canon of art practice, the sanctioned knowledge and skills of the dominant cultural style of art practice. This notion of learning was based on behaviourist theory of progressive education, and such learning and curriculum have offered stability and reified dominant culture ideals (Dalton, 2001; Chalmers, 1996; Eisner, 1996; Walling, 2000). However, such conservative pedagogic discourses advocating established traditions of art practices has been criticised by critical theories of education, because they reproduce a particular culture, promoting the uneven distribution of cultural capital among the groups or classes which inhabit the social space (Apple, 1995; Bourdieu & Passeron, 1990; Bourdieu, 2004; Bernstein, 1996/2000; Hall, 1991, 1996, 1997; Young & Whitty, 1977).

In the data for this research, the Korean art educators that I interviewed, in advocating and promoting a revival of Korean traditions, focus on transmitting the particular artistic skills and illustrations regarded as essential for Korean students to acquire. Through transmitting these established traditions and knowledge, my participants seem to desire to relive a forgotten past and believe this to be possible through claiming cultural roots in a spirit of national unity. In this desire, there may be an intention to justify a national culture against such outside influences as Chinese influences and Western influences. That is to say that, such art teaching practice functions as a form of cultural reproduction involving a cultural bias which idealises the national culture to be preserved for the people. I suspect that this desire is also connected with an ideological purpose of national identity in the global economic and

political arenas.

In this section, I analyse the participants' narratives from the interview data, which exemplify a conservative hermeneutic view of 'tradition' within the specific context of Korea, in terms of cultural reproduction. The perception of the meaning of 'tradition' as a kind of *nostalgia for the forgotten past* assumes the enduring value of a particular style of Korean traditional art practices, which is retained through an idealised memory historically rooted as part of structurally generated class 'cultures'. The black ink Korean painting style, which was produced by high-class literary artists, played a powerful role in reproducing the ideology of Confucianism before Western influences on Korean art education. Through the participants' conservative perception of the meaning of 'traditional' Korean painting from the data, it can be seen that this style still maintains a dominant value for moral education to promote an *emotional calm state* even after the Western influence. Such assumption embedded within Korean art education practices is central to the constitution of social solidarity and to the creation of a collective identity, which plays a particular role in cultural reproduction. This can be examined in terms of why and how this particular painting style has been recognised as 'traditional', while other styles such as folk painting style are rejected as non-valuable.

Therefore, the data filtered through a conservative hermeneutic reading can be analysed as advocating 'cultural reproduction' from two aspects: (1) a *nostalgic memory of the forgotten past* to reflect a desire for reviving cultural roots and belonging before *the whirlpool of acceptance of Western pedagogies*; (2) the reproduction of an imagined 'tradition' of Korean traditional paintings which are not really 'essentially' Korean but are the result of influences from other cultures such as China.

6.2.1 Nostalgia for the forgotten past

The following narrative from the interview data given by a primary school art teacher, Ji-Hee Song, exemplifies a conservative hermeneutic view of the purpose and the meaning of art education within the specific context of Korea.

> *I do believe there is great value in healing people's grief and suffering through art activities…..Just as we have to learn English to survive in this globalising world, I*

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think, umm... whether we want to or not, we have to teach and learn Korean traditional painting to keep our own culture.

....

The traditional Korean paintings require a very calm emotional state. Nowadays young generations are fascinated by internet information and visual media, this is what they love. They are exposed to the enormous impact of visual media through computer digital technologies. Their living patterns are so fast and they don't think very much about any phenomena of social issues and environments. This is not always beneficial for them, they need to relax and release emotional tension by drawing and painting activities. The traditional paintings are a very good method of learning these skills and having those mental states. (Ji-Hee Song)

This statement of the meaning of art education as *healing people's grief* and promoting a *calm emotional state* advocates 'traditional' Korean painting as a good resource for teaching art, one that is valuable for students whose lives are increasingly fast-paced and who are enormously exposed to the impact of visual media of the information age characteristic of globalisation. Ji-Hee Song emphasises the value of art education for transmitting 'our own' culture in league with the idea of a distinct national unity in a world of increasing globalisation. Her particular plea for the function and meaning of art education perhaps relates to justifying a national identity against outside cultural influences. Her belief of the pedagogical value of Korean traditional painting is concerned with differences in the function of art practice and the teaching styles between traditional and Western art practices in Korean schools. The function of teaching Korean traditional painting for developing a moral culture promoting *a very calm emotional state* is emphasised through the teaching instruction of Korean painting skills in contrast to Western observational approaches.

Unlike Western observational drawings, the traditional drawing approaches don't have clear drawing methods how to represent objects, but they focus on expressing themselves more. If teachers are aware of this, it can be useful for creating good teaching approaches for children who want to be freer in drawing activities that have been rigorously fixed by Western observational ways of representation. They can create their own ways of representing the objects, and can express their own feelings of the objects, if they experience the freely rich drawing activities as much as I have experienced when I was trained in Korean traditional drawings. (Ji-Hee Song)

Ji-Hee Song's knowledge of teaching Korean painting derives from her learning experiences of 'traditional' painting, contrasted with Western observational drawing and painting which have dominated Korean art education in schools since the establishment of public art education. This narrative of arguing for the essential value of art education rooted in a particular cultural tradition demonstrates how a conservative view of art education is related to the intention of building national identity within the situation of conflict against Western influences.

The value and importance of national unity was emerging for conservative educators, just as politicians tried to energise the people by stirring up national feelings after the Korean War in 1950. This desire might have been embedded in the discourses and practices constructed within the regulation system, including the National Curriculum for Art, which was established within the specific social condition. According to *the documents of discussion for reforming Korean Curriculum for Art* (KME & HRD, 2006), the discourses and practices of the curriculum (its content) had to be negotiated taking into account the political and economic factors that were affecting the national condition. This means that the system of planning and implementing the Curriculum was subjected to the political and economic factors and social policies and institutions.

As a former professor, curriculum planner and primary school teacher who experienced a varied teaching career in a number of positions during a period which saw many historical changes, from 1950 to 2010, Sung-Ho Hong described the complex context of Western influences on Korean art education following the establishment of the first National Curriculum for Art in 1954. He perceives the influences of Western pedagogies such as Child-Centred Art Education, Discipline Based Art Education (DBAE) and Visual Culture Art Education (VCAE) as a '*whirlpool of Western pedagogies*'.

> *There have been too many objectives and too many ideas and models such as DBAE and VCAE. Consider the teachers who had to apply these in their practical teaching, with their various backgrounds and in their various school situations. They [Korean teachers] were confused enough. As I have experienced during my lecturing and mentoring for art teacher training, it can be seen they were not willing to accept any new theories and pedagogies. I am dubious about the*

whirlpool of Western pedagogies in this specific context of school art education in Korea. You can see as well, because you might have experienced the confusion of unavoidable whirlpool of Western pedagogies in schools.... Is it clear that they could apply the Western pedagogies such as DBAE for the National Curriculum for Art without any insight into our contemporary context of art education? Now they are insisting on Visual Culture Art Education, but I am doubtful about how it could apply to current art education practices in Korea. (Sung-Ho Hong)

It seems from this quote that Sung-Ho Hong is trying to find a kind of pedagogy of enduring value rooted in Korean culture and its specific social conditions in contrast to the influences of Western pedagogies on Korean art education, which he sees as a confused whirlpool of ideas.

Sung-Ho Hong's narrative of the rationale of art education emphasises reviving the essential aspect of developing emotional development through art, questioning what is essential for human beings.

We used to be interested in the aspects of calm emotion and we used to teach art to improve these. But these days, intelligence and critical ability are being highlighted too much, so the aspects of calm emotion are being reduced. ………… No matter how we improve critical thinking through VCAE, creativity through Creative-Enhanced Art Education and cognitive ability through the DBAE approach, the purpose of teaching art is to be a human being. We are forgetting this. I am afraid that we don't think of this and are always trying to pursue new things for improving our circumstances to live in comfort. It is a matter of course that people forget the old idea when they accept the new one, but they should keep the essential importance whenever and whatever they accept and change. There should be an unchangeable value of art education beyond the current situation, such as philosophical meanings of teaching art. (Sung-Ho Hong)

His narrative arguing why the purpose of art education should hold an unchangeable value reveals his desire to preserve a certain essential value of Korean tradition against the unavoidable flow of other cultural influences. For him, the rationale of art education is derived from the desire to counter insidious adoptions of the new rationales of art education within the whirlpool of Western influences. This perception is related to an ideological identification, which strives for a national identity against outside cultural influences.

An illustration of such conservative recognition of the meaning is in Sung-Ho Hong's narrative of the interpretation of the Korean word '*Gyo-yuk*', which represents a meaning of education.

Essentially, the word 'Gyo-yuk' [a Korean word which means education] has a meaning combining two different meanings: one is 'Gyo' [a Korean letter which has a meaning of teaching], which means transmitting traditional cultural heritages, and the other is 'Yuk' [a Korean letter which has a meaning of disciplining], which means finding and leading each child's potential ability. [...]which develops the natural disposition of human mental states. [...]Confucianism also believes it is to develop pre-existing human nature in the view of human nature as fundamentally good. (Sung-Ho Hong)

The perception of the philosophical meaning of education, which is interpreted into *Gyo-yuk*, would have impacted upon his desire to preserve a certain essential value of Korean tradition.

On the other hand, there is also a critical perspective of the conservative recognition of the meaning of 'tradition' which is interpreted by the mythic assumption of the creation of singular national culture in the narrative of professor of university of education, Hyo-Jin Seo.

The term 'tradition' itself should be reinterpreted since all researchers are not sure about the meaning. It has been called a kind of nostalgia for the forgotten past. (Hyo-Jin Seo)

Her critical view of the meaning of 'tradition' as represented as *a kind of nostalgia for the forgotten past* before outside influences is crucial for revealing the desire of conservative educators to keep the nation's own cultural identity.

6.2.2 The reproduction of an imagined 'tradition'

Hyo-Jin Seo, a professor of education, pointed out why traditional black brush ink painting has been recognised as a typical form of Korean traditional painting, even though there have been many types of Korean painting which have been differently classified by historical changes.

The term 'tradition' itself should be reinterpreted since all researchers are not sure about the meaning. It has been called a kind of nostalgia for the forgotten past. …… Black and white painting cannot be called traditional Korean painting. How can it be called one of the traditional Korean paintings? If so, it needs to be explained why as a way of demonstrating what 'tradition' really means. We have not defined it yet, and we can interrogate what the traditional Korean art practice is defined as. I think some fixed preoccupation with 'tradition' creates a biased

In practice, I have struggled to find an appropriate approach to teaching the drawing skills of Korean traditional painting since the teaching approaches have almost been entirely based on brush work in Korean art textbooks for school art education. This preoccupation with the character and the skill of Korean traditional drawing can be found in the art textbooks published by the regular systems following National Curriculum instruction.

The instructional images in the public art textbook in Figure 33 (p. 142) show how to practice Korean traditional painting through demonstrating brush skills. They take a specific approach to handling the tools, including the brush and black ink. These approaches are grounded in the traditional painting style produced by literary artists or scholars who were trained by copying the masters' art works which originally came from China. Such approaches can be examined by a critical reflection on how a particular style such as black ink brush painting has been recognised as representative of traditional painting for Korean art educators, contrasting to Western observational drawing.

Let me therefore look at the history of Korean painting. According to scholars of art history who have researched the history from historical documents, Korean painters in the past were generally classified as either professional painters working for the Government's Office of Paintings or literati who painted as a hobby. The style of monochromatic black brushwork was produced by literary artists. While works in the folk art style tended to have their own particular character and were able to portray the painters' own subjective visions of the world uninhibited by artistic conventions, requiring extensive experimentation, imagination and colourful techniques of expression. These two genres are the most distinctive of the rich tradition of Korean painting. Over time Korean paintings have seen a consistent separation of monochromatic black brushwork, very often on mulberry paper or silk, and the colourful folk art or *Minhwa,* ritual arts and tomb painting. In general the folk paintings have elements of far distance in their composition, focusing on the technique of direct observation to render some highly original works. While the monochromatic black brushwork has been valued for moral education to promote a state of emotional calm—

teacher Ji-Hee Song, for instance, perceives this to be the most valuable Korean traditional painting technique for teaching her students—the Korean folk painting approach has played an important role in the Korean traditional art world at large since Western modernisation. However, as demonstrated in the research data, it is worth questioning why this folk painting style has been downplayed in favour of the black ink painting in Korean school art education since the Korean War. Today there has been a revival of interest in Korean folk painting which is being investigated as valuable as historical materials which reflect the lives of ordinary Korean people before Western influences.

Figure 39 Korean traditional folk painting produced by anonymous painters in Choseon dynasty
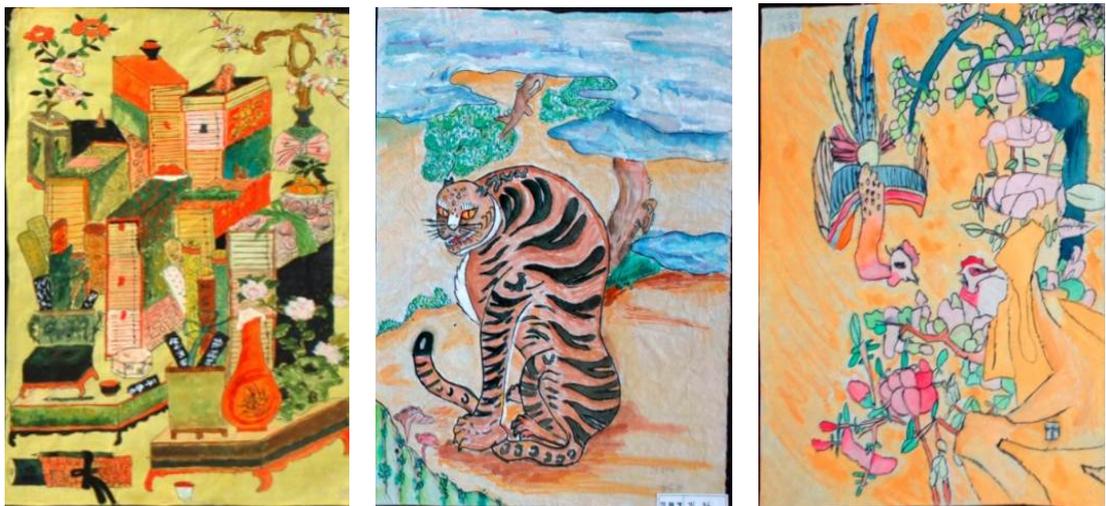
Figure 40 My students' paintings copying the Korean folk paintings

If we consider the processes of establishing the curriculum policy and composing the contents of the curriculum, it can be demonstrated how the style of monochromatic black brushwork has been internalised by Korean people as Korean traditional painting while the folk paintings have become marginalised as historical references and devalued as a source of teaching in comparison to monochromatic black brushwork.

Regarding the social conditions for establishing the National Curriculum in the 1950s when Korea was relieved of colonial intervention by Japan and was protected by American military service, the meaning of 'tradition' conceived as *a kind of nostalgia for the forgotten past* could be a mythic assumption generated on the back of a desire for the creation of singular national culture within the social, political, cultural context of Western influences on the structural factors of establishing the national curriculum. Addressing the historical context of public Korean art education during Japanese domination, it is argued that the Western pedagogy of Child-Centred Art Education was introduced into the National Curriculum as part of the Government's strategy to accept Western educational practices, in a national situation where it was seen as important to keep a good relationship with the USA for political reasons (Kim, 2006). The political reality would therefore seem to contradict conservative educationalist's desire for a 'traditonal' Korean art education.

For the art curriculum policy makers and planners who were working under the Japanese control, the folk painting may have been recognised as a uniquely Korean style more than the black brushwork, because the folk painting represented Korean popular culture while the black brush painting showed the influence of China. However, the black brushwork was almost inserted in the documents of Korean art texts in the period of Japanese domination and American Military Service to eliminate Korean national identity in line with the colonial political purpose. In the historical social condition of Japanese domination, the monochromatic black brushwork used by the upper class to develop literary ability became symbolic as a traditional style rather than the coloured folk painting. The documents of Korean art textbooks show how a teaching approach that focused on a specific style of Korean paintings developed for the Choseon Dynasty's *Yangban* [8] aristocracy was incorporated as skill-centred art education during

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[8] Definitions include: the two upper classes of old Korea; the aristocratic class; the nobi

Japanese colonial rule, which concentrated on controlling the Korean people, as investigated in Chapter 2.

Ironically, after liberation from Japanese control, the style of monochromatic black brushwork was seen as valuable for reviving the 'traditional' in the wave of Korean nationalism, as expressed by interviewee Ji-Hee Song in her perception of the value of teaching Korean traditional painting. For her the painting style of monochromatic black brushwork is recognised as being unconcerned with portraying the external form of objects, but rather with creating spontaneous paintings that emphasised the mind of the painter, and as valuable for contemporary Korean students who have been influenced by a Western observational drawing approach. In practice, the style of monochromatic works of black brushwork was produced by literary artists and greatly imported from Chinese artists of the Southern Song academy during the Middle Ages, but it has long been internalised by the Korean people, while the folk painting style which emerged from the 20th century is nowadays trying to add its own interpretation of the original works.

Reflecting on a time in which Confucianism and Japanese colonial educational ideology both remained, the acceptance of Western art could be recognised as a political pressure which may have been reluctantly accepted by Korean artists who worked with Eastern painting materials and tools. Some calligraphy artists, who have retained an idealised memory (or desire) of education for *Yangban* status, might play a powerful role in reproducing the ideology of Confucianism for 'high class' in the context of Western influences on Korean art education

> *There is a specific part of the traditional art such as Calligraphy. It was recognised as very important to Korean painters, because there were many calligraphy artists who were working for establishing the National Curriculum in the government.* (Seo-Bok Kim)

Within the historical situation in which the National Curriculum was established by the people who had authority to decide the value of curriculum contents at the time of Japanese political intervention, calligraphy as a specific genre of art practice may have been valued by the regulatory system of institutionalised art education in Korea.

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lity; an aristocrat; a nobleman; a gentleman; a man; the noble birth

Consequently the valued educational ideology for fostering mental training to cultivate children of *Yangban* status as a social category has played a role of reproducing the upper class culture. Therefore, the rationale of art education valued in the social condition requires critical investigations of the conservative understanding of tradition in terms of cultural reproduction.

If Korean art educators were able to examine various styles of Korean painting historically, perhaps they would recognise that it is difficult to retain a singular educational value of 'traditional' art practice. For example, in the history of Korean painting styles, it has been found that Korean artists have created unique illustrative techniques for depicting mountain landscapes, and this has been recognised as among the Korean painting techniques. The 'true-view' landscape paintings produced by Chong Son (1676-1759)[9] celebrate the scenic beauty of Korean rivers and mountains at a time when Korean scholars habitually wrote in Chinese, and frequently referred to Chinese paragons of landscape beauty, even while extolling the superior virtues of their native land. The observational techniques and drawing skills used in this true-view landscape painting are quite different from the mainstream idealistic style adopted from Chinese Confucian art work.

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[9] Such paintings are called 'Kyomjae Chong Son chingyong sansu' (the Art of Kyomjae Chong Son). Chong Son's landscape paintings celebrated the scenic beauty of Korean rivers and mountains. focusing on the capital Hanyang, now Seoul, the Han River, the East Sea and the world-famous Diamond Mountain.

Figure 41 Kyomjae Chong Son Jingyongsansu (the 'true-view' landscape paintings)

▲ 황군벽, 〈구름 낀 먼 산〉, 1979 (서울대박물관 제공).

Figure 42 Chinese landscape painting in the eighteenth century

This style of realistic (true-view) landscape painting, along with genre paintings, are nowadays recognised as among the Korean traditional artistic styles that exhibit a truly Korean character, with unprecedented insight into the distinctive art and literati culture of Korea in the early eighteenth century. Nonetheless, it is still hard to define this true-

view landscape painting style as a 'truly traditional' Korean painting style because the paintings were also based on and modified from Chinese Confucian art which is mostly produced with black brushwork, and were similar to Western perspective techniques and observational representation techniques. Within the context of various cultural influences on the contemporary Korean art world, it is clear that this style of art was adopted from China, not from the ordinary Korean tradition. Therefore, any such intentions or efforts to define the 'traditional' in teaching approaches to Korean traditional painting through a conservative understanding of the meaning of art practice, as revealed from the data, are problematic when seen from a more critical perspective which considers the notion of cultural reproduction and where emphasis upon black brushwork acts as a form of symbolic violence against other equally or more legitimate 'traditions' of drawing and painting. This issue of cultural reproduction can be more critically discussed in light of ideological identification within the issue of identity politics in the context of globalisation, in Section 6.4.

6.2.3 Summary and implications

The conservative hermeneutic view which I argue can be found in some of the narratives of the Korean art educators' perceptions of the meaning of art education presupposes a fixed notion of an indigenous art style and tradition. From the narratives of a former policymaker and an administrator of art curriculum, Seo-Bok Kim, and a former art teacher and professor, Sung-Ho Hong, telling of their experiences of art education practice during the 1950s and 60s in Korea, their conservative understandings of the meaning and purpose of art education are considered as stemming from a desire to keep the nation's own cultural identity. This emerged from the national feeling of a desire to be differentiated from other nations, such as Japan and the USA within the social condition in the 50s and 60s after the Korean independence from Japan.

If we consider that, as a defence against the phenomena of globalisation, arguments searching for cultural belongingness and roots tend to produce an idealised fantasy of one's own cultural 'tradition', the conservative hermeneutic view of 'tradition' embedded within the discourses and practices of the Korean National Curriculum can be seen as an ideological identification which produces an imagined

Other. However, as I have shown by reference to historical developments the notion of an 'essential' tradition is mythic. If the conservative participants perceive certain styles of art as traditional and enduring and therefore of pedagogical value for Korean students, then it becomes "a process of distortion that prevents the mind from gaining true understanding" (Henriques et al., 1984, p. 98, quoted in Atkinson, 2002, p. 98). As a process of 'misrecognition' with an idealised image which one desires, therefore, such conservative understanding of the meaning 'tradition' involves cultural biases, and it continuously reproduces a certain culture, marginalising other cultures through teaching a particular cultural style of Korean painting. This idea and practice of cultural reproduction is developed in depth in Bourdieu and Passeron's (1990) work of cultural reproduction and Berstein's (1996/2000) work of pedagogy, symbolic control and identity, which indicate that particular forms of identity are evoked and valued through the processes of transmission and acquisition of established knowledge.

Therefore, within the context of Korean school art education since the impact of Western pedagogies and wider socio-economic factors, the signifiers 'traditional' art and 'Western' art suggest different and conflicting pedagogised subjects. This raises difficult issues of identity politics between the 'traditional' and the Western teaching approaches within the specific context of Korean art education. From the conservative hermeneutic analysis of the data, the participants' conservative understanding of the enduring value of teaching Korean traditional art, has been rooted in promoting national cultural identity. But is this pedagogical attitude reasonable or plausible today within the rapidly changing socio-cultural context of the tidal wave of globalisation?

In conclusion, if a particular cultural style is constantly transmitted from one generation to the next according to a reproductive interpretation of the original meanings and intentions of art practices, then such cultural transmission will, by implication, produce particular pedagogised subjects. This conservative hermeneutic view of tradition and art is driven by a series of ideal images of the past. However, as I have argued, the interesting thing is that such ideal images (black brush work) taken to be 'authentic' to Korean tradition are in fact 'distorted' in that their origin lies within a different culture from China. The fact that such art work is still viewed as authentically Korean long after its political use by the Japanese is also a fascinating issue.

6.3   Cultural conversation

*Our educational experience, our past, our traditions, our practical interests,
always condition our situation, so that whatever temporary contract or consensus
we agree to, whatever new paradigm we invent, it will never be absolutely without
precedent.*

- GallagherShaun, 1992, p. 341 -

According to Gallagher's (1992) discussion about the relation between hermeneutics
and educational experience, learning is viewed as a process of experience that involves
an interchange between a learner's 'comprehension' and the 'pedagogical presentation'
of a teacher's understanding of the subject matter (p. 36). The pedagogical presentation
may serve the purpose of drawing the students closer to the teacher's own
understanding, but the student is always involved in interpreting the presentation. The
teacher understanding and the pedagogical presentation may differ and be changeable
because adjustments to the pedagogical presentation are based on another kind of
interpretation made by the teacher, an interpretation not of the subject matter but of the
student's comprehension and progress. This interchange of interpretations is a dialogical
give and take between one interpretation and another. Therefore, Gallagher (1992)
characterises educational experience as "a complex interchange of interpretations in
which each interpretation may itself be complex: an interpretation conditioned by and
conditioning other interpretations" (p. 39) This view of educational experience contrasts
with the conservative hermeneutics in which learning is regarded as a process of
reproducing original meaning to acquire knowledge, which is based on essentialists idea
of education and identity.

As contemporary cultural critical theories view culture and identity as being
positioned within specific historical cultural contexts (Du Gay et al., 1997; Hall, 1991,
1996, 1997; Bürger, 1992; Friedman, 1992; Woodward, 1997), contemporary
hermeneutics views the formation of meaning as dependent upon an individual's
historical and socio-cultural locations according to which experience is understood. This
means that meaning can never be fixed or absolute but is always open to further
interpretation and historical changes (Gadamer, 1989; Ricoeur, 1981). Thus the
individual as a learner or a teacher participates in the production of meaning according
to his or her historical situation. This view is advocated in Gadamer's idea of an

ongoing dialogue with tradition in which change occurs in both the one who interprets and the tradition that is interpreted (Warnke, 1987). The practice of interpretation according to this hermeneutic strategy is called moderate hermeneutics by Gallagher (1992).

The relevance of this hermeneutic strategy for art in education means that when interpreting art work students and teachers do not simply reproduce the original meaning or intention of the work but are engaging with the production of new meaning through a creative dialogue with tradition emerging from their historical, local and cultural positions (Pollock, 1988; Freedman, 2002). By employing this hermeneutic strategy in teaching art practice, it is therefore important for teachers not to impose pre-established meanings or interpretations on children's or students' art work because this may obscure or marginalise their local meanings. Rather it is more important for a teacher to try to create a dialogue with the student's work.

Reflecting on my experience of teaching art practice in South Korea I believe that most students do not simply respond to art practice valued by teachers; rather they perceive such skills through a creative dialogue with tradition in their individual local contexts. This is also demonstrated in my participants' narratives of experiences of teaching Korean traditional painting in Korean schools these days, for example, as demonstrated in Ji-Hee Song's students art works (see the Figure 22 in Chaper Five) and Woo-Cheol Jeong's students' art works (see the Figure 28 in Chapter Five). In looking at students' Korean painting styles, their painting styles seem to be assimilating some of the approaches of Western observational painting into the 'traditional' drawing approaches. In other words, the painting styles have mutated naturally within today's social circumstance, even though the teaching approaches are still based on the established traditions. This notion of art practice is supported by Pollock's (1988) argument that "the act of looking at a painting is socially and culturally located and not a neutral and a historical process" (p. 81). The phenomenon of assimilating tradition with the current situation, in students' perceptions of Korean painting, can be considered as fusion of past and present.

Gadamer's (1977, 1989) idea of an ongoing dialogue with tradition, in which change occurs in both the one who interprets and the tradition that is interpreted, thus challenges the conservative view of hermeneutics concerned with reproducing original

meanings. According to Gadamer's (1989) argument that "our interpretations carry the past into the present so that past and present are constantly mediated by forms of language" (p. 119), it can be seen that tradition is not a *reproduced* past but a *transformed* past, insofar as the tradition is challenged and questioned, and takes on new meanings in our present interpretations. This idea of the process of interpretation through ongoing dialogues with tradition is supported by contemporary cultural critical theories which view culture and identity as being positioned within specific historical cultural contexts (Du Gay et al, 1997; Hall, 1991, 1996, 1997; Bürger, 1992; Friedman, 1992; Woodward, 1997a, 1997b), thus rejecting an essentialist idea of culture and identity reproducing tradition through valuing a particular heritage of works and practices.

If we look at my research narratives from a moderate hermeneutic perspective and take on board the point that meaning is framed within specific historical and social contexts then the idea of tradition becomes more fluid than when seen from a more conservative view. Cultural styles of art practice such as traditional Korean painting can only be defined not as singular but as highly plural. It is impossible to have a singular style of art such as Korean, Chinese or Western within changing socio-cultural contexts. Gadamer's (1989, p. 74) hermeneutic concern, that "understanding of the world is created within the specific orientation of the individual and that socio-cultural processes in turn inform this orientation", provides an ongoing challenge to transcendent or essentialist interpretations attempting to reproduce established traditions in order to perpetuate a particular cultural hegemony. The moderate hermeneutic view, that meaning is transformed through a "dialogical conversation, a fusion of horizons, a creative communication between reader and text" (Gallagher, 1992, p.9), therefore, is a crucial theoretical tool to analyse the participants' narratives of the perception of the meaning of art education in terms of the interaction between each individual's experience and the collective social framing of the meaning of art education within the current cultural phenomena. The analysis of the research data as read through moderate hermeneutics will be presented under two sub-sections: (1) a fusion of past and present: conversation with tradition; and (2) the endless reinvention of tradition: the ongoing production of meaning.

6.3.1 A fusion of past and present

A former administrator who has experienced many changes in political and cultural situations, Seo-Bok Kim, perceives the meaning of 'tradition' to be a set of beliefs or practices that are passed from one generation to the next, but also believes that it is not possible to retain a sense of an 'original' tradition.

> *What is tradition? I think it is preserving our ancient ancestors and something that should be transmitted to the next generation, such as classic dance, calligraphy and so on. The traditional market and food culture should be kept as a way of reviving our own cultural tradition. But I don't think the original can be kept. It is getting adapted to contemporary social needs, while keeping our cultural heritage. We have to think what should be preserved by teaching and learning art in this multicultural society.* (Seo-Bok Kim)

His interpretation of 'tradition' seems me that he clearly recognised the current condition of globalising fluidity of culture, where cultural boundaries are comingled. His words demonstrate an understanding of tradition as a conversation between the past and the present. Under such conditions where society is no longer unified or where society is more plural defining culture and tradition is not so simple. Such recognition of the fluidity of the meaning of 'tradition' could stem from the participant's past experiences of his art education career in his socially and culturally located position. Seo-Bok Kim graduated from the University of Art within the economic constraints and social chaos following the Korean War in the 1950s, when art was still regarded as an inferior subject for the elite education of '*Yangban*'. When he became an administrator for forming the National Curriculum in the 1960s, the educational ideology of Confucianism still remained even after the Japanese domination and American military service. Working as a Korean governmental administrator of the National Curriculum, he experienced many political, economic, social and cultural changes in Korea that resulted in frequent reforms of the National Curriculum. He recognises the meaning of 'tradition' on the Curriculum as positioned according to these tumultuous social conditions of the nation.

Hyo-Jin Seo' narrative referring to the teaching strategy for Korean traditional painting combined with various styles to painting indicates a more moderate hermeneutic view of 'tradition'.

If I adhered to teaching only Korean painting for the pre-service teachers, then they might make biased teaching plans. They should learn a more compromised lesson plan with various teaching approaches to combine various genres of art practice.

……

I mean that these days' children feel bored with the traditional art practice, so the approach to teaching should be combined with modern methods of painting such as Western styles with which they are much more familiar. If we stick to one teaching approach, the traditional art work, then children will recognise it as an old-fashioned style, and they will not be willing to learn it with interest. Actually we cannot do it in the same way as before. (Hyo-Jin Seo)

Hyo-Jin Seo's teaching strategies for Korean traditional art combined with Western style seems to demonstrate willingness for cultural conversations in line with a more moderate hermeneutic practice of art education where there is a fusion of past and present. She thus does not want to preserve some original meaning through teaching.

The narrative of primary school teacher, Ji-Hee Song, concerning the teaching approach to Korean traditional painting is also a good example to illustrate just such a fusion of the past, with its traditional teaching materials, and the present, with its various cultural influences on style. The art practices of current primary school students involving multiple styles, from Chinese literary painting to Western observational drawing. The outcomes of Ji-Hee Song's teaching practice of Korean painting show that her teaching approaches to Korean traditional painting, which is expressive and imaginative rather than representing by copying pictures, are already combined with the contemporary approach to the representative drawing produced by Western observational skills and pencil drawing. Her students' painting approach to Korean traditional painting does not show three-dimensional representational skills, but they are using Western observational expressive skills, even if the drawing approach is predominantly copying from pictures produced by other great artists or teachers, as demonstrated on the art textbooks in Figure 34 and 34 (in Chapter Five). Their drawing approach clearly shows that the perception of Korean traditional painting is continuously mutating through a creative dialogue with tradition emerging from historical, local and cultural positions. If one conducts a hermeneutic investigation of today's Korean students' perceptions of the traditional style of art practice, it can be seen that there is no simple way of disentangling the visual experiences of art styles,

such as traditional or Western painting styles, across the rapidly changing social world. In other words these drawings and paintings show a complex fusion of styles, both Eastern (Korean, Chinese etc) and Western.

Another illustration of students' Korean 'traditional' painting combined with Western observational painting styles are the following paintings which are the outcomes of Woo-Cheol Jeong's art classes teaching Korean 'traditional' painting. The materials used in the paintings in Figure 36 in Chapter Five (p. 151) are a stick, black ink and water colour. A secondary school art teacher, Woo-Cheol Jeong chose a stick as a drawing tool instead of a brush which is a traditional tool for drawing in Korean painting. The drawing approach to making a line sketch is a style of Korean literary painting, but the themes of paintings above are current Korean students' common life. The 'traditional' method of drawing with a brush was transformed into the method of using alternative tools. Woo-Cheol Jeong said he always tries to find the methods by which his students are able to express their own lived experiences in their everyday life by easily using the drawing tools and materials. Through these outcomes of his teaching approach to Korean painting, I could see clearly how he perceives the 'traditional' painting and how he is adapting his teaching approach. The paintings in Figure 39 did not follow the 'traditional' painting approach to copying teachers' or great artists' work with imagination and expressive drawing skill. Rather they look similar to the Western painting approach which prooritises representational skill. The painting approach is viewed as a mixture that the teacher may modify by accommodating his interpretation of how the student is grasping the painting materials and skills of Korean painting to his teaching approach, and by drawing it closer to the students' understanding. In other word, it can be seen that the teacher Woo-Cheol Jeong focused on his students' comprehension of 'traditional' Korean painting which were conditioned by their individual and cultural situations.

This may derive from his recognition of tradition which is the moderate view that tradition is always mutated naturally by the social conditions and cannot be fixed. Thus the outcomes of his teaching of Korean painting demonstrate that his students are engaging with the creation of tradition within their current learning situations. These illustrations of current Korean students' paintings implicates the importance of a moderate hermeneutic strategy for teaching practice of Korean painting in the endless

process of being recreated within contemporary social and cultural practices. Can you say more about these paintings which illustrate a combination of traditional practices with more western or modern practices?

6.3.2 The endless reinvention of 'tradition', 'art' and 'learning'

It is perhaps reasonable today to suggest that many artists working individually or in groups are involved in transformations of cultural styles, and that indigenous cultural art styles can no longer be defined with apparent certainty. There will be exceptions to this process, for example, in some Australian Aboriginal painting practices which appear to be deeply rooted in a continuing process of traditional symbolism. As a result of this, the meanings of art, tradition and education are becoming more fluid, mobile and hybrid and aesthetic forms of symbolic representation are now highly complex and dynamic. Picasso's artworks, for example, could be said to exhibit a fusion of cultural references which are amalgamated into a personal style of practice. Such paintings illustrate the complexity of the intermingling of the individual with the cultural. According to Walling (2000), the development, or repeated transformations, of personal style by Picasso can be addressed as a metaphor for the larger transformations of cultural style through the highly complex influences, revealed, for example, in his "dissection" of viewpoint (multiple views of a single face; for example, *Standing Woman*, painted in 1958 (p. 35). The notion that artworks are a complex mix of influences suggests that Korean 'traditional' art has been transformed by highly complex influences, which in fact, as I have discussed, has led to multiple cultural styles.

For example, Korean paintings created by contemporary young artists can hardly be defined as a singular style of art work. The styles of the contemporary Korean painting in Figure 44 revealed multiple cultural influences in the painting materials and the themes as a mixture of Western styles and Korean folk painting styles (see Figure 41 and Figure 42 to compare traditional Korean paintings).

Figure 43 On a catalogue of group exhibition in Seoul National Art Gallery in 2012

These paintings above in Figure 44 are still being defined as a Korean painting style in South Korea. In particular some Korean art educators are still introducing to their students such contemporary art practice as means of perpetuating traditional Korean painting based on particular styles such as black and white literary painting style or folk painting style. However, regarding contemporary Korean art practices created by adapting outside influences on more traditional styles, like above contemporary Korean painting, such pedagogic action would seem inappropriate in the context of our contemporary art world where artworks are transformed into a complex mix of multiple cultural styles.

On the other hand, what it is worth noticing here is that such dynamic and complex transformation of multiple styles of art may have created a situation in which some art teachers experience difficulties in deciding on appropriate values and approaches to teaching art in their respective situations which are affected by political, cultural and economic aspects of the society in which they are involved. Within the context of the complexity of pluralism within cultures in contrast to cultural unity meanings and values relating to art make it difficult to argue for particular traditions of art practice. Such interpretation defining a particular painting style as Korean 'traditional' art is possible only through adopting the specific convention of a particular Korean style of painting as exemplifying the 'traditional'. The code for understanding the meaning of 'tradition' is a kind of linguistic framing of tradition as a result of

previously 'framed' experience until the point where it no longer seems to confirm prior structures of understanding (Gadamer, 1989). Therefore, there can be a critical analysis of the dominant discourses of the values and meanings of traditional art practice in different situations in relation to art education in Korea.

However, what I have found from the data is that art practices perceived as 'traditional' by Korean art educators are also being repeatedly transformed within the context of contemporary art world in which art works serve as metaphors for the larger transformations of cultural style by the intermingling of the individual and the cultural. Ji-Hee Song's narrative of her experience with Chinese exchange students to teach Korean painting is crucial to show such cultural transformation of 'traditional' art practice in the specific context of teaching art practice. She tried to discover the difference between Chinese and Korean painting and questioned the Chinese students in detail about how her teaching approach to Korean painting is different from their previous learning experiences of those styles of Chinese painting in China. The students' answers indicated that they were not clear what was different in the product, but there was something different in the process of producing the painting.

> *I asked them the differences between Korean painting and Chinese painting and how the paintings are different, comparing from their learning experiences in China.*
> *.....*
> *They said that, even though the outcome of the painting is very similar to Chinese paintings, the drawing processes are very different between the two. I realised that the processes of producing paintings vary greatly, and the teaching methods of the paintings could not be universalised in different teaching contexts.*(Ji-Hee Song)

Her Chinese students' recognition of the different approaches to drawing and teaching in practice reveals that such mixtures of cultural styles in art practice lead to hidden boundary uncertainties, where one culture's reach blurs into that of a neighbouring culture. This narrative illustrates how the meaning of Korean painting has been transformed through endless conversations between different cultures, and between teachers and learners positioned within the different social realities and situations (Gadamer, 1989; Hall, 1997).

Another illustration of cultural conversation in Korean art education practice is in Woo-Cheol Jeong's autobiographical narrative of experiencing Western influences on the Korean art world and the social condition of rapid achievement of economic growth

in the 1980s. As a secondary art teacher who studied art in the Korean art world dominated by Western minimal art, he struggled with the social atmosphere of the 1980s, when Korea was trying to extend economic development into the global market and indeed achieved this successfully. Within this social condition he became an art teacher, but he came to doubt the aesthetic perceptions of Eastern and Western painting stereotyped in the National Curriculum.

> *The Eastern aesthetics that we would approve as representative of us should be reinterpreted by our current perspectives of aesthetic experiences. In my view of the difference between the aesthetics of the East and those of the West, Western painting composition comes from the relationship between the object and the background around the object; in contrast, the Eastern painting integrates the object with the background. But … If we are trying to distinguish the differences between the East and the West, it can be questionable why we don't try to find the difference from China. It may be because we were not colonised by China.* (Woo-Cheol Jeong)

In the interview, Woo-Cheol Jeong remarked on his view of tradition and how tradition should be reinvented within the present situation in which we are involved.

> *Grafting trees can be a good metaphor for the fusion of culture these days. But we did not have a chance to think about what a tradition is and how it can combine with others. We didn't really have a chance to look back again, so that we have tried to just combine Western thought, by losing our past memories. As much of our contemporary food culture shows, we can have traditional aspects even if it cannot be revived again. I think it's possible if the roots are intact. It can take a long time to be newly transformed into something, but it's unclear whether it's combining the roots of the tree of life by becoming a good combination to go well, I guess.* (Woo-Cheol Jeong)

Woo-Cheol Jeong's description of a metaphor for the representation system of today's reinterpretation of tradition as '*grafting trees*', is crucial to understand 'tradition' as constantly reinvented according to the interpreter's situation in the cultural context of the contemporary world.

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6.3.3 Summary and implications

While the data found to exemplify conservative hermeneutic practices is linked to the idea of cultural reproduction, the data exemplifying a moderate hermeneutic approach to practice is concerned with the notion of the fluidity of identity formation which emerges through the phenomena of cultural conversations. In moderate hermeneutics, culture no longer belongs to a particular time and place, it is no longer essentialised, rather it emerges through a complex mix of influences over time and across places. Through each participant's biography I could see how his/her individual teaching and learning experiences of art are always dependent upon their social world, which is conditioned by media such as language and images. The participants' narratives of the meanings of art, tradition and learning filtered through a moderate hermeneutic reading is testimony to the complex and dynamic formation of identity that is never completed, always in process (Hall, 1991, 1996, 1997; Du Gay et al., 1997; Woodward, 1997).

The key findings of the data analysis filtered through a moderate hermeneutic reading suggest ideas of incompleteness, fragmentation and contradictions in defining the meanings of culture, art, tradition and learning. Through a dynamic process of an ongoing historical and social 'conversation', entailing an endless process of meaning production according to the historical situation, it can be seen that the meanings of Korean 'traditional' art practice and art education are constantly reproduced and the participants' perceptions of the meanings of art education, and therefore their pedagogised identities have continuously changed according to the historical social situation. This perspective would indicate that the participants are engaging in the process of recreating their identities as Korean art educators by continually reflecting upon their lived experiences of learning and teaching art, both individual and collective. This finding provides the main way of challenging the grip of an essentialist identity which insists on cultural reproduction.

This notion of the endless process of meaning production and identity formation is supported by Vygotsky's (1978) argument that: "the symbols we learn in social contexts operate as both tools and sign. Although the signs are socially constructed, they are not immutable. We use them as tools for gaining an understanding of the world." (p.41) This notion has important implications for teaching art, as the approach becomes

one of engaging students with the way art is differently interpreted in the light of new understandings they have of themselves and the worlds in which they live and also the worlds (traditions) they have inherited. Art teachers and educators can find pedagogic teaching approaches that allow their students space to find a voice through which they can create their subjectivity by trying to develop such moderate hermeneutic strategies that respond to their students' different personal and cultural situations, reflecting on visual perceptions and identity constructed by personal and collective experiences.

6.4   Critical engagement

We internalize the symbolic forms we have learned in social situations and use those signs and symbols to construct our own independent meanings.

- Bakhtin (1981) -

If we accept the idea of identity as always positioned according to changing social situations, then we can ask how particular identities such as those of Korean art educators are constantly positioned and re-positioned within the ideological frameworks that structure understanding of teaching and learning. In order to get a deeper hermeneutic analysis of how the participants' pedagogised identities are formed in art education, it is necessary to be aware of the symbolic systems and the ideological constructions of the dynamic interaction between the participants' perceptions of the meaning of art education and the linguistic frameworks in which their perceptions are comprehended.

According to critical theories of culture and education, such as Bernstein's (1996/2000) account of the principles of social control in education, Bourdieu and Passeron's (1990) critical idea of cultural reproduction and symbolic violence and Ball's (2000) critical and post-structural approach to education reform, all educational experiences and interpretations are regarded as processes of understanding which are formed within social practices including language, or other signifying forms such as visual signifiers, in which meaning is negotiated. Therefore, each participant's interpretation of the meaning of art education can be seen as a series of educational discourses constantly recreated by social and ideological processes of producing

particular 'subjects of art education' within changing social situations. It can be argued that while a non-critical understanding simply continues, reiterates and reproduces tradition, cultural values, ideology and power structures, a critical understanding attempts to question the ideological and political forces that are embedded within educational discourses such as curriculum policies and institutional education in order to uncover, for example, cultural bias or inequalities.

Focusing on the struggle for cultural hegemony in relation to American influences on Korean society since the Second World War, the particular discourses and practices constituting the rationale for Korean art education illustrate the influence of the USA and this raises issues of political and cultural power in the production of a particular pedagogical subject, such as teacher and learner. The participants' interpretations of the meaning of 'tradition', linked to identification with an idealised memory of the past before Western influences, are also concerned with producing resistance against the influence of economic and cultural power within the context of the globalising world. What is important here is that the normative systematic procedures of producing particular subjects are not the conscious result of a methodological procedure of interpretation, but an unconscious, unreflective transmission of the authority and power structures of established practices (Athusser, 1984; Lacan, 1977). This critical notion of the psychoanalytic relationship of culture, power and identity formation is explained by the Lacanian idea of ideological identification, a process concerning how particular subjects are produced through particular desires and fantasies, which identify self and other. (Althusser, 1977, 1984; Ball, 1990). The ideological socio-cultural process of producing particular subjects refers to the notion of subjectivity which is crucial to unpack the process of identity formation by ideological power embedded in the established educational discourses.

The notion of subjectivity, or better unconscious 'subjectification,' as a way in which we understand how human subjects are formed provides an opportunity to become aware of the mechanisms whereby cultural ideology and power control human life within educational institutions. This notion is based on the post-strucuralists' argument, that, as the experience of being subjected, subjectivity is produced by ideology in which discourses and practices embody meaning and social relations (Ashcroft et al., 1998; Ball, 1990; Sarup, 1996). Davies (1993) provides a useful

description of 'subjectification':

> that people are not socialised into the social world, but that they go through a process of *subjectification*. While, in socialisation theory the focus is on the process of shaping the individual that is undertaken by others, in poststructuralist theory the focus is on the way each person actively takes up the discourses through which they and others speak/write the world into existence *as if it were their own*. (p.13 original emphasis)

Through this profound shift all of the cultural is regarded as a site for the production of subjectivity, and languages, signs and discourses as the site through which subjects are formed. If we examine the process of subjectivity from the research data of the perceptions of the meanings of art education constructed in the specific context of Korean art education, we can see how particular forms of cultural experience and identity are evoked and valued by the processes of transmission and acquisition of knowledge established within such educational discourses and practices. Through this notion of subjectivity, therefore we can critically examine the cultural process of being produced through the meanings of 'traditional' art and the 'Western' art which stand as a metaphors of the 'self' and the 'other'.

My focus in this section is thus on analysing the research data engaging with the critical hermeneutic view in light of the issues of cultural hegemonic power and resistance historically constructed within the political, economic and cultural processes of globalisation. Critical hermeneutics, which attempts to unpack or reveal unequal social conditions, cultural bias or hegemonic relationships which may be perpetuated in discursive and other practices, is a tool for exposing prejudices and biases of the normative structure of social institutions. Foucault's (1967, 1974, 1977, 1980) notion of normalisation and discourse, Bourdieu and Passeron's (1990) argument of cultural reproduction, and Habermas's (1970) work of revealing cultural prejudices and ideological distortions in linguistic practices in institutional context are all critical hermeneutic strategies we can use to expose cultural prejudices and bias in which the valuing of particular forms of art practice leads to a particular normalisation of practice, and production of pegagogised identity. Therefore, the research data analysis filtered by critical hermeneutics will be discussed with the notion of identity politics according to cultural power and resistance which are embedded in the historically constructed Korean art curriculum discourses and teaching practices.

6.4.1 The norms of the 'traditional' and the 'Western'

The Korean National Curricula for Art has been institutionally developed according to certain political and economic national goals, as the historical document of the Curriculum demonstrated (KME & HRD, 2006). The conflicting values relating to 'outside' influences such as the USA and Western pedagogies and a desire to 'return' to more traditional Korean art practices; the way Korean traditional art is perceived as 'traditional' in the curriculum discourses and practices, is really a matter concerning the production of a particular norm of 'tradition' driven by a desire for promoting national identity within the context of global economics.. Within the contemporary situation of complex and dynamic social change affected by economic globalisation, the notion of the production of meaning through symbolic systems affecting the regulation of social life leads me to a critical investigation of how the particular meanings of 'tradition' could be produced and regulated by the ideological frameworks of Korean school art education. This idea of 'production' of meaning gives an opportunity to critically view my research data as a series of values and beliefs ideologically produced within the social institutional context. Through Sung-Ho Hong's narrative of Korean art education practice in the 1950s and 60s after the Korean War, I can see why Korean curriculum planners could not make efforts to teach the traditional Korean art along with the influences from the West. He says that traditional Korean art could not be taught because there were no teachers to teach it in the social conditions after the War. Korean art education could not help following the national curriculum instruction which was established by the acceptance of Western pedagogies. But then after 1981 the Government became more nationalist and advocated more traditional art practices thereby rejecting western practices. (See Appendix) The argument of the value of keeping 'tradition' among teachers struggling with differences in teaching style between traditional and Western art practices in Korean schools may have resulted from the intention of building national identity within the situation of conflict against Western influences as described in Section 6.2. Sung-Ho Hong's narrative below describes why Korean art teachers came to recognise the value of teaching Korean traditional drawing and painting skills in the systematic process of establishing the National Curriculum for Art in the political, economic and cultural context of Western influences on Korea.

During the period of Japanese domination, Korean traditional art was never taught. Even after independence from Japanese control, Korean students did not learn about Korean traditional painting until the Third Curriculum was revised to add Korean painting [in 1973, see Appendix]. *But it was not systematic yet, compared with China. So there were very few teachers who could teach Korean traditional painting. There was no one to argue for teaching this, among the curriculum policy makers and planners at that time. Later the next Curriculum which was revised under President Park's regime* [the Fourth Curriculum in 1981, see Appendix] *focused on nationalism and very strongly suggested deleting Westernised terms and approaches [in the Curriculum on the political purpose].*
....
I think this might have made the people [Korean art teachers] *distinguish traditional drawing and painting skills as our tradition which we had to transmit to next generation from other Western skills of art works. I don't think this is valuable for keeping our tradition. How can we say what Oriental art is; what Western art is; and what the Korean artist is? If we regard brush painting with black ink as the traditional approach to teaching drawing, let us think whether the methods are the same as they were before the opening to the West.* (Sung-Ho Hong)

This narrative reveals that the struggle between the 'traditional' and the 'Western' can be viewed as a metaphor of the 'self' and the 'other' within the more global processes of identity formation affected by political and economic factors. This raises difficult issues of identity politics between the 'traditional' and the Western teaching approaches within the specific context of Korean art education, which can be debated as an issue of a 'resistance' to Western pedagogies in art education.

A real issue of resistance to Western pedagogies is revealed in the terms used for art practice in the First National Curriculum for Art established in 1954. As a former administrator for Korean art education, Seo-Bok Kim described the issues around naming "*Seoyangwha*" (Western painting) and "*Dongyangwha*" (Oriental painting) in the second revision of the National Curriculum for Art in the 1950s, when he studied art at university to be an artist. The categorising of the two different types of painting in Korea is related to the cultural situation of hegemony, in which Western influences became dominant in Korea. With the acceptance of Western art into Korea, Western painting was called "*Seoyangwha*" to distinguish it from Oriental painting, and then the term "*Dongyangwha*" (Oriental painting) was replaced by *"Hanghukwha"* (Korean painting), which was regarded as traditionally Korean within the social context of

highlighting national feeling in response to the phenomenon of western influence. He demonstrates how such social discourses of art practice producing cultural hegemony are embedded into the Korean National Curriculum for Art.

> *The funny thing was in the terms such as "Seoyangwha" (Western painting) and "Dongyangwha" (Eastern oriental painting) on the curriculum. At the time of establishing the curriculum in 1954, there was a ridiculous occurrence. I remember how the name "Dongyangwha" was changed into "Hanghukwha" (Korean painting). The Minister of Education in the Korean government, ○○○, thought Eastern painting should be traditional aesthetics. An administrator of the department of education, ○○○, suggested to him that it could be called "Hanghukwha" (Korean painting) because it was called "Teonggukwha" (Chinese painting) in China and it was called "Ilbonwha" (Japanese painting) in Japan. From 1973, the term "Hanghukwha" replaced the term "Dongyangwha." But it was not kept for a long time. It was changed to "Jeontongwheiwha" (meaning traditional painting), which used traditional Chinese black ink and paper. It was very funny. There is no difference of the meaning of Chinese paintings and Korean paintings, but they focus on the difference of the name. Do you think the name is important?* (Seo-Bok Kim)

This narrative of the terms used for categorising the styles of art practice in the curriculum is crucial to understanding how perceptions of art education are constructed through systems of language and practice which are governed by the social structure and power relations in a post-colonial situation. According to Foucault's notion of the relationship between discourse and power (1980), such educational discourses used to specify the teaching of art can be regarded as a particular norm in which particular styles or methods of art practice are valued. Therefore, it can be seen that, as a series of educational discourses which are produced by the fixed preoccupation on the cultural differences between the traditional and the Western, the signifiers of 'traditional' art and 'Western' art presented in my participants' narratives are norms of producing particular pedagogised subjects. That is to say that the issues of curriculum politics—which content and values should be included or excluded between the two different types of art practice, 'traditional' and Western—is an issue of the hegemonic political and cultural processes of the production of a particular pedagogised subject. Therefore, my participants' perceptions of the meaning and purpose of art education needs to be debated by understanding the mechanism whereby cultural ideology and power control human life within educational institutions.

For the participants, Sung-Ho Hong, Seo-Bok Kim and Hyo-Jin Seo, the argument to keep the traditional in teaching art is regarded as problematic in terms of the identity crisis engendered within the rapid social and cultural change in the globalising world. This is because the meanings of art, tradition and teaching have been ideologically produced by power and resistance emerging with globalisation. This is demonstrated in Sung-Ho Hong's narrative describing the historical social context that the pre-existing pedagogies, in contrast to the 'new' pedagogies which were accepted from the USA, were recognized as 'old' and therefore had to be dismissed to progress toward better education. According to his description the 'new' pedagogies such as VCAE, DBAE and Creative-Enhanced Art Education have made the people lose sight of the essential value of art education. This is related to why the influences of Western pedagogies on Korean art education recognised as a confused whirlpool of old and new.

Q: Do you think that there have been problems in accepting Western pedagogies from the USA? If so, could you explain the problems in your opinion?

Well, in my opinion, when they decide to accept any theory from outside it should be evaluated for how it would be applied in practice. In the 1990s the proposal for DBAE in the Curriculum was very popular among art education researchers in Korea, but it was not useful for most art teachers who were trying to apply it in their practical lessons. This was because the school systems and circumstances were not suitable for conducting the New Ideal lesson plans. I think that most teachers were in this same situation. If you do not know about the new theory that is popular, you could be dispirited by the atmosphere. Then they would be very confused and finally could have an antagonistic feeling against the 'New Theories'. They do not want to accept them, they resist them. Think about their real situation. Primary school teachers had tried to apply the new ideology such as Self-Expression in their teaching practice, as I mentioned. I guess that it had taken such a long time until they became more confident of applying it in their practical lessons. In this situation, it was not easy to accept another 'New' theory to apply in the teaching approaches. There are too many theories and ideas: Multicultural Art Education, Visual Culture Art Education, and so on. It is a whirlpool. …. It is a matter of course that people [Korean art educators] forget the old idea when they accept the new one, but they should keep the essential importance whenever and whatever they accept and change.(Sung-Ho Hong)

He perceives that the whirlpool of Western pedagogies: VCAE, DBAE and Creative-Enhanced Art Education have made Korean art educators including curriculum planners lose sight of the essential value of art education. This demonstrates that his belief that

the purpose of art education should hold an unchangeable value is concerned with resistance against such cultural hegemonic power of Western pedagogies on Korean art education.

> *I think these models [Western pedagogies] tend to emphasise too much critical thinking. For example, students should be able to enjoy their art works before having critical feelings about them. Enjoying itself is more important than critical thinking. Teachers should lead students to appreciate with their own feelings rather than teach how to criticize them and improve their specific skills for how to draw. Art and Music education are for developing emotional aspects rather than cognitive aspects. We used to be interested in the aspects of calm emotion and we used to teach art to improve these. But these days, intelligence and critical ability are being highlighted too much, so the aspects of calm emotion are being reduced.... That is to say, even if the essential aspect of having emotional development through art education cannot be revived and be brought to the fore, such as the Renaissance, I want to insist that it should be rechecked in terms of the purpose and meaning of art education in this present-day situation. Education is presented for the human being. I don't know what kind of human being is desirable. No matter how we improve critical thinking through VCAE, creativity through Creative-Enhanced Art Education and cognitive ability through the DBAE approach, the purpose of teaching art is to be a human being. We are forgetting this. I am afraid that we don't think of this and are always trying to pursue new things for improving our circumstances to live in comfort. There should be an unchangeable value of art education beyond the current situation, such as philosophical meanings of teaching art.*

This participant's argument of educational rationales of the essential aspect of having emotional development demonstrates a conservative perception of art education, which leads me to understand how the conflict between the traditional and the Western approaches is concerned with the issue of identity politics produced within specific teaching contexts. Because such perception can play a significant part in shaping cultural identity of learners and teachers in the context of art education, his recognition of the unchangeable value of art education for human beings can be analysed by examining the situations in which such value became recognised as unchangeable within this context of cultural flow mutating and transforming cultural styles.

His argument of the rationale of art education *for developing emotional aspects rather than cognitive aspects* may stem from a preoccupation of pedagogic meanings of Korean 'traditional' art in contrast to Western pedagogies, because he recognises the

pedagogic meaning of *emotional calm* as contrasting to developing cognitive aspects of Western pedagogies. Such pedagogic meaning may be derived from a *'misrecognition'* of a particular Korean painting style influenced by Chinese Confucianism as being Korean 'traditional'art. Such *'misrecognition'* of the pedagogic meaning of Korean 'traditional' art is revealed through Ji-Hee Song's perception of the meaning of art education focusing on the pedagogic meaning of Korean 'traditional' painting in contrast to Western pedagogies.

> *Unlike Western observational drawings, the traditional drawing approaches don't have clear drawing methods how to represent objects, but they focus on expressing themselves more. If teachers are aware of this, it can be useful for creating good teaching approaches for children who want to be freer in drawing activities that have been rigorously fixed by Western observational ways of representation. They can create their own ways of representing the objects, and can express their own feelings of the objects, if they experience the freely rich drawing activities as much as I have experienced when I was trained in Korean traditional drawings.* (Ji-Hee Song)

Through this narrative, we can see that her belief in the value of teaching Korean painting stems from a preoccupation with a particular style of painting which comes from a stereotyped oriental perception of art practice which can apparently be compared with Western styles of art practice. The perception of the value of Korean traditional art as *the freely rich* drawing activities is contrasted with the *rigorously fixed* Western observational ways of representation. She is trying to justify the value of teaching (traditional) Korean painting activities through explaining how the approach to drawing differs from the Western representational approach, even though she is aware of the influence of USA pedagogies.

The contrast between western 'representational' practices and Korean 'expressive' practices will produce different forms of pedagogy between traditional and Western art practices among Korean art educators, and, therefore, will affect the teachers' identities and teaching approaches to art practice in Korean schools. In other words, the different idea of practice which involves a different ethos and approach to practice, as well as different aesthetic principles, can raise an ideological struggle for cultural hegemony in relation to Western influences on Korean art education.

6.4.2 Beyond hegemony, beyond reproduction, and beyond identity politics

When Korean teachers were faced with the cultural conflict between Korean pedagogies which emphasise expression, calmness, well-being rooted in the Chinese philosophy of Confucianism, in contrast to western pedagogies which emphasise representational skills and observation which come from a very different philosophical tradition which we might term 'empiricism', we can see how difficult it might have been for them to combine these different attitudes/ideologies to art practice then.

Sung-Ho Hong's narrative, reflecting upon Korean school art education practice in the context of Western influences on Korea when Confucian educational ideology still remained in the 1950s and 60s after the Korean War, is crucial to understand why such pedagogic struggle between the traditional and the West happened among Korean school art teachers, as evident in the participant, Ji-Hee Song's perception of the meaning of art education.

In 1948 the Korean government established the Korean Constitution and its Educational Rules, but they did not know what should be done. Then there was the Korean War between 1950 and 1953. After that the American Military Services governed, but could not help concerning the National Curriculum. The curriculum was similar to that of the Japanese and also there was a shortage of trained teachers, especially trained teachers for Art. Who could teach Art in schools? The Japanese who worked in schools had gone and there had not been colleges which trained pre-service teachers. There must have been a big gap between Independence Day from Japanese domination and when Seoul Teacher Training College started to train pre-service teachers. It is said that the Peabody Delegation was invited for introducing Progressive Education before the Korean War by the government. But in fact I never heard about Creative-Enhanced Art Education when I was trained at XX Teacher Training College in 1952. There must have been the Peabody training program as the historical documents and people say, but I only remember the paper-making program for children and there were no programs concerning educational theories such as Creativity. (Sung-Ho Hong)

Through his narrative it can be seen that the actual acceptance of Western pedagogies did not happen in practical school art education as shown in the historical documents.

If we think the Western pedagogy of Progressive Education was a factor when the New Innovational Education Movement began in Korea in 1960, this could be said to be a Western influence. However, as I said earlier about the level of the

teachers at that time, who was there who could be concerned about Western influences? It is said that it was at that time when Cizek's idea of art education affected Korean art education, but this is not true. [However] they [school art teachers] had never heard about Creative-Enhanced Art Education which came from the USA, they just wanted to change the old approaches to teaching art into new approaches with their own motivation from their life experiences in teaching art. (Sung-Ho Hong)

This narrative demonstrates that most Korean pre-service art teachers as well as school teachers have experienced difficulties in deciding on educational values and teaching approaches due to Western influence on Korean art education because they could not accept by themselves new theories and pedagogies within the confusion of an unavoidable whirlpool of new pedagogies imported from outside. According to his experience during art teacher training sessions when he was working as a primary school teacher, when the National Curriculum was established with the Western pedagogy Creative-Enhanced Art Education in 1952, Sung-Ho Hong had never heard about such educational theories as Creativity. This means that the Western pedagogies on the Curriculum were accepted by policy makers but not by teachers in the classrooms. Even though there was a gap between the document and actual teaching practice in Korean school art education, it is clear that what actually happened at that time was chaotic for the practical school teachers. The absolute chaos, which happened after the Korean war when the Japanese had gone and when there were few people to teach art and none of them had heard of the American ideas that were being introduced, might have led to the 'clash' of cultures concerned with the idea of *a whirlpool of Western pedagogies* in which teachers did not really understand what they had to teach or how to teach it.

As a reactionary practice resisting Western influences within the contemporary context of a post-colonial world, the intention to recover traditional artistic values and culture emphasised both in the Fourth Korean National Curriculum for Art in 1981(Korean Ministry of Education & Human Resources Development, 2006; see Appendix XX) and in the participants' narratives of the perception of the meaning of art education may stem from a reproductive and perhaps mythical interpretation of the original meaning of 'tradition'. As I discussed in Section 6.2, such conservative interpretations of 'tradition' may have resulted from an effort to reassert a national

cultural identity which has re-emerged since the economic and political relations of subordination and domination within the globalised world. If Korean art educators were aware of this process of how ideological discourses are produced by such structures of culture and power, they may then be in a more emancipatory position to develop appropriate pedagogies "beyond reproduction, beyond hegemony and beyond authoritarian structures" (Habermas, 1970, p. 29), and try to develop their teaching approach based on their students' current situations beyond the established educational discourses and practices. As a result of this awareness the issues of identity politics that have emerged in the context of Korean art education between conflicting ideologies of traditional and the Western might be able to be avoided. Therefore, the critical reflection on cultural hegemony in the participants' perceptions gives a direction for Korean Art education towards social equality and cultural diversity.

This critical engagement of teaching approaches is demonstrated by Hyo-Jin Seo's narrative where she discusses how to critically engage with the fluid and temporal meanings of art education suggested by the adoption of Western pedagogies into the practical teaching context of Korean art education which is different socially and culturally from Western countries.

There have been so many new theories and projects introduced into schools[in these days]. When faced with these, I was unable to capture the whole change. I nearly gave up and tried not to observe the new flows and trends. I was not easy to accept the theories especially from the West. However, when I had a look at the theories and books about Visual Culture Art Education, I came to realise that it was the same as the contents of the art textbooks a long time ago. It might have looked new to me, but I could recognise it as already existed in the old teaching methods in our art textbooks because I was not impressed with the new art education pedagogies at all. I think the curriculum planners and governors were too preoccupied with Western pedagogies which new scholars brought from the USA and introduced them into Korea without doing an in-depth check of our own methods. But only the terms were new to me. From that point on, I did not try to research the theories and I became confident in my own research in which I was trying to apply my art practice for my students' teaching approaches. I have been developing projects for my lectures on art practice. (Hyo-Jin Seo)

As a professor of university of education teaching Korean painting, she came to realise that the pedagogic meanings of the *new* Western pedagogy of Visual Culture Art

Education are not that different from the *old* pedagogic meanings that *already existed in* Korean art textbook used for teaching approaches combined with various styles of art practices in South Korea. She discovered this when she was trying to check the purpose of VCEA in terms of a critical engagement with understanding art practice. She seems to argue that the Korean curriculum planners' and governors' *misrecognition* of the new art education pedagogies are caused by ideological identification produced within the social structures of producing particular norms such as the 'traditional' and the 'Western'. This argument may stem from her deep hermeneutic understanding of the meanings produced by a desire to become a particular subject which can never exist within the symbolic systems always mutating according to social changes. This narrative demonstrates that we should critically engage with educational ideologies and their teaching practices in order to understand more effectively how they emerge socially and historically and how they impact upon pedagogised identities.

6.4.3 Summary and implications

In this section I have analysed some of the research data to expose the productive effects of educational discourses and practices in constructing cultural identities within the specific socio-cultural context of Korean school art education. The interviewees' perceptions of the meaning of art, tradition, and learning reveals the contrasting symbolic systems of Western and Korean art practices in which the particular (participants') identities have been formed and produced. Sung-Ho Hong's narrative describing how art teachers felt about Western influences on Korean school art education since Western modernisation, shows how teachers experienced a great deal of confusion when they were confronted with Western methods of teaching which they found difficult to understand from the context of their existing teaching practices. This narrative also illustrates the mythic notion of tradition which perhaps underpinned the Government's desire to 'return' to more traditional art practices. The confusion many teachers experienced when they were expected to incorporate Western teaching methods led to a change in pedagogised identities. In more recent years the call for more traditional art practices to be taught as a reaction against western influences produces

the interesting situation in which we might say that the resulting pedagogised identities are based upon a myth (of tradition).

Within the contemporary 'global' world in which the idea of cultural identity has become fragmented due to the intermingling of cultures, the notion of subjectivity with educational contexts becomes equally more complex. The use of critical hermeneutics to uncover the ideological underpinnings of school art education practices has helped me to understand the complex inter-weaving of contrasting cultural influences upon practice and how different pedagogised identities are formed within specific socio-cultural and historical contexts. What I have found by using a critical hermeneutic analysis of the data is the limitations of our assumptions about tradition, art and pedagogy in the Korean context, though I recognise that my research only involved a very small number of participants. The process of identity formation is very complex involving memory, myth and ideals The circular process of reproduction of meaning and representation that operate in institutions such as schools forces me to question how we can engage critically with teaching discourses and practices when we always have to form educational objectives and activities in advance, to teach art and visual culture in the rapidly changing world. This critical reflection on the process of identity formation as revealed from the Korean art educators' perceptions of the meanings of art education for them, illustrates the interweaving of cultural influences and their powerful effect upon pedagogised identities.

6.5   General overview: the outcomes from the data analysis

In this chapter, I have analysed the research data according to three hermeneutic theoretical frameworks: conservative, moderate and critical hermeneutics, focusing on the relation of culture, meaning and identity formation in art education. However the process of defining the meaning of art education in my interviewees' self-narratives has illustrated the difficulty and complexity of trying to establish firm ideas around the notions of tradition, culture and identity, which ultimately cannot be defined completely from a particular hermeneutic perspective. Those participants who took the 'conservative' hermeneutic perspective on the meaning of these notions also suggested a moderate approach in what they said, while other participants with the moderate

perspective also implied a conservative approach in their narratives. In the sense of the complexity of the hermeneutic understandings of the meaning of 'tradition', in particular, the analysis of the participants' narratives respectively filtered through the three hermeneutic lenses may have not fully embraced the complex aspects of the relationship between culture and identity formation. Nonetheless, the outcomes of the hermeneutic analysis of the data have provided significant insights of the relationship between cultures, power and pedagogised identities in art education, exemplifying the dynamic formulation of identity formation continuously circulated by a pre-understanding constructed within each individual and historical situation.

Examining each participant's autobiographical narrative of their experiences of teaching and learning art, we can see that each narrative reveals how the participant's individual perceptions of tradition and art education are always dependent upon the social structures, which are conditioned in the socio-cultural contexts. As I presented in Chapter Three, the diagram of the hermeneutic circular process of particular pedagogic identities illustrates the dynamic interaction between the pre-understanding as an informing ground and the interpreter's situation and the object for interpreting. Through applying the research data of Korean art educators' perceptions of the meaning of 'tradition' and the purpose of art education to the diagram, we can see that the prior structures of understanding the meaning of Korean 'traditional' painting are grounded in the representational form which is socially and culturally conditioned within the specific context of Korean political, economic, cultural and historical conditions. For Korean art educators within a social condition where Confucian ideology still remained and overlapped with Western influences in Korea, the meaning of 'tradition' would have been interpreted through this pre-understanding structure. For each participant, this pre-understanding would have been somewhat differently grounded according to their specific historical situation in regard to the Western influences on Korean art education. In trying to understand the participants' dynamic and complex perceptions of the meaning and purpose of teaching art within the post-colonial context of globalisation, the hermeneutic enquiry into Korean art educators' perceptions of the meaning of 'tradition' provides a significant insight on how culture, meanings and identities have been constructed within the dynamic formulation of the hermeneutic circle where the fore-structure of meanings, such as conventions of art and the code of visual culture, is

reproduced or reinterpreted.

In analysis of the data filtered through the conservative hermeneutic lens, as presented in Section 6.2, I have found that the perception of Korean traditional painting as possessing some enduring value for students to acquire plays a role of cultural reproduction that continuously sustains the social convention to keep the particular culture of the 'Yangban' high social class by a desire of cultural belonging and a fantasy of ideal 'tradition'. However, the idealised idea of Korean painting produced by particular high class people and called 'traditional' Korean art, stems from Chinese influences of Confucianism aiming to promote a calm moral and emotional state through a particular type of drawing activity—which in fact required more imaginative skill than the Western painting and drawing style that Korean school students are nowadays more familiar with. Through examining the mythic notion of tradition, which was 'taken for granted' by some of my interviewees, I have endeavoured to gain a critical understanding of the reason why this particular painting style, which in fact stems from Chinese influence, has been recognised as the 'traditional' Korean painting style within the specific socio–cultural context since Western influences on Korea. The assumption of tradition itself relates to the very idea of ideological identification, produced by fantasy with an ideal imagination of cultural roots. Lacan (1977, 1981, 1998) calls this 'symbolic identification' produced by the 'idealised Other'.

The meaning of 'tradition' conceived as a kind of nostalgia for the forgotten past by some Korean art educators in the research data could be analysed by taking into account the political and economic factors in a situation where Korean politicians tried to energise the people by stirring up national feelings after the Korean War in 1950. This means that these educators' pedagogic understanding of art practice was inevitably subjected to these political and economic factors according to Western influences. Within the conflicting context between traditional Korean art practices and Western art practices, such conservative understanding of the pedagogic meaning and purpose of teaching Korean painting, which is recognised as 'traditional', brought forward by my participant, Ji-Hee Song, would raise a significantly problematic issue as a mythic desire for the creation of singular national culture within the contemporary globalising context of the post-colonial world

In contrast to the conservative hermeneutic analysis, the analysis of participants'

perceptions of the meaning of art education filtered through moderate hermeneutics in Section 6.3 showed that the pedagogic meanings of Korean painting were produced in relation to the plural socio–cultural constitution of each interpreter's (each of my participant's) individual experiences. The moderate hermeneutic notion of an endless process of meaning production led me to be aware of how the meanings of art, tradition and learning, including Korean 'traditional' painting, as fluid and temporal, are being constantly reinterpreted and recreated by conversation with other cultures within the historical moment. As demonstrated in the art works of current Korean students which were the outcomes of my participant Ji-Hee Song's teaching lessons on Korean painting (see Figure 34), the students seem to be newly understanding Korean 'traditional' painting in their current circumstances, even if their teacher presents a preoccupation with the aesthetic perspective of the Korean 'traditional' art through the teaching approach to Korean traditional painting, which may affect the students' visual perceptions and production of art work. This clearly indicates that there is never a uniform understanding of the 'traditional' Korean art, but it is always mutating and transforming over time and place in a process of fusion of past and present according to the interpreters' different situations even within the same culture and nation as well as by multi-cultural influences.

The idea of the social and historical construction of meaning as never fixed or substantial but always changing according to social situations led me to examine a further issue of the production of meanings within particular social structures. Therefore, my final focus in the data analysis was on exposing the very process of identity formation by using the theoretical tool of critical hermeneutics. Through filtering the data through a critical hermeneutics lens, such as the Foucauldian notion of normalisation and subjectivity (1967, 1972, 1977, 1980), the pedagogic meaning and purpose of teaching Korean traditional painting constituted by a mythic assumption of 'tradition' can be regarded as a political discourse creating a sense of common experience, which can be a central process of the formation of a collective identity in the context of Western influences on Korean art education. According to Bourdieu and Passeron's (1990) argument of cultural reproduction, and Habermas's (1970) work of revealing cultural prejudices and ideological distortions in linguistic practices, meanings are produced by ideological and political forces embedded within educational

discourses which may include cultural bias or inequalities, and may be defined as 'the reproduction of ideological distortions' (Gallagher, 1992, p. 241). Therefore, tradition constituting the pre-understandings of meanings in critical hermeneutic enquiry is viewed as central to the constitution of social solidarity and to the creation and maintenance of social order (Habermas, 1970; Ball et al, 2000).

Critically reflecting upon the ideological forces embedded within the institutionalised Korean school art education within the specific socio-cultural context of the post-colonial world, such desires and fantasies of the enduring value of Korean 'traditional' painting to revive their national cultural roots and to resist the influence of Western pedagogies, represented through my participants' perceptions, can be seen as collective representations framed in social conventions or institutions which are engaged with culture and power within the social–historical changes. Such collective representations are in general based on the ideal belief or fantasy of some 'essence' or set of core features shared by all members of race, nation-state or ethnicity unconsciously engaging with a myth which may be articulated by the way central powers classify the world. In other words, the normative systematic procedures of the ideological discourses and practices which produce the sense of belongingness should be critically deconstructed by awareness of the process of production of subjectivity, in terms of normalisation and cultural reproduction.

Derrida's (1976; 1987) push to deconstruct essentialism is most influential in its radical challenge on all such essentialising or naturalising discourses characterised by a preoccupation with desire and power. Deconstruction used by Derrida for reading the process of subjectivity is a kind of tool of 'subversion' (Johnson, 1980, p. 167). This can be used to discuss how the 'mythic' notion of tradition is formed; in reality there is no essential traditional art in Korea but only an historical and cultural mix of practices from different cultures such as Chinese culture, Japanese culture, and so on. This leads me to the notion of 'differánce' of meaning as a postmodern articulation of the collapse of material spatial and temporal boundaries of cultural production and consumption. The following narrative from my participant Seo-Bok Kim demonstrates some awareness of why we have to abandon an original meaning of the 'traditional' and how we have to engage our view of the interpretation of art education by negotiation with our current reality within this globalising world.

Our students' drawings and paintings are becoming homogenised more and more. Even though it is not possible to refuse the flow of globalisation as well as Westernisation, it should not make art education completely change into Western pedagogies. On the other hand, it cannot be said that we should keep the traditional approaches to teaching art. I think neither is desirable. If the traditional is emphasised too much, it can become 'ultranationalism' which could be dangerous because of 'chauvinism'. (Seo-Bok Kim)

His awareness of the issues of 'ultranationalism' and 'homogenisation' indicates the issue of identity politics in the context of globalisation since the post-colonial age that the meanings of 'tradition' are now regarded as a highly pluralistic and complex metaphors for the intermingling of the individual and the cultural since the advent of the information age in which cultures are colliding and comingling. This can be supported by Bhabba's (1994) view of 'the construction of culture, the invention of tradition, the retroactive nature of social affiliation and psychic identification', (p. 49) pointing to the continuous reinterpretation of the meaning of 'tradition'.

In conclusion, the notion of the hermeneutic circular process of particular pedagogic identities leads me to challenge the grip that the essentialist view of identity has over us and the problems it creates by ideological identification and to grapple with the real, present-day political and other reasons why essentialist identities such as national identities continue to be invoked and often deeply felt. Therefore, the critical view of subjectivity that 'the subject' is only constituted in discourses and practices and is in many ways inseparable from the processes of signification constituting the culture (Foucault, 1977; Derrida, 1976, 1987) is crucial to forge our awareness of the process of identity formation. Considering critically how we become particular subjects through the socially positioned discourses constructed within the differently changing situations, is crucial to gain an understanding of how particular identities emerge. This helps to consider what kind of teachers and learners are produced in art education in particular social and historical contexts.

Chapter 7   CONCLUSION

7.1   Summary of the research

This research has explored the process of meaning production accompanied or underpinned by both personal experiences and the collective memory, through undertaking phenomenological, historical and hermeneutic investigations of Korean art educators' perceptions of the purpose and meaning of teaching art formed in this specific socio-cultural context. To begin with, this research presented how I have struggled with my pedagogical identity as an art teacher within the specific context of Western cultural influences on Korean art education in the post-colonial world. In this research into human visual experience and perception concerned with art, culture, power, education and identity, my experiences of how I have struggled with my identities as a learner and an art teacher within the rapidly changing political, economic and cultural context of South Korea since the Second World War is the key element of a testimony for investigating how individuals account for their own lives and how they position themselves in relation to their experience.

In Chapter One, therefore, I used my autobiography as a method of introducing my research questions. My childhood memory of being absorbed in drawing Western puppet figures in the social conditions of South Korea in the 1960s after the Korean War reflects how my visual perception and recognition of Western images and culture were formed in this social situation. In the 1960s and 70s when I spent my childhood in South Korea, most Korean children desired to be Westernised, and the Western image of the paper-doll was recognised as a kind of fantasy idol for those living in serious poverty in a country which needed political and economic help from the USA. My experience of learning art from the 1970s when Western pedagogies were accepted into Korean school art education demonstrates why my approach to art practice came to focus on improving Western observational drawing and painting skills rather than seeking and challenging various styles of art practice. However, when I became an art teacher in Korean secondary schools in 1990 my pedagogic approach to art practice for promoting my students' artistic skills by teaching Western observational drawing skills was confronted with a situation where such skills were inappropriate for developing my students' visual

perceptions. This led me to question why I teach art, how I can teach art, and what the purpose of art education can be for the students who are living in our current globalising world where cultural boundaries are no longer limited. This struggle of my 'pedagogised' identity is concerned with questions and issues of cultural identity in educational settings which are becoming more complex and dynamic within the context of increasing instability of globalisation in post-colonial times. With this autobiographical experience of the issue of culture and pedagogised identities in art education practice, I wanted to consider my research asking the questions:

(1) How do Korean art educators perceive the purpose and meaning of art education in schools? How are their perceptions related to their socio-cultural contexts?

(2) How have their perceptions been influenced by Western pedagogies adopted by Korean school art education practices?

(3) Why are some art educators now arguing to recover and preserve Korean traditional values against Western influences on Korean art education in the so-called post-colonial world?

(4) How are the competing issues between preserving Korean traditional values and celebrating hybridity of cultures in global changes implicated in the formation of Korean cultural identity?

(5) What, in the view of Korean art educators, constitutes a traditional attitude and is it as 'traditional' as it appears?

In Chapter Two, I reviewed a brief history of Korean art education before and after Western influences, considering the above five questions. This history review provided my research background for why the debates of cultural identity formation have precipitated more central issues of art education in the current globalising context of the post-colonial world since Western modernisation, as well as the foundation for understanding the self-narratives describing each participant's social position and career experience as an art teacher, professor, administrator, policy maker or researcher. In the sense that reflecting upon our past serves to develop awareness of how our present came to exist and how our future will be, this reflection upon the past and present of Korean

art education is intended to review the current situation of Korean art education in terms of how it will be in the future, and ultimately perhaps serve to help shape that future for the better.

Korean art education before the opening to the West had been influenced by the educational thought of Confucianism and Buddhism from China. During the period of Japanese colonisation and US military government, Western aesthetic approaches and art educational models were passively adopted from Japan and the USA within a milieu of economic, political and social chaos. In general, art training through mimetic activities, copying masters' work as a means of moral development according to the educational thought of Confucianism, was perceived and transmitted as the traditional form of art education prior to the adoption of modern art education from the West. Within the socio-cultural context of South Korea where rapid economic development and the process of globalisation was achieved under the impact of American culture and educational ideologies since independence from Japanese domination, the American influence on Korean art education gave rise to issues of cultural hegemony, conflicting with a reassertion of more 'traditional' cultural influences. In fact, the dominance of American (Western) influence on Korean art education has been a significant factor impacting Korean art educators' and curriculum planners' perceptions of the purpose and meaning of art education in the particular context of Korean art education. This issue then is concerned with a complex 'identity politics' which involved: (1) the cultural histories of influences from China and Japan and more recent influences from the USA; (2) A desire to create a national identity in the from of 'traditional' art practice; (3) The problematics of this desire in relation to the idea of cultural diversity in our modern world; and (4) The mythological idea of 'tradition'.

In Chapter Three, I reviewed the theoretical frameworks of culture and pedagogised identities. The critical theories of culture, power and identity reviewed in the context of art education are based on the post-structuralist view of culture and identity as a historical and social process, constantly in flux, not in terms of a fixed entities. These theories provide the rationale for my use of a hermeneutic enquiry methodology in the analysis of my research data, looking at the process of the production of particular meanings and different pedagogised identities within the context of the relationship between power and resistance.. As a useful tool to analyse

the process of meaning production and identity formation within the context of art education, the diagram of the hermeneutic circular process of particular pedagogic identities illustrates the dynamic interaction between the prior understanding or experiences as informing grounds (tradition), the interpreter (art educators), and the object (art education). Through the diagram, I could see the process whereby meanings are interpreted and produced in reference to the locations where experience is framed and can be understood. Therefore, the notion of the hermeneutic circles of identity formation led me to critically examine how we are subjected by the prior structures of understanding of the meanings which are socially and culturally conditioned.

In Chapter Four I presented my research methodology, laying out why and how I used a qualitative case study technique for collecting my research data and analysing the data about perceptions and experiences. I collected the data through semi-structured interviews with five participants who were selected by considering their various experiences of an art education career in the socio-cultural background of South Korea from the 1950s to the present. The post-structuralist notion of subjectivity helped me to consider experience as a social formation. For ethnographic researchers in cultural studies, social life is essentially patterned, made predictable, and performed through certain processes. The self-narratives about each participant's experience of learning and teaching art in the context of Western influences on Korean school art education was interpreted as a particular phenomenon of social life or culture by focusing on connections between social structure, culture and the process of individual and collective identity formation. In analysing the self-narratives referring to the meanings of art education, the three different hermeneutic lenses: conservative, moderate and critical hermeneutics have been employed for in-depth reading of the narratives, and provided significant implications for the outcomes of this research of the processes of how it has been enacted, articulated in the socio-cultural context of Korean art education.

In Chapter Five, I presented the five narratives, which were based on the biographical aspects of the five participants. I focused on the multiple socio-cultural factors by which these five Korean art educators' perceptions have been affected in determining the educational values of art—from the social conditions after the Korean War in 1950 to the present socio-cultural conditions where Korea is highly developed within the global economic world. For the five Korean art educators who have

experienced art learning and teaching in an environment of such rapid social change and development, the perceptions of the meaning and the purpose of art education itself could be considered as part of the impact of such social changes on value and meaning systems, which can be debated in terms of the issue of cultural identity in the phenomenon of globalisation. The narratives of the meanings of 'tradition', 'art' and 'learning' perceived in each participant's social situation revealed the memory, myth and ideal fantasy of cultural belonging. These five data presentations focused on how the participants' perceptions of art practice and learning have been produced through the systematic structures, such as social class relations, the degree of centralisation of political authority, or the control of economic needs within social political and economic conditions.

In Chapter Six, I presented three different hermeneutic analyses of the participants' perceptions of the meaning and the purpose of art education, focusing on how the perceptions involving memory, myth and ideal fantasy are concerned with culture, power and the pedagogised identities that I reviewed in Chapter Three. Even though my research only involved a very small number of participants, the outcomes of these research analyses through the three hermeneutic frameworks demonstrate that the processes of identity formation are very complex and dynamic in the interweaving of cultural influences and their powerful effect upon pedagogised identities. Through the three different hermeneutic analyses of the complex processes of production of particular pedagogic meanings within the specific context of Korean art education, the key findings of the outcomes of the data analysis have been presented in three categories: (1) cultural reproduction, (2) cultural conversation and (3) critical engagement.

The conservative hermeneutic perceptions of the meaning of art education, which derived from the reproductive interpretation of an indigenous art style and tradition, reveal a desire to keep the nation's own cultural identity as a defence against the cultural/economic power which emerged through the phenomena of globalisation. If a particular cultural style is constantly transmitted from one generation to the next by recognising certain styles of art as traditional and enduring and therefore of pedagogical value for Korean students, then such cultural transmission will play a role for cultural reproduction. As sampled from the narratives of a former policymaker and administrator

of art curriculum, Seo-Bok Kim, and a former art teacher and professor, Sung-Ho Hong, such arguments searching for cultural belongingness and roots tend to produce an idealised fantasy of cultural 'tradition'. For example, I have found that such ideal images (black brush work), taken to be 'authentic' to Korean tradition, were in fact 'distorted' in that their origin lies within a different culture from China.

However, the outcomes filtered through a moderate hermeneutic analysis suggest ideas of incompleteness, fragmentation and contradictions in defining the meanings of culture, art, tradition and learning. That is to say that, as a dynamic process of an ongoing historical and social 'conversation', the pedagogical discourses and practices embedded in the conservative hermeneutic view of 'tradition' are no longer reasonable or plausible within the rapidly changing socio-cultural context of the tidal wave of globalisation. The meanings of Korean 'traditional' art practice and art education have been reinterpreted and are still being constantly created according to the art educators' situations, which in turn are continuously changing according to the social situation. This finding indicates that the participants are constantly engaging in the process of recreating their identities as Korean art educators by reflecting upon their lived experiences of learning and teaching art, both individual and collective, challenging the grip of an essentialist identity which insists on cultural reproduction.

Therefore, the final data analysis through critical hermeneutics aimed to uncover how particular identities such as those of Korean art educators are constantly positioned and re-positioned within the ideological frameworks that structure understanding of teaching and learning. The key finding of the critical hermeneutic analysis is that the meanings are composed, constructed and regulated by the social, political and economic structures, and identities are formed within the regulatory systems of meaning production. This notion of a circular and complex process of meaning production and identity formation provides a direction for how we can engage critically with teaching discourses and practices when we have always to form educational objectives and activities in advance, to teach art and visual culture in the rapidly changing world.

7.2   Discussion

As a Korean art teacher who has experienced the historical changes and the dynamic complexity of our political, economic and cultural understandings of all concepts and meanings of art education, I find difficulty in deciding what kinds of art practice and which educational purposes of such school art practice should comprise the Korean National Curriculum for Art. If we look at the history of the past and present of Korean art education as a symbolic system in our social world, we can see how the system has been continuously changing according to the political, economic and cultural conditions. This is because our current world is becoming more uncertain and fractured, and our understandings of who we are, what we mean and where we are situated becomes more and more subject to change. This situation can be considered as a dilemma for people who are consulting for curriculum planning in practical learning and teaching settings. Just what should the art curriculum content comprise? What should we teach on the art curriculum? What kind of learning in art is important to develop in young people today knowing that the future is very difficult to predict or plan for?

I believe that in an unstable world it is important not to lose sight of traditional art practices but the key point is that these should be able to relate to, or made relevant to, our current world. In other words we can draw upon our cultural practices and their histories to develop current and future art curricula but the key question is to ask how these can be made relevant to pupils living in today's world.

Figure 44 Current South Korean art classroom of instructing Korean traditional painting

The above current instructional classroom for Korean high school students, who want to study the subject of Korean painting at university, as shown in Figure XX, demonstrates how teaching to keep Korean 'traditional' painting skills and methods is still being adhered to in South Korea. The displayed 'traditional' Korean art painting examples, which are used for teaching students, would appear to put forward 'universal' styles and skills, and the materials used for such painting are also homogenised. In looking at many such classrooms, I am confronted with the question of why this educational practice has continued to be valued in this current South Korean world—how such a desirable fantasy of art practice which has never existed can be implanted in students who are living in this changing world. In the light of the relationship between Korean and Western culture which is one of big issues of identity politics in this globalising world, the students who are trained in these skills and methods may recognise them as Korean 'traditional' art practice, or may even deny such fixed frames. This will affect their struggle for their own cultural identity. Nonetheless, they will have these skills subconsciously embedded in their art activities, and these will affect and pedagogise their visual perceptions. This might be a factor in disruption of production of creative art work. Such art teaching approaches should be focused on subject matter or themes rather than the traditional materials and skills, and the curriculum should be composed of more broad areas such as art critique, art appreciation, and art history not focusing on art practice, if the curriculum is to address 'traditional' art practice appropriate for students living in this current world.

Within the current context of Korean school art education which still adheres to the genre of Korean 'traditional' art practice, it is also important not to reject the influences of Western pedagogies from the US, such as Creativity-enhanced Art Education, DBAE and VCAE, but to use them along with older art practices and teaching approaches dating from before these influences, in a mix of practice that is appropriate for the world of today. There have already been such fusions of the 'traditional' and 'influenced' practice in the practice of Korean school art education. I believe that such fusional practice has the potential to produce something unique or creative when we are faced with designing a curriculum for a future which we cannot know. In many ways this is not a new idea because cultural practices have always been and always will be 'hybrid', that is to say they have always consisted of 'mixtures' and

influences, they are never 'original'. This is because traditional art practice is the product of not just one person's efforts, it is the product of countless generations building one upon the next, leaving behind what they find insignificant and keeping what they value.

Figure 45 Korean painting produced by a secondary student in South Korea in 2011

In the above painting in Figure 45 the theme comes from the students' current world, but the drawing style is traditional. I believe this fusional type of painting produced by Korean students has potential to create something new; that is to say, the traditional style is not only preserved, but also provides a basis for dialogue between the past and the present. This can involve cross-cultural collaborations as a dialogue of artistic practices. New forms of 'tradition' are created through this dialogue, forming an important communication of meaning of art education, and these 'renovated' traditions can also be preserved by future generations. I would suggest this kind of elaboration to develop teaching plans for today's pupils who are living in an uncertain world. Such attempts to convey what it means to be alive today entail understanding, and that understanding requires constant study, an inquisitiveness and openness to everything in the world around us.

I cannot provide evidence of what is being taught in every school in South

Korea today, but I can report on my experiences of teaching and learning art in the South Korean schools where I have studied and taught, as I have presented in my autobiographical chapter. In addition to this, the views of my participants (five Korean art educators) on what should be taught in schools are indicative of what is happening in contemporary Korean school art education. Apart from the outcomes of my hermeneutic analysis of the interviews I conducted, it is necessary to try to grasp the wider picture of what is happening in contemporary and to consider the practical issues of pedagogised identity formation within the context of Korean school art education today. Just as we can observe the contemporary art world by seeing the kinds of art work being created and displayed in contemporary art exhibitions, we can observe the kinds of school art works being produced in South Korean schools in this contemporary world. The following art works, which were recently displayed in the formal exhibition in Seoul in South Korea, demonstrate that school art practices are not only limited by the institutional forms of teaching art, such as a national curriculum, but can also be differently produced by the teachers' attitudes of art practice.

Figure 46 Contemporary secondary school art exhibitions in South Korea in 2009

Regarding such contemporary South Korean school art works, I as a Korean art educator believe that the discussion of what kind of art practice should be taught for our pupils who are living in the current world should be focused on the issues of where we are now and where we can go from here, rather than what we have been so far and how we can perpetually keep our own culture and art through teaching a particular traditional style of art practice. If Korean art educators consider contemporary South Korean artists who are committed to a communication between cultures and are willing to experiment

and search for new genres of art practice, it can be seen that their attempts at keeping the traditional cultural style alive brings their experience into dialogue with the contemporary Western and South Korean art world. They are playing the role of bridges that allow transit between cultures and even between centuries, allowing the past and the future to support and sustain each other. This suggests that the school art curriculum should be flexible in opening up to the contemporary art world; to this end, there must be a core group of committed curriculum planners willing to create and organise appropriate structures and content of school art practice for such collaborations to take place, as well as cultural policy supporting such cultural interaction and openness. As well an eternally vigilant attitude to the contemporary world on the part of art educators, a philosophy of openness on the part of curriculum planners and policy makers is also very important. In this way students' artistic abilities can become more creative through contact with other cultures and worlds they might not otherwise be exposed to, and their future society can be more harmonious, flourish and thrive without conflict.

7.3   Implications

Like a mountain lake, if there is a constant cycling of the water from sky to earth, rivers flowing out and rain falling in, the water will remain pure and healthy. If the lake is cut off and the cycling of water blocked, the lake becomes stagnant, the water undrinkable. Individuals and societies need the free flowing of ideas to stay healthy and growing. (from Hi-Kyung Kim's presentation at the UNESCO conference in 2009)

During my research journey I have puzzled over my identity as a Korean art teacher throughout my research about how teachers and learners are formed as pedagogised subjects within educational discourses and practices valued in the socio-cultural conditions. Through this puzzling journey I have become aware of the inevitable limitations of our assumptions about art, learning, pedagogies, and so on. The experiences of struggling with my identity as a Korean art teacher in the rapid changing world of the twenty-first century, made me question how our understandings of 'being' are always constructed in a relatively stable moment in a flow of 'becoming'. My investigation of my participants' views of the meanings of the purpose of art education

from their social and historical situations, analysed through the three hermeneutic lenses I have employed, has helped me to understand the social and historical construction of art education and art teaching. As a phenomenological, historical and hermeneutic investigation of human visual experience and perception, therefore, this research has provided the notion of the hermeneutic circular process of particular pedagogic identities being constructed according to the socio-historically conditioned contexts in which pedagogic meanings are understood and interpreted.

Nonetheless, the issue of *why* such social mechanisms construct or reproduce our understandings in a certain way to control our perceptions remains with me. What I have found through the outcomes of this research is that the views of my participants seem to be structured according to a kind of *habitus*, which changes historically and which establishes and perpetuates a series of socio-cultural norms which produce or reproduce particular pedagogised identities in art education practice. There is nothing wrong with creating these social structures and their value systems, all social contexts seem to require them. The difficulty arises when these structures, the 'habitus', becomes out of date or redundant, that they do not meet the needs of current social contexts. When educational systems or curriculum content do not meet the requirements of their social contexts problems can arise in relation to the skills and knowledge required for current worlds. There is thus a need for educators, at all levels, to be eternally vigilant to make sure that the curriculum remains appropriate for our pupils' dynamic world of today.

In order to conclude this research I want to present the implications for the hermeneutic notion of the endless process of meaning production and identity formation in terms of what kind of learning in art education could be composed within just such an uncertain situation—where our 'being' can never be fixed and remains an endless process of becoming—by addressing three aspects of the implications of this research for how we can teach and learn art in the process of moving from here and now toward the uncertain future: (1) being and becoming; (2) deconstructing and breaking *habitus* and (3) direction: where we go from here.

7.3.1 Being and becoming

The outcomes of the hermeneutic analysis of the research demonstrates that our assumptions about tradition, art, pedagogy, learning and so on—and therefore, all concepts of our 'being', are inevitably limited by relatively stable moments in our social world which is increasingly instable and complex. We experience the vulnerability of our 'being' in this contemporary world which changes more rapidly than we can even notice. We are also becoming aware that many systems of our social world are also continuously changing according to our cultural, economic and political understandings of our 'being'—which can be called identities—in a world becoming more uncertain or readily instable. How then can we consider the notion of our 'being' in an endless flow of becoming such that our understandings are constantly being recreated and repositioned according to our social conventions in a world that can never be fixed, always in flux?

Deleuze's assertion of a way to think where 'being and becoming do not sit in opposition to one another … means doing away with the opposition altogether' (Colebrook, 2002, p. 7) gives a powerful message, an opportunity to consider how we can engage our understanding and approach to art education practice with the notion of the endless process of becoming particular subjects. The notion that 'all "being" is just relatively stable moments in a flow of becoming-life' (ibid. p. 126) is based on Deleuze's (1995, 2004) argument that there 'is' nothing other than the flow of becoming. Deleuze destroys the idea of the human as a 'foundational being', and considers that 'thought is becoming', and 'all thinking is an art and event of life' (Colebrook, 2002. p. 11). This idea suggests that all learners at whatever level of evolvement, may be constantly in the process of being and becoming, and that learning is making all learners aware of their 'being' as a subject of world making, not as the subject defined in the symbolic order, and, therefore, it is not possible to adopt a universal approach to art teaching and learning trapped within particular values and modes of art practices.

This notion of learning in relation to being and becoming implicates how we can expand our understanding of art practice and approaches to teaching and learning when we are faced with the limitations of our assumptions about pedagogy and identity embracing a concept of memory of the past and imagined other in rapidly changing

socio-cultural realities. Consequently, we may reiterate the questioning of our assumptions and understandings of the purpose of the meaning of art education in the sense that it is no longer possible to rely upon mechanistic and transmission approaches to teaching and learning that cannot respond to a world of rapidly increasing instability.

7.3.2 Deconstructing *habitus*

Education can have a crucial role in creating tomorrow's optimism in the context of today's pessimism. But if it is to do this then we must have an analysis of the social biases in education. These biases lie deep within the very structure of the educational system's processes of transmission and acquisition and their social assumptions.
—Basil Bernstein (1996/2000) -

Such perceptions and understandings of the meaning of art education revealing a particular way of understanding art practice, presuppose what kind of subject is valued and privileged by a mythic idea of tradition and cultural identity. If we are aware how such perceptions and understandings of 'traditional' art practice, found from my research data, have been embedded and embodied socially, historically and culturally within the pedagogic discourses and practices constituted in the specific context of Western influences on Korean art education, we can consider them as a norm where a particular way of understanding art practice becomes universalised by established knowledge and meaning of art, and such understandings reinforce particular assumptions of art education. Such a norm can be seen as a crucial factor where students as learners and practitioners become the subject defined in the symbolic order, not a subject of world making.

Therefore, if we notice that the way we relate to the past shifts according to the experiences we are exposed to in our day-to-day lives, Bourdieu's notion of *habitus* defined as values and dispositions embodied between the past and the future is a key finding of my research examining how our understandings and experiences of art education have become embodied within the sophisticated mechanisms to reproduce cultural capital and social structure, which may involve cultural bias. By reflecting upon the *habitus* we can not only break the hidden cultural bias and presuppositions embedded in the educational discourses, but also the impossibility of founding

knowledge either on pure experience (phenomenology) or systematic structures.

As a means of breaking such norms regarded as *embodiment* and *habitus*, Derrida's idea of deconstruction of presence and experience for art is useful for me in considering the idea of our understanding of meaning and experience as the unknown of becoming rather than established forms of being. For example, the meanings of art education embracing a mythical idea of national identity and ideal fantasy of cultural belonging can be critically deconstructed by Bhabba's (1995) view of the transnational dimension of cultural transformation that:

> turns the specifying or localizing process of cultural translation into a complex process of signification. For the natural(ised) unifying discourse of 'nation', 'people', 'folk' tradition, these embedded myths of culture's particularity – cannot be readily referenced. The great, through unsettling advantage of this position is that it makes one increasingly aware of the construction of culture, the invention of tradition, the retroactive nature of social affiliation and psychic identification. (p. 49)

7.3.3 Direction: where do we go from here?

> *You cannot go back to some earlier or perhaps more stable condition of being 'at home', and, alas, you can never fully arrive, be at home with your new home or situation.*
>
> -Edward Said (1981) -

Freedman and Hernandez (1998) argue that 'pride in one's home is important, but what is conceptualised as "home" is changing' (p. 191). This notion of 'home' implicates how we can consider the way of understanding our 'being' or identity in the relation of being and becoming within those forces that are working towards standardisation and homogenisation in cultural forms of globalisation. In discussing how this research can be used by art educators charged with, or interested in, reshaping the teaching of art with new perspectives on existing knowledge, human abilities and learning, I can suggest to them the idea of the dynamics of cross-cultural relationships of our 'being'. If we try to examine 'how different subject positions are being transformed or produced in the course of the unfolding of the new dialectics of global culture' (Hall, 1997, p. 19), we can see that it makes no sense whatsoever to conceive of ourselves as living in

culturally homogenous bands in this world. If we try to understand all art works as 'material' products of meaning accompanied or underpinned with both personal experiences and the collective memory, then we can see that they are metaphors for the larger transformations of cultural style by the intermingling of the individual and the cultural. These ways of understanding our 'being' in a flow of becoming and the meanings of 'art practice', 'tradition' and 'identity' in the dynamic cross-cultural relationships of 'being', could be useful for expanding our comprehension of what learning 'is' or can be in a multi-layered phenomenon of cultural hybridity.

The complexity and dynamics of cross-cultural relationships of art practice and education reflected in this research are illustrated in a very subtle blending of a large number of cultural traits in the current art practices of Korean students. These art practices as the outcomes of learning Korean 'traditional' painting (Figure 38 and Figure 39) show in effect unique composites of cultural characteristics, although no doubt with substantial overlapping (Wallerstein, 1997). And such an illustration suggests states of fluidity which make it difficult to think in terms of cultural origins. If we impose this illustration upon ideas of experiences and perceptions of art practice and education, normative and universal frameworks of understanding a particular style of art practice can be readily abandoned and disrupted, implicating the importance of reducing our prejudices and presuppositions about art education practice.

This notion of complexity and dynamics of cross-cultural relationships makes it possible for us to consider understandings of art education as something related to a process of 'world making' and 'meaning making', not as something which reveals 'prior existential subjective realities' (Atkinson, 2002, 2005, 2011, p. 189). Derrida's (1981) insistence that 'the meaning of any particular sign cannot be located in a "signified" fixed by the internal operations of a synchronic system; rather, meanings arise exactly from the movement from one sign or "signifier" to the next' (Bal and Bryson, 1991, p. 247) is crucial for challenging our intentions, and also challenging interpretations which clearly define the meanings as bodies of knowledge of art and learning presented by those forces of institutionalised art curriculum in which such openness, uncertainty and ambivalence are not situated comfortably. Through this way of understanding a process of meaning making, art educators can try to develop how our pupils are enabled to consider 'not just the content or technique of their own work and its relationship to

exemplars, but their own practice, looking and making, as a method for the production of meaning and as a vehicle for communication with the world' (Addison, 2006, p. 119). Badiou's (2005) notion that 'a subject comes into being through the dynamics of an event and truth procedure that punctures and transforms knowledge' (p. 9) implies that it is essential to consider the possibility of learning involving a movement into a new or changed 'ontological' state of the subject.

To conclude with this perspective of the possibility of learning to go further from states of *habitus* toward new 'ontological' states, I as an art educator interrogate what kind of art curriculum can be composed and engaged with the possibility of learning toward our future—a future for which we cannot define the cultural boundaries and which is difficult to plan with certainty. Are we doing this (teaching and learning art) because we believe this is important and worthwhile for the future? We can never know what kind of learners and teachers we will be in the future. I believe that we can make effective progress through a critical engagement with practice and learning which is partly inscribed within traditions of knowledge and practice but also embedded within a contemporary world. We therefore need to build upon or recognise histories of knowledge and practice but also be aware that the future will not be the same world as that of the past or the present. This is a difficult issue on which to conclude my thesis: how can we plan teaching and learning practices for a world which is-not-yet? We cannot become rooted in practices that have little or no meaning for current and future generations so we must maintain a constant vigilance to try to make sure that whatever we 'offer' tries to be commensurate with the lived realities of our learners.

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Appendix. Korean National Curriculum: Chronology and Regimes

Curriculum Start Dates	Regime	*Political, Economic and Social Conditions*
Independence (1945)	US Military Service (1945-48)	*Social chaos* *Korean War in 1950*
The First National Curriculum (1954)	Lee, Sung-Man (1948-60)	*Korean Government established ('48)* *Rule of Korean School Education established ('49)* *Focus on post-war social recovery*
The Second National Curriculum (1963)	Yun, Bo-Sun (1960-62) Park, Jung-Hee (1963-79)	*4.19(19th April) Student revolution ('60)* *5.16(16th May) Military coup ('61)* *Five Year Plan Project of Economic Development promoted*
The Third National Curriculum (1973)	Park, Jung-Hee	*The People's Education Charter ('68)* *Samaul (new village) Movement ('72)* *7.4(4th July) Joint Declaration of North and South Korea ('72)* *Siweol (October) Renovation ('72)*
The Fourth National Curriculum (1981)	Jeon, Du-Whan (1980-87)	*7.30(30th July) Education Innovation Measures ('80)*
The Fifth National Curriculum (1987)	Jeon, Du-Whan	*The Nine Lists of Virtue for the People's Spirit ('84)* *Inquiry Commission of Education Innovation ('85)*
The Sixth National Curriculum (1992)	No Tae-Woo (1988-92)	*88 Seoul Olympics ('88)* *Advisory Committee on Educational Policy ('88)*
The Seventh National Curriculum (1997)	Kim, Young-Sam (1993-97)	*Creation of New Korea* *Internationalisation, Informationalisation* *Committee of Education Innovation ('94)* *5.31(31st May) Educational Innovation ('95)*
The Revised Seventh National Curriculum (2007)	Kim, Dae-Jung (1997-02) No, Mu-Hyeon (2003-07)	*Interrelationship established between North and South Korea ('08).* *Geumgansan Tour Business* *G 20 Partite Conference ('10)*
2009 Revised National Curriculum (2009)	Lee, Myung-Bak (2009-present)	*Independent Secondary School Institution* *National Text for Achievement National Standard enforced*