

DEVIN'S DRAWING-ESSAY, "HANDSPAN DIARY":
VISUAL SELF-INQUIRY OF A KOREAN GRADUATE STUDENT'S IDENTITY
FORMATION AND SOCIO-CULTURAL EXPERIENCES

by

BOKYOUNG JO

(Under the Direction of Christina Hanawalt)

ABSTRACT

Rooted in the multiple theoretical, conceptual, and methodological frameworks of Thirdspace theory, everydayness, visual self-inquiry, and digital storytelling, this study explores, interprets, and analyzes the researcher's seven-year journey as a Korean woman international graduate student pursuing a doctoral degree in art education in the United States. The study is based on the researcher's on-going visual journal, "Devin's Drawing-Essay, Handspan Diary," which she began creating when she entered the University of Georgia in 2018 and that later became the focus of the dissertation as visual self-inquiry. Through playful and artistic storytelling based on everydayness, the author critically recorded and analyzed her navigation processes as an international student and bilingual foreigner who had to adapt to a new socio-cultural, educational, and academic environment. Her approach to storytelling, which was consistently uploaded to her blog and social media, not only disrupts stereotypes and submissive images of Korean women students but also creatively subverts monolithic images and perceptions of the AAPI/Asian community, which is frequently considered a homogeneous group. Using analytic processes of narrative inquiry, this study primarily addresses how visual self-inquiry functioned as a third space for the researcher but also addresses the potential for visual self-inquiry to serve as an educational space beyond the dimension of individual records. Thirdspace theory, a theoretical and conceptual framework put forward by Edward Soja, provided a critical lens for analysis and reflection by pushing the researcher to dismantle dichotomous paradigms

and discourses embedded in society, as made evident in her everyday experiences. Additionally, Thirdspace theory challenged the researcher to investigate her situatedness in discourses of postcolonialism while simultaneously learning to play with ambiguity to embrace, acknowledge, and respect her contradictory perspectives and experiences. Ultimately, the researcher's drawing-essay as visual self-inquiry demonstrated: how the researcher re-established her professional identity as a doctoral student artist-practitioner-researcher; how visual self-inquiry cultivated growth and ongoing identity formation, with potential for learners and prospective teachers in the field of art education; and how visual self-inquiry enabled collaboration with other practitioners and researchers from different fields, thereby promoting interdisciplinary relationships and prompting collective activism.

INDEX WORDS: Korean women international students, visual self-inquiry, Thirdspace theory, postcolonialism, everydayness, digital storytelling

DEVIN’S DRAWING-ESSAY, “HANDSPAN DIARY”:
VISUAL SELF-INQUIRY OF A KOREAN GRADUATE STUDENT’S IDENTITY
FORMATION AND SOCIO-CULTURAL EXPERIENCES

by

BOKYOUNG JO

B.A., Korea National University of Education, Republic of Korea, 2012

M.A., Hongik University, Republic of Korea, 2016

A Dissertation Submitted to the Graduate Faculty of The University of Georgia
in Partial Fulfillment of the Requirements for the Degree

DOCTOR OF PHILOSOPHY

ATHENS, GA

2025

© 2025

Bokyoung Jo

All Rights Reserved

DEVIN'S DRAWING-ESSAY, "HANDSPAN DIARY":
VISUAL SELF-INQUIRY OF A KOREAN GRADUATE STUDENT'S IDENTITY
FORMATION AND SOCIO-CULTURAL EXPERIENCES

by

BOKYOUNG JO

Major Professor:	Christina Hanawalt
Committee:	Lynn Sanders-Bustle
	Maureen Alice Flint
	Hyunji Kwon

Electronic Version Approved:

Ron Walcott
Vice Provost for Graduate Education and Dean of the Graduate School
The University of Georgia
August 2025

DEDICATION

Dedicated to my beloved parents and all Korean women international graduate students navigating their life journeys in their host countries.

ACKNOWLEDGEMENTS

While writing my acknowledgement, I remembered some of my old friends who were international graduate students who had graduated from the doctoral program before me. When writing acknowledgments for their dissertation, they seemed to be getting emotional to some extent. One of them, a Korean doctoral student who had been friends with me for a long time during our UGA studies, told me, *“I didn’t cry much at the commencement, but when I was working on my acknowledgement, tears welled up in my eyes. It was tough to control my emotions while writing.”* Finally, it is my turn. Will I cry like my friend after or while writing this? Or will some other emotions well up inside me? What comes after?

First of all, I would like to express my sincere gratitude to Dr. Christina Hanawalt, the major professor for this dissertation and my advisor, and Dr. Lynn Sanders-Bustle, Dr. Maureen Flint, and Dr. Hyunji Kwon, who were the committee members. This dissertation focuses on my life as an international graduate student. They were the ones who closely watched and supported my entire seven-year doctoral program and my growth (along with many dramas) in our department and the UGA community. I must clarify that it was thanks to their ceaseless support and commitment that I was able to grow and shape my own professional identity and experience while gradually accumulating various academic and educational experiences as I progressed through the years, since I first entered UGA.

Dr. Bustle (along with Dr. Hanawalt) has been a supportive and insightful mentor to me throughout my entire doctoral study and my professional growth. Supporting me to become a productive doctoral student practitioner and a junior researcher, she has fostered and encouraged me to experience as many diverse challenges, trials, and errors as possible in all the academic courses allowed to me, to learn more, and to have more courage, a sense of challenge, and inquiry. Including the content of the dissertation, in the visual composition of the drawing essay as well, she has always shared useful insights and questions that have awakened my awareness

and reorganized my distracted arguments at unexpected points.

Dr. Flint has inspired and guided me as I explored the artistic qualitative methodology necessary for this dissertation, including visual self-inquiry. After coming to the United States, I struggled for about a year to find clear references and materials related to “drawing-essay” in Korea. The article by Lisa Kay (2013) that she introduced me to first made me realize that my artistic work is closer to “visual-essay” in the United States, pulling me out of the unknown swamp.

Dr. Kwon, who is faculty at the University of South Carolina, has mentored me since my early days as an international graduate student by sharing valuable advice on academics and survival. Chapter 6, “In-Between the Privileged and the Marginalized,” meticulously describes and highlights my ambiguous stance about the difficulty of fully understanding and accepting postcolonialism. This chapter was born and developed from the insights and ideas I gained through discussions with her.

In particular, Dr. Hanawalt, my advisor professor, has closely witnessed all the challenges and successes I have faced during my PhD program, and has supported, cared for, and guided me to successfully navigate this journey. As the major professor for this dissertation, she has generously shared her insights to make my writing have more a convincing and vivid voice, and through critical and constructive questions about my thoughts and ideas unfolding in this study, she has guided me to make my reflections, analysis, and arguments to become deeper, clearer, and more depth in the discussions. In particular, as an advisor, she (along with Dr. Bustle) has been one of the individuals who has consistently encouraged and supported me as I have grown as an educator, researcher, and artist, while guiding my academic process and sparking my ever-evolving drawing-essay work. There is no way to deny that she was a rock to me, someone I respected and trusted immensely in my new chapter of life in the U.S., far away from my family, friends, and familiar homeland. Not only the bright and lively aspects of my achievements, but also my experiences and concerns, such as adjustment issues, academic struggles, and personal difficulties, were shared with her; as a result, I was able to grow. It was an ineffable blessing to

me that I was able to work on this dissertation under her guidance, mentorship, and advice.

And I am grateful to the UGA community: Office of Global Engagement, Graduate School, Lamar Dodd School of Art, Willson Center, Georgia Museum of Art, University Housing Office, and other related administrators and departments, etc. Since I enrolled in UGA, I have received help and assistance from administrators in each department and countless other visible and invisible supports. Thanks to them, I could have benefited from various academic and professional experiences. I was able to register for courses every semester, take on projects that challenged and explored my interests, and have my status protected safely whenever I traveled between Korea and the U.S. They were very patient with my inquiries and provided helpful responses and resources. Without their support, help, and protection, I would not have been able to smoothly complete my doctoral studies as an international graduate student.

Especially, I would like to give a shout out to the UGA Art Education community and the peers and colleagues I have engaged with throughout this journey: Kihyun, Nara, Sahar, Amber, Diane, Heather, Andrea, Mallory, Callan, Sage, Dan, Amanda, Emily, Lisa, Saja, Lauren, Jiayi, Amos, Jihee, Hanxu, Olivia (and any many more). This community taught me that I can grow personally and with mutual support from other colleagues and peers, while maintaining wholesome attributes and cooperating with others. Furthermore, through various experiences, opportunities, fellowship, and solidarity in this community, I could shape my philosophy and multiple identities in a diversified way as an educator, researcher, and artist. The fact that my narrative and voice can be linked with the broader world in an academic form and through virtual spaces is evidence and manifestation of our community's active support for inclusiveness and diversity for diverse voices like mine.

As Chapter 1 already discusses in detail, many people encouraged and supported me to push forward my blog and drawing-essay, which had been solely for my self-sufficiency, to become my doctoral dissertation study. The Arts-Based Inquiry course I took in the fall of 2018 was the catalyst for revealing my blog and artwork to others in class. When I struggled with the assignment for this class, Kihyun Nam suggested that my drawing-essay posts might be a good

resource and stepping stone for exploring the lives and genuine experiences of international graduate students, including mine. Moreover, thanks to the help and support of Dr. Cahnmann-Taylor (Misha) and peers in the Arts-Based Inquiry course, I could experiment with the possibility of my drawing-essay as a study platform and interdisciplinary inquiry for the first time, and decide to continue my artistic storytelling. As time passed, when contemplating what subject, theme, and topic I could ideate for my dissertation, Andrea Elliott strongly recommended using my drawing-essay as the dissertation study, mentioning its significance and value as research. In this sense, they created multiple big curves in this transition.

I would also like to deliver my heartfelt gratitude to my Korean friends, Dawoon and Keun-young, and my fellow Korean and Asian women international graduate students, seniors, and friends, including the UGA Korean Student Association (KSA), who have shared meaningful experiences and insights: Jiyea, Jihye, Jeongah, Jandi, Yixuan (and any many more). They have helped and supported me since I first entered UGA to successfully settle in, feel a sense of belonging in this community, and survive. They also did not hesitate to lend a hand when I was in crisis and in urgent need. Some of these graduated before me, have already earned their Ph.D. degrees, and started their careers. Even after graduation, their support and encouragement have never ceased and have been a constant source of strength as I wrap up my doctoral program.

Over the past seven years, I have had countless and meaningful encounters on the UGA campus. In addition, some Korean acquaintances gave me advice when preparing to study abroad in the US. There must have been other precious encounters that I have not mentioned here or that I have not yet remembered. Needless to say, not all my relationships and encounters were deep and long-term. Some relationships became distant due to different majors or specific reasons (or for no particular reason, as we all had to focus on and be faithful to our lives). Joyful, poignant, proud, and regretful memories coexist. However, all of those encounters, conversations, conflicts, separations, and changes were valuable and priceless experiences and life assets that I attained at UGA or through leaving my familiar homeland. Some of them inspired my drawing-essay or formed part of my storytelling. I am deeply grateful for all those relationships, encounters, and

experiences that have been afforded in my life.

I would also like to extend my sincere appreciation to the editor, Kat, who thoroughly reviewed the technical aspects of my English writing and provided valuable feedback throughout the completion of this dissertation study. Thanks to her exhaustive review as a third eye, the stories I wanted to include in this study were conveyed more precisely and with more refined sentences.

Lastly, I would like to express all my gratitude, respect, and love to my mother and father. From the time I dreamed of pursuing a career in art education at the age of 17 until now, they have always supported my dreams and goals, trusted and supported all my choices and actions with unconditional love and faith, whether in visible or invisible ways, and watched over my every growth. During my leaving their embrace and my home country, and while studying in the United States, I believe their deep longing and devotion towards me protected me. As my strongest allies and beloved ones, I am deeply grateful for their overflowing love and prayers, which I can never fully repay, as they have respected my whole life choices and silently rooted for me.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
LIST OF FIGURES	xiv
CHAPTER	
1 LOVE LETTER FOR YOU: PRELUDE OF STUDY	1
Persistent Record is My Strength, “Devin’s Drawing Essay, Handspan Diary”	3
Playful and Artistic Juggling in the Third Realm: Theoretical and Methodolo- gical Frameworks	10
Reorganized, Restated, and Recontextualized Drawing-Essay: Roadmap of the Dissertation.....	13
2 STARTING FROM SCRATCH	26
Decision to Leave	31
Decision to Start: Embarking on My Journey	32
One Word, Three Letters, “Ph.D.”	38
3 KOREAN WOMEN INTERNATIONAL STUDENTS: WHAT DOES THE LITERATURE SAY?	44
Migration of Women as International Students (Early Korean Women)	48
After the Liberation of August 15, 1945	50
No Return: Korean Women International Students Who Settled in the U.S.	53
Contemporary Examples of Korean Women International (Graduate) Students	54
So, Why Is My Story as a Korean Woman Graduate Student in the U.S. Significant?	58

4	MY EVERYDAY LIVES	61
	"The Taken-for-granted"	63
	Everydayness, Thirdspace, and My Drawing Essay.....	67
5	EXPLORING MULTIPLE THIRDSAPES	72
	What are Third Space and Thirdspace Theory?	74
	How Does Thirdspace Connect to My Study?	85
6	IN BETWEEN PRIVILEGED AND MARGINALIZED: MY IDENTITY IN CLUMSY/MISTY POSTCOLONIAL REFLECTION	92
	Traversing the Border: A Slippery Entry to the English-Speaking World	94
	Entry into the Generalized Categories (Asian and Marginalized)	94
	At the In-Between Space: Forming Ambivalent Identities	97
	Loop of Endless Contradiction	100
	Why Devin?	102
	Postcolonialism with/in a Korean Context	110
	Korean Art Education After the Korean War and the Overlapping Memories	114
	Still, in the Ant Hell of Endless Irresolution	118
	In My Third Space: Negotiation with Postcolonialism	122
7	WHAT MAKES ME DRAW: JOURNALING FOR SURVIVAL	129
	Makeshift	131
	Devin's Drawing-Essay, "Handspan Diary"	135
	The Drawing-Essay as Visual Self-Inquiry	149
8	LANGUAGE CRISIS: WHERE DO MY SELF-ESTEEM AND CONFIDENCE COME FROM?	153
	Language, Language, and Language	155
	In-Betweenness: The Bilingual Juggling	158
	Lost Subtleties and Details: The Impossibility of Equivalent Exchange	164

	Pronunciation Impossible: “How to Tame My Tongue (in Anzaldúa’s Borderlands)”	166
	Delusional Perfectionism in Writing and Speaking	169
	Why a Korean Blog Instead of a Page?	173
	Criticism of Double-Isolation	174
9	ACADEMIC EXPERIENCES	181
	My Rhythm in a New Academic Milieu	183
	“Let Me Hear Your Body” and Mind “Talk”: Physical and Psychological Struggles	198
	Creatively Surviving: When Confronting Inevitable and Essential Solitude	214
	What Do They Face and Experience?.....	215
10	GUILTY PLEASURE: AMBIVALENT DAYS FROM THE COVID-19 PANDEMIC	224
	Shutdown, All of a Sudden	226
	Unfortunate, As Expected	230
	However, Fortunate	240
11	ETHICAL SELF-INQUIRY?: CREATIVE AND REFLECTIVE WHINING	246
	Where Is My Courage?	248
	“UNTOLD: In Between Courage and Silence”	248
	Self-Censorship: In Between Creativity and Research Ethics	251
12	CONCLUSION: A LITTLE BEHIND-THE-SCENES STORY	257
	Teaching Artist?.....	259
	"Yes, I am an Artist, and So Are You": Building Mutual Self-Efficacy Between Teacher and Student	264
	Visual Self-Inquiry as a Ripple Effect and a Form of Activism	266
	Implications and Significance as an Art Education Study	271

An Unfinished Story.....	273
REFERENCES	277

LIST OF FIGURES

	Page
Figure 1: The Love letter: Finally, Got, Admission (Parodic drawing of the Japanese movie poster for Love Letter).....	2
Figure 2: "Take some time": A true piece of advice to draw your own story.....	6
Figure 3: My Drawing-essay as Thirdspace: Living, Reflecting, and Drawing at the “In-betweenness” Zone.....	11
Figure 4: Captured Image of Table 1.....	14
Figure 5. Captured Image of Table 2	15
Figure 6. Captured image of the <List of Contents> ideation process	16
Figure 7. Visual mapping process for creating a chapter composition	18
Figure 8. Table of Contents in Kyoungsun's Book (2019) (Captured Image) (pp. 6-7)	21
Figure 9. The movie poster of Decision to Leave and my parodic drawing	28
Figure 10. Finally Arrived! _ The Admission Letter	29
Figure 11. "Now, You Can Move Forward": The Visa Interview	30
Figure 12. When We First Met	33
Figure 13. The Prayer	39
Figure 14. “Ph.D.”: Weight of The One Word and Three	40
Figure 15. "Where Are You From?": A Question Makes Me Speechless	66
Figure 16: The Three Components	84
Figure 17: Thinking through hand-drawing: My exploration of the thirdspace theory based on Bhabha’s insight	86
Figure 18: 7 Years-long Memory Embedded in Everyday Footsteps	87
Figure 19: The Pop-up Question: Identity	95
Figure 20: "Asian": Check Your Box	96

Figure 21: (Screen Captured) Search Image	106
Figure 22: Figure 1 in Kim Jung's Book Chapter (2014, p. 20)	117
Figure 23: Keeping Postcolonialism in My Mind, What Elements or Layers Can or Should I Add to the Third Space Theory?	119
Figure 24: My Childhood Memories engaged with “한 뻘 (Han-Ppyeom, Handspan)”	137
Figure 25: Devin's Drawing-essay Handspan Diary	139
Figure 26: Work Process: Drawing Vignettes/Snippets	141
Figure 27: Gimbap: The Happy and Heartwarming Surprise	144
Figure 28: On My Way Home _ The Stories I Saved	153
Figure 29: Screen-Captured Image of Google Translator	158
Figure 30: If You Don't Want to Eat the Tangerine, Could I Have It Instead?	159
Figure 31: 언어유감(言語遺憾): Creating an Artificial English-Friendly Environment	165
Figure 32: The Double TH Section: "When I turn 33, I won't tell my age"	167
Figure 33: Duh! I'd Rather Stick the Script in My Eyes	170
Figure 34: The Presentation Hero	170
Figure 35: Why Not?	171
Figure 36: Diving Pool-Classroom Discussion	184
Figure 37: "Hey.. Please say something.. Somebody? Anybody?"	185
Figure 38: Safe!	190
Figure 39: "The Lady in Dignity"	194
Figure 40: "Don't wanna waste my time"	196
Figure 41: The Light: In Between Weekends and Weekdays	199
Figure 42: "I will survive"	200
Figure 43: Fighting!!	201
Figure 44: Mental Care Mask Sheet	202
Figure 45: Self Disunion	203
Figure 46: You Will Be Doing Great	206

Figure 47: Pursuing Perfection? Luxury to Me	209
Figure 48: In Handspan Diary post (no. 21) _ '실눈'에 대한 관점의 전환	210
Figure 49: STOP! I Don't Wanna Hurt Myself Anymore!	212
Figure 50: A Jotted Note About How To Be Rational And Not Despair	220
Figure 51: Power of Love	222
Figure 52: "Who Made My Vanilla Latte?"	226
Figure 53: Can I Cover My Face?	231
Figure 54: Cute Mask Design	234
Figure 55: Shut Down	238
Figure 56: Petition: My Voice in the White House	239
Figure 57: Stuck in My Apartment Like Canned Food	243
Figure 58: Screen Captured Image of the Interview with Director Shin	248
Figure 59: UNTOLD: Risk-Taking Stories	249
Figure 60: Vulnerable Tightrope Walking with "In-Betweenness" in Autoethnography and Self-Study.....	255
Figure 61: Leftover Island	267
Figure 62: Conversation_ Unfolded Stories	267
Figure 63: Devin in "Heung"	276

A Note About Previous Publications and My Drawing-Essay

While working to complete my doctorate over the past several years, I have consistently introduced elements of my dissertation study through presentations at various academic conferences, including the International Society for Education through Art (InSEA), Korea Art Education Association (KAEA), and the National Art Education Association (NAEA). Furthermore, I have sought out publishing opportunities that have allowed me to share parts of my doctoral dissertation with readers while also revealing my artistic works, blog, and social media presence. With all of this in mind, throughout the dissertation I have aimed to be transparent about content that is similar to a current or forthcoming publication or previously shared conference paper. For example, the introductory chapter for this dissertation serves as a broader, more extensive version of a paper I presented at the Korean Art Education Association (KAEA) conference held on November 4, 2023. The content also forms part of an article manuscript that will be published in the forthcoming Summer 2026 issue of the journal *Visual Arts Research*. Additionally, some of my artwork (referred to henceforth as a drawing-essay) and accompanying writing on my blog, which forms the main data of this dissertation study, appears in the co-written book chapter “Identity, voices, and agency of Asian female graduate students through visual self-inquiry: An interdisciplinary study of art, literacy, and language” (Jo & Wang, 2023).

Additionally, considering the characteristics of self-inquiry and autoethnographic research, to provide demographically accurate data, I recognize that my drawing-essay, which is this dissertation's primary and raw data, needs to clarify information such as gender and race. However, considering ethical issues, when I actually drew the pictures and wrote the text (including the process of obtaining permission), I often changed the gender or changed the appearance of certain groups, organizations, regions, people, etc., so that they could not be identified or traced as much as possible. With that said, I want to be clear that all of these stories,

which I personally experienced, are genuine.

I also want to clarify and acknowledge that my story, as told through the drawing-essay work (uploaded in my blog and social media) and dissertation, does not represent the experiences of all Koreans, Asians, or international students. Additionally, these stories are not meant to slander, attack, defame, or libel any particular individual, group, institution, organization, or affiliation, etc. As a researcher and visual storyteller, all my content is based on my real experiences, and I have genuinely considered the responsibility and gravity of this by doing my best to describe my witnesses, experiences, and memories as objectively, accurately, and faithfully as possible. I respectfully request that readers who access this study and story refrain from making distorted judgments, unfounded inferences, rash speculations, and inappropriate tracking regarding specific information and subjects.

Because this study is a self-inquiry and uses autoethnographic voices, it has certain limitations as it relies on my memories and subjective descriptions. There is no way to deny that my personal views, thoughts, emotions, and claims inevitably intervene when recalling, retrospectively, describing, reflecting on, and analyzing the relevant situations, actions, and experiences. I am astutely aware of these methodological attributes and the cautions that my drawing-essay and this study's storytelling carry. I absolutely recognize that the memories, perspectives, thoughts, positions, feelings, judgments, and interpretations of my experiences, related events, behaviors, and other parties and stakeholders who were present (or witnessed) in the circumstances discussed in this dissertation (and blog and social media) can be different from mine.

A Note about the Patent on My Calligraphy Font

The visual materials in this paper include my calligraphy font, for which I have received design patents in both Korea and the United States. The specific patent information is as follows:

Jo, B. (KR: 2020, March 3-2030 & US: 2022, Aug 30). obtained patents in South Korea and the United States for “Bokyoung Font”(Korean) as a visual design artifact and Korean Calligraphy font,

: The application number: 30-2019-0035086(M001)

: The design registration number (KR): 30-1049254-0000

: Patent No.: US D962,335 S (Date of Patent in U.S.: Aug. 30, 2022)

US00D962335S

(12) United States Design Patent (10) Patent No.: **US D962,335 S**
Jo (45) Date of Patent: **** Aug. 30, 2022**

(54) TYPEFACE

(71) Applicant: **Bo Kyoung Jo, Seoul (KR)**

(72) Inventor: **Bo Kyoung Jo, Seoul (KR)**

(**) Term: **15 Years**

(21) Appl. No.: **29721,514**

(22) Filed: **Jan. 21, 2020**

(30) Foreign Application Priority Data

Jul. 22, 2019 (KR) 30-2019-0035086

(51) L.O.C. (13) Cl. **18-03**

(52) U.S. Cl. **D18/25**

(58) Field of Classification Search

USPC **D18/24, 25, 26, 27**

CPC **G09B 11/04; G09B 17/00; B41B 1/02**

See application file for complete search history.

(56) References Cited

U.S. PATENT DOCUMENTS

D521,055 S * 5/2006 Lee D18/25

D583,838 S * 12/2008 Nakazawa D18/25

D943,664 S * 2/2022 Roh D18/25

D943,665 S * 2/2022 Yang D18/25

FOREIGN PATENT DOCUMENTS

KR 300915757.0000 * 7/2017

KR 301140613.0000 * 12/2021

OTHER PUBLICATIONS

Korean Calligraphy font by hloju [on-line]. [Available at least as early as Jul. 17, 2009.] [Retrieved from the Internet Jun. 2, 2022.] URL: <https://www.fontriver.com/font/korean_calligraphy/> (Year: 2009).*

* cited by examiner

Primary Examiner — Karen E Eldridge Powers

(74) Attorney, Agent, or Firm — Antonio Ha & U.S. Patent, LLC

(57) CLAIM

The ornamental design for a typeface, as shown and described.

DESCRIPTION

FIG. 1 is a face view of a typeface showing my new design;

FIG. 2 is a face view thereof;

FIG. 3 is a face view thereof;

FIG. 4 is a face view thereof;

FIG. 5 is a face view thereof;

FIG. 6 is a face view showing the letters in use; and,

FIG. 7 is a face view showing the letters in use.

1 Claim, 7 Drawing Sheets

가늠더
 똥끼릭
 땃료콤
 으슥황

CS Scanned with CamScanner

Persistent Record is My Strength:

Devin's Drawing-essay,

HANDSPAN DIARY



CHAPTER 1

LOVE LETTER FOR YOU: PRELUDE OF THE STUDY

Figure 1. *The Love letter: Finally, Got, Admission*
 (Parodic drawing of the Japanese movie poster for *Love Letter*), 2025, Hand-drawing with Canva editing

드
디
어
,
받
았
다
,
어
드
미
션



CHAPTER 1

Love Letter

FOR YOU: PRELUDE OF THE STUDY

Persistent Record is My Strength, “Devin’s Drawing Essay, Handspan Diary”

To discuss the origin of this study, I must first introduce my drawing-essay, which forms the primary data of this dissertation, and the corresponding blog called Persistent Record is My Strength, “Devin’s Drawing Essay, Handspan Diary (<https://blog.naver.com/apfhd7694>). I created my blog as a personal platform for a class assignment in 2008, when I first started college. The blog is hosted by one of Korea's representative search portals, Naver (www.naver.com), and the site's main language is Korean. I created this blog as part of an assignment, and I did not revisit it for a long time afterwards. Several years later, after entering graduate school to earn a master's degree, I started thinking about returning to my long-forgotten blog. I did not have any particular ideas about what exactly I should start writing about in my blog, but one feeling kept rising to the surface. I thought to myself:

Rather than continuing to perform as a student and store knowledge only in my head, one day, I should be able to share my thoughts, knowledge, and experiences with people in my own voice, words, and writing. Whether it is related to art education or any other knowledge, I must have the courage to reveal what I have to the world. I have to break out of my shell and be out of my safety zone.

Perhaps, at that time, I was experiencing significant changes in my life, thoughts, and mindset overall as a result of entering my master's program. For the first time in my life, I was faced with the task of writing a thesis. Furthermore, some of my acquaintances had already been in the art world for a long time, gaining various experiences in the field, engaging in artistic work, accumulating publications, accomplishing their academic goals, and sharing their capabilities and expertise in multiple ways. At the time, one of my fellow seniors, a close friend and confidante, said to me, *“Bo-kyoung, you also must find something that only you can do. Whether it's publishing or something else, you, as an expert in your field, need to find your own way to share and showcase yourself.”*

In an effort to break through the barriers that had been limiting me and put my friend's advice into practice, I decided to revive my dormant blog. However, I still struggled to figure out

what I should write about and what content I should cover in future posts. For my first attempts, I wrote small stories drawn from my daily life or my visits to art exhibitions. . However, I felt timid and lacked confidence in my writing, and I repeatedly deleted or hid the posts I had written and uploaded. Years later in the fall of 2018, my blog, which had remained poorly managed and lacking any specific direction or purpose during my master's degree studies, finally began to function as it should when I left Korea to pursue my doctoral studies in the United States.

My Drawing-Essay

As soon as I started my life as an international graduate student, all my past worries, hesitations, and wanderings about what to document in my blog disappeared, like illusions in the distance. Not long after my first semester of doctoral studies began, I felt an ever-increasing need to record my daily life as an international graduate student. This sense of urgency arose not from the joy of discovery: “Okay! Finally, I have some material! I can use all of this luxurious content called study abroad in the U.S.!” Instead, it intuitively sprang forth from the sheer survival instinct of being human: “I can’t bear it like this, and I don’t have the confidence to last the next 4-5 years. If this continues, something bad *will* happen to me.”

Thrust into a new living environment and living the life of a doctoral student in higher education, I suddenly experienced a wide range of unfamiliar challenges and struggles, and I felt both embarrassed and brave at the same time. As a grown adult and a doctoral student, I had hoped to maturely accept and skillfully cope with this acute swerve in my life, but all I could do was contact my friends back in Korea or seek out conversations with other international graduate students.

Some of my psychological and physical difficulties were difficult to understand – looking back now, I think I should have sought professional counseling, but at the time I did not know that such options were available. I felt extremely resistant to being honest about my difficulties and sharing them with the department community, including faculty and colleagues. Since I felt that the department had been significantly involved and invested in my admission, I was afraid

that if I could not adapt quickly and prove to them that I could become an insider in America, I might have to return to Korea.

Scared by the thought of having to leave the program, I thought it would be much safer and more comfortable to record my daily life privately through my drawings and words on my blog, hosted by a company mainly used by Koreans, with Korean as its default language. That said, I did not set my blog to be accessible only to Koreans nor did I set my drawing-essay posts to private (so that only I could view them). Although I applied the Creative Commons License (CCL) to prevent the unauthorized use of each post, Korean users along with other unspecified users who knew my blog address could access my work. However, since the default language was set to Korean, users who did not know Korean would need translation software or other resources to understand my writing. The decision to use my blog as my first venue for the drawing-essay was based on the familiarity of the website itself, as I had been using it for many years in Korea. However, at the same time, I may have been seeking a sense of escape as well, wanting to take a break from my daily life of communicating and studying in a second language through drawing and Korean-based writing.

As someone who often felt timid and insecure, I approached this process of conveying my thoughts in writing in a space where an unspecified number of people could see them with some trepidation. However, I remained committed to this project and have consistently shared my daily experiences on my blog over the past six years, from the fall of 2018 to the present. To me, this represents an amazing change in my willingness to be open and vulnerable, and even something of a miracle. Indeed, the time I have spent over the last six years creating this drawing-essay and blog have expanded and drastically changed my artistic and academic experience. Not only that, but more than during any other time in my life, I have been able to interact with myself more deeply and fight with myself more fiercely, while simultaneously becoming closer to myself than ever before.

“To All”

In the fall semester of 2018, I took an Arts-Based Inquiry course and finally opened

up about the existence of my blog. As part of a course assignment, I was given a project that required me to conduct research based on an artistic practice or process (see Figure 2).

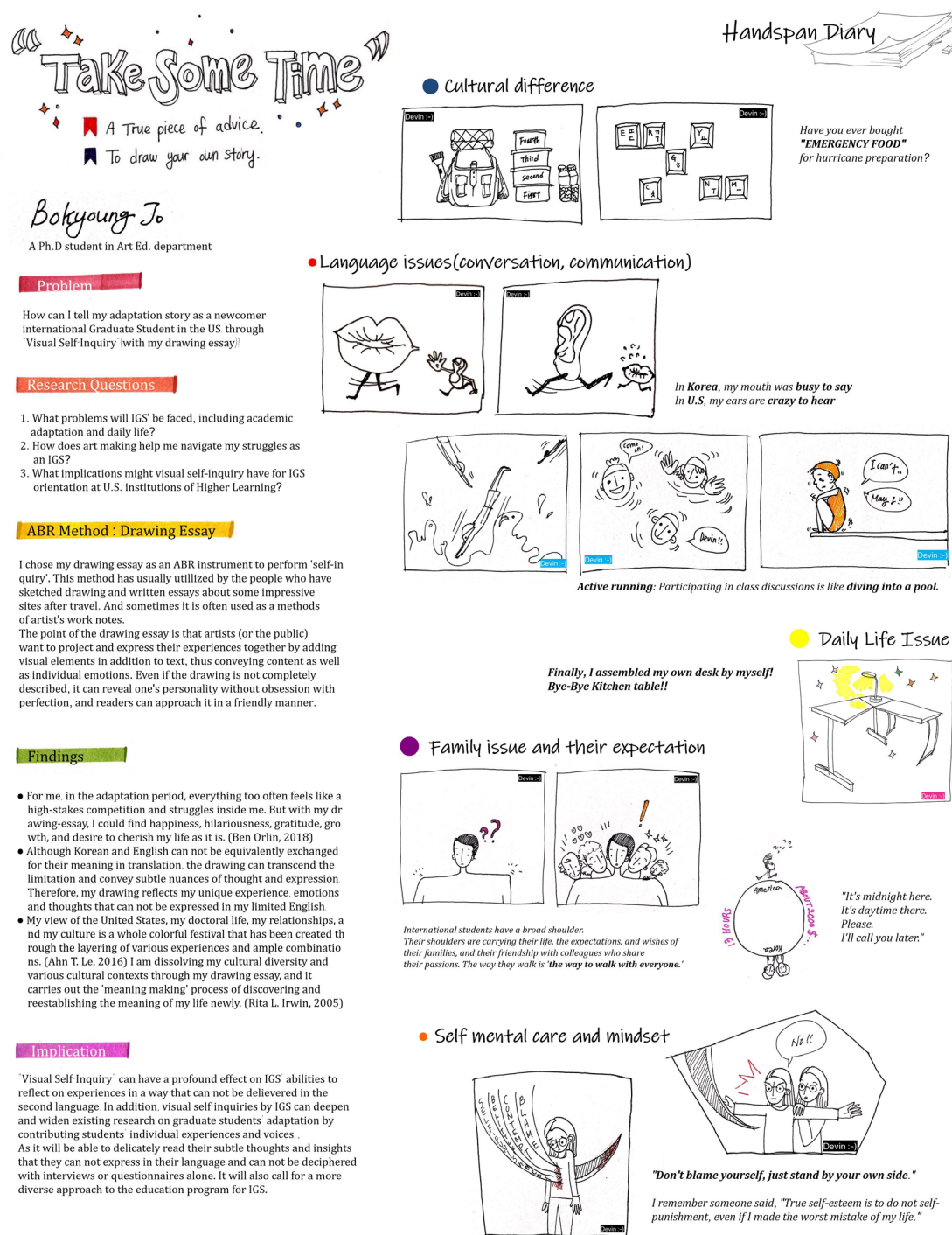


Figure 2. Jo, B. (2018, November). "Take some time": A true piece of advice to draw your own story [Poster Exhibition.] SMART-based Research Workshop [Part of the final assignment for QUAL 8590: Arts-Based Inquiry], University of Georgia, Athens, GA.

However, I was still figuring out exactly what arts-based inquiry was as a concept and research practice. Moreover, I was concerned that I did not have any specific artwork that had been prepared in advance that I could use to complete this assignment. One of my colleagues was listening to my concerns and reminded me of the existence of my blog. She suggested:

Why not? You have a blog! Your art tells of your experience as an international graduate student. Based on your artwork, wouldn't it be possible to conduct in-depth research on the lives of international graduate students? As you are currently in the first semester of your first year, which is the most challenging time for you, there will definitely be stories and research you can deliver and do from your own unique perspective.

In truth, at that time I was struggling immensely to adapt to unfamiliar class environments, including studying in English, and the Arts-Based Inquiry course was no exception. I could not keep up with many things in class and it was very difficult to contribute to class conversations. My colleague's advice not only provided me with a clear solution for the given assignment but also helped me realize the potential of my artwork and the value of the authenticity of my experience and voice.

As I mentioned previously, the website Naver, which hosts my blog, is primarily used by Koreans and the default language is Korean. I had created all of the drawing-essays on my blog in Korean. However, once I made my blog open for this course assignment, some of my peers began to visit it. Several peers who were Korean shared it with their Korean acquaintances while others read my posts through translation software to fully understand my experiences.

As I entered the second year of my doctoral program, I began to consider my dissertation topic and prepare for the comprehensive exam. This time, another doctoral student said to me: *"Devin, the stories contained in your blog are such valuable data. You shouldn't waste such good work. You should write your dissertation with it!"* Since I had already used my drawing-essay as a course assignment, I had planned to write a short manuscript and publish it in a journal. However, I doubted it could be suitable material for a doctoral dissertation. Since journal articles are relatively short and narrowly focused, using only a small portion of the blog posts would be

sufficient, but a doctoral dissertation should be a book-length manuscript of more than 200 pages. To generate usable data from my blog, all blog posts uploaded so far would have to be collected and then undergo a data analysis process. Above these practical concerns, turning these posts into a doctoral thesis would entail making my personal affairs public: my life as an international graduate student; my experiences, failures, trials, and errors; the process of change in my ideas and knowledge, which had not yet fully matured; and even stories that could be somewhat embarrassing when revisited after a long time. I felt uncertain about having all of my stories permanently recorded, frozen in time forever for all to see. With the blog, I knew that I could delete the account or delete posts at any time, but my doctoral dissertation would be part of my career and research history, a publication of record that would stay with me for the rest of my life. In that respect, I was grateful for my friend's opinions and the clear value she placed upon my drawing-essay, but, simultaneously, their suggestion to use my blog for research would require great courage from me. It would be an assignment of continuously connecting and interacting with the past and present by revisiting the past records that had already been blog-archived. Simultaneously, in converting my blog into a dissertation that would be the culmination of my doctoral studies, I also had to ponder how to rediscover my story so that it would not become a story frozen in my past experiences, potentially instilling a narrow perception and stereotype about me in those who read my work.

Ultimately, I decided to move forward with the drawing essay and corresponding blog as the basis of my dissertation study. In the process of incorporating all of these records into my doctoral dissertation, which has meant repeatedly revisiting and analyzing the already uploaded posts, the drawing-essays that captured my past experiences have continuously intervened and interfered with my present and have in turn influenced my academic process. For example, as an instructor of record, my past drawing-essay work gave me curriculum ideas for my courses or insight into my individual or collaborative research and publication work. Furthermore, on a very personal level in my everydayness, when I felt struggles in my academic or daily life, I could see how I overcame them through my past blog posts, which in turn gave me meaningful insight

and confidence in myself in the present. I have continued working on my drawing-essay as an "ongoing record," continuously updating my blog with current stories, while also finding pieces to accompany my doctoral dissertation work. All of these processes compelled me to revisit past experiences and reflect on my own memories and important moments in my life, and, in doing so, create a new present through reconstructed and restated stories (Jo, 2024).

As an individual international graduate student in the United States, my story is just one of many. My stories and experiences may resonate with other international graduate students (IGS), prompting feelings of empathy or shared understanding around common experiences. But the experiences of international graduate students are neither interchangeable nor monolithic. The experiences of this group have commonalities as well as differences, and evidence of this complexity will be represented in this dissertation. This is because I aim to not only support the formation of empathy, understanding, and solidarity among IGS, but to also capture the differences and subtleties between IGS narratives as identified in the literature I have examined.

Full of Contradictions

This dissertation encompasses an array of contradictions as it incorporates my experiences, art, emotions, blog, and narratives. The blog is where I can share my own somewhat private stories that were difficult to share with people in person. Because it is in Korean, it may be less accessible to some, but I never actively blocked access for any potential audience. Despite my feelings of discomfort, the blog has always been open. In public, I wanted to hide, as much as possible, the struggles and emotions I constantly encountered during the adaptation process from those I met in the higher education field in the United States. However, paradoxically, I was also uploading drawing-essays through a blog behind the scenes and pouring out my stories to unspecified people (who may or may not have been particularly interested in my story or may have had nothing to do with me at all). It was somewhat burdensome to reveal myself, and I did not want to seek attention or the spotlight too much; yet at the same time, I desired for my narrative to be acknowledged, comprehended, and appreciated by others. During the process of adapting to a new environment, I frequently experienced feelings of timidity and withdrawal.

However, I also recognized another facet of my personality: boldness, and a willingness to challenge myself through new adventures.

Playful and Artistic Juggling in the Third Realm: Theoretical and Methodological Frameworks

This dissertation is grounded in Thirdspace theory as its conceptual and theoretical framework. Edward Soja (1996) conceptualized Thirdspace theory as a form of postcolonial criticism. Thirdspace (which I explore in depth in chapter 4) is a hybrid thinking structure/system that not only accommodates ambivalent or binary perspectives, thoughts, and world views but also reviews and explores “our contemporary consciousness of spatiality ... to resist any attempt to narrow or confine its scope” (Soja, 1996, p. 2). As an international graduate student, I have continually struggled to see myself through the lens of postcolonialism, and I am still exploring the tensions this theory poses for understanding my own existence as a social being. However, Thirdspace theory undergirds this doctoral dissertation study for several reasons. First, as an international graduate student who is a Korean but not living in Korea, and a non-American but living in the US, the theoretical and conceptual framework of Thirdspace reflects my identity and ambivalent experiences, as well as a process of ongoing reflection while navigating this in-between geographic space. Second, for me, art provides a means for enduring, providing “a tolerance for ambiguity” and a third, visual language to convey messages beyond the barriers of the text-based Korean and English languages (Anzaldúa, 1987/2012, p. 101; Jo & Wang, 2023; Jo, 2023). Lastly, Thirdspace theory offers a way of conceptualizing the *site* of my blog and social media posts, the space where I have implemented and presented my visual storytelling. The online, digital environment is itself a third space that transcends the physical borders of Korea and the United States, providing a space of comfort where I can process my experiences beyond the limits of geographic boundaries (Edirisinghe et. al., 2011; Jo, 2023; Marshall & Rossman, 2011). Thirdspace theory thus serves as a significant inquiry platform that permeates my stories and related research methodology.

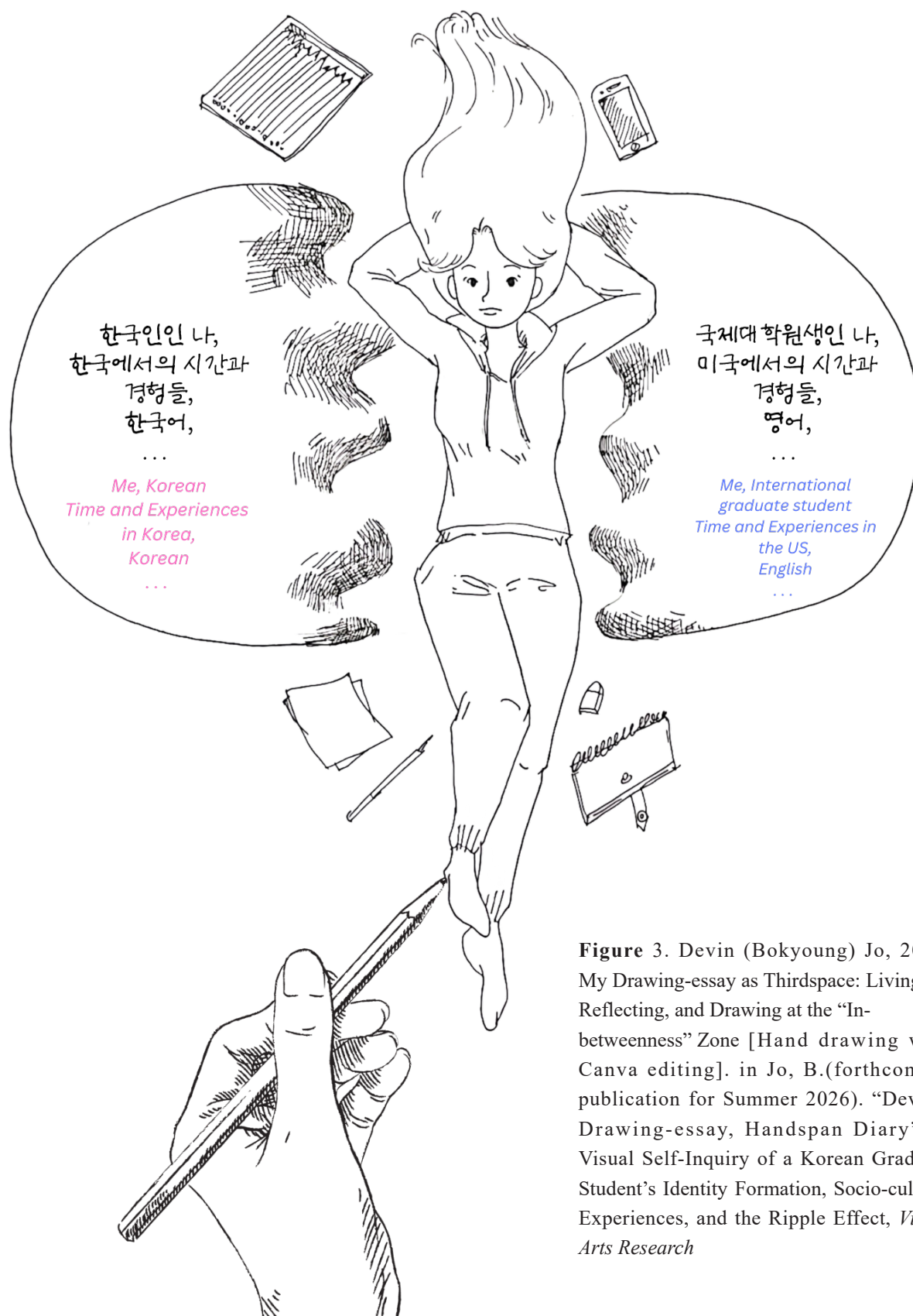


Figure 3. Devin (Bokyoung) Jo, 2023, My Drawing-essay as Thirdspace: Living, Reflecting, and Drawing at the “In-betweenness” Zone [Hand drawing with Canva editing]. in Jo, B.(forthcoming publication for Summer 2026). “Devin’s Drawing-essay, Handspan Diary”: A Visual Self-Inquiry of a Korean Graduate Student’s Identity Formation, Socio-cultural Experiences, and the Ripple Effect, *Visual Arts Research*

In addition to Thirdspace theory, my project is shaped by the practices of visual self-inquiry and digital storytelling, which are essential to my visual journaling work (Jo & Wang, 2023; Jo, 2023). These practices and the theories that guide them will be explored further later in the dissertation.

Research Questions

To explore my drawing-essay work, which forms the main data of this study and reflects my experience as an IGS, through the theoretical frameworks discussed and consider their implications, I posed the following research questions:

1. What can one IGS learn about her academic and daily experiences in socio-cultural transition by analyzing her own visual self-inquiry process through the theoretical lens of Thirdspace?
 - a. How does visual self-inquiry (including the digital representation of that inquiry) function as a third space?
 - b. How does an IGS' visual self-inquiry reflect and affect hybridity in an ongoing identity formation process (including, for example: notions of socio-cultural transition, isolation, displacement, home, border- and boundary-crossing, etc.)?
 - c. How might the unexpected ripple effects generated in the process of making this visual self-inquiry public also be theorized through the theoretical lens of Thirdspace?

As addressed in the dissertation outline above, in which I describe each of the chapters and how they developed, the content of this dissertation is organized somewhat differently from most dissertations. This also corresponds with my approach to responding to the research questions. Rather than developing content in response to the order of the research questions, this study organically addresses and integrates them into the overall storytelling throughout the dissertation. My academic and daily experiences and stories as an international graduate student are covered throughout all of the chapters, and include reflections, interpretations, and analyses based on

Thirdspace theory.

For research question 1-a, the main review and analysis are addressed in Chapters 5 and 7. Additionally, Chapters 8 and 12 offer meaningful insights by highlighting how visual self-inquiry through a drawing-essay (and virtual platforms like a blog and social media) can serve as a third channel, space, and language of self-expression that is not limited by national borders and overcomes my linguistic limitations and barriers.

In the case of research question 1-b, it would not be an exaggeration to say that the entirety of the dissertation responds to this research question, as almost all the chapters and stories articulate my academic, linguistic, and sociocultural journey in transition. In particular, each chapter is interwoven with illustrations from my drawing-essay, which I have shared through my blog and social media. These works candidly and genuinely visualize how I perceive my migration, isolation, and border-crossing experiences in the midst of my transition. Simultaneously, in reverse, it was also the case that this artistic approach, combined with playfulness, informed my hybrid identity as an international graduate student and my professional identity as an artist, art educator, and researcher.

Meanwhile, Chapter 12 (refer to the subheading “Visual Self-Inquiry as a Ripple Effect and a Form of Activism”) is a response and Thirdspace theory-based reflection on research question 1-c, which is illustrated with examples from my collaborative research and the changes in my professional identities.

Reorganized, Restated, and Recontextualized Drawing-Essay: Roadmap of the Dissertation

Before moving into the stories that form the heart of this dissertation, I first want to explain that this dissertation does not follow a traditional format. As aforementioned, my drawing-essay, “Handspan Diary,” which has been uploaded on my blog, supplies the main data for my study. Within the dissertation, I have included many of the stories from the blog, but they have been reorganized, adapted, or expanded.

This dissertation consists of a total of 12 chapters. In this section, I offer a roadmap to help readers understand the organization and content of the dissertation. First, based on narrative

thinking and narrative Inquiry, I explain how I selected and analyzed the drawing-essay posts (uploaded to the blog), which were the raw and primary data of this study. Next, I explain how I selected stories that ultimately formed the table of contents of the dissertation. Then, I describe the kind of stories that compose each chapter and the overall plot and organization of the chapters. Lastly, I explain how I reorganized my drawings (from my drawing-essay posts) and interwove them with the text in my dissertation.

Data Selection

As of June 6, 2025, there were about 150 drawing essay posts in my blog, though about 10 (or more) of them were written before August 2018 (when I enrolled in UGA) and only one of those was a story related to my PhD program (the interview with faculty members via Skype). It was only after the fall semester of 2018 officially began that my drawing-essay began to address the story of my study abroad life in the U.S. For this reason, the posts I included in my initial(first) data were those written from August 2018 to June 21, 2021. There is no special reason for the pause at the post of June 21, 2021, other than this was the time I began to analyze my blog as data. During the initial data analysis phase, I created Table 1 and transferred the contents of each post one by one into the table, but the number of posts on the blog was quite large (Figure 4).

Figure 4. *Captured Image of Table 1*

No. 18 _ 멘탈케어라인 코스메틱 시리즈 (Mental Careline Cosmetic Series)_ 20180922	Mental hardship	과거에는 '소심해서 한 뼘씩만 그리는' 일기의 느낌이었다면 <u>이제는 '그림 한 뼘씩 그려나갈때마다 성장하는 일기'</u>이고 싶기 때문이다. 나는 매순간 이렇게 한바닥씩 그림을 그리고 나의 생각과 느낌을 텍스트로 조금씩 넣어 담을때마다 지금 내가 느끼고 경험하는 것이 무엇이든, 결국 전부 나의 소중한 자산이자 내 인생 그 자체를 담아놓은 보석들이라 생각된다. 관리 및 케어는 피부와 신체건강에만 국한되지 않는다. 마땅히 그러하듯, <u>멘탈 및 정신상태에도 필요하다.</u> 한동안 자칫해도 우울하고 자기감에 사로잡히던 <u>나를 구해주었던 것은 함께 같은 학교에서 공부하며 이런 나의 고민을 공감하고 함께해주던 석박사 동료들과, 나의 끝도 없는 이야기와 하소연을 들어주던 한국에서의 지인들</u>이었다. 매일매일 깨끗하게 씻고나서 부지런히 얼굴에 화장품을 바르듯이 <u>나는 매일같이 힘에 겨울 때마다 이들의 격려와 조언을 내 마음에 골고루 퍼바르려한다.</u>	성장하고픈 욕구 누군가 이야기를 들어주는 사람이 있다는 것에 대한 위로와 위안 격려와 조언에 대한 갈구 수치심과 강박관념에 시달리는 날들 이 내용들을 Athens의 물, 기후, 환경, 이를 극복하기 위해 내가 생활에서 사용하는 물건들을 소개하는 형태로 씨실 날실로 엮어서 스토리전개를 풀어가고 있다.
--	------------------------	---	---

No. 19 실눈에 대한 관점의 전환(Transition of perspective on the half-closed eyes) _ 20180927	Language issue, struggling with communication in English	예전에는 실눈뜨고 쳐다보는 사람, 혹은 그러한 행위를 싫어했다. 아무래도 무슨 공경이인가- 무슨 생각하나- 싶은 것도 있고 왜 얼굴근육을 저렇게 움직여가며 사람을 봐야하는지 이해되지 않았다. 예의가 없는 일이라 생각했다. 미국에 와서도 <u>여전히, 실눈뜨고 나를 보는 사람이 불편했다.</u> <u>그 표정은 곧 내가 말하는 영어가 잘 전달되지 않는다는 것.</u> 지금 나는 열심히 말하고 있지만 내 의사는 제대로 전달되고 있지 않을 가능성이 크다는 것을 의미하기 때문이었다. 내가 때때로 이들의 영어를 알아듣기 힘들어 고생하는 것처럼, 실은 이들에게도 나의 broken english는 알아듣기가 꽤 어려운 것이다. 그럼에도 불구하고 내 이야기를 어떻게든 귀담아 들으려 <u>이들은 얼굴 근육까지 모두 총동원해</u> <u>내 말에 집중하고자 애를 쓰고 있으니</u> <u>어떻게 그들의 실눈에 감사하지 않을 수 있을까.</u> <u>여러 명의 눈가와 미간에 주름을 만들었다.</u> <u>아이크림이라도 하나씩 선물해드려야 하나 싶다.</u>	약간 자신을 탓하는 느낌 스스로를 탓하는 것이 기본적인 base로 깔려있는 느낌 사람이 말할 때 실눈뜨며 바라보는 것에 대해 느끼는 컨텍스트의 변화 및 차이 영어로 소통하는 것에 대한 어려움 시니컬함, 유희적인 느낌, 풍자와 해학.
--	---	--	---

Figure 5. Captured Image of Table 2

나는 누구와/무엇과 싸우고 있는가?	감정적, 심리적인 어려움 Mental/psychological struggles	☒ 수치심, 강박관념, 공황장애 ☒ 영어든 뭐든 완벽해지면 유학생활이 행복해질까? Perfectionism ☒ 내 한뼘 일기문장에서도 (초기) 전부 나 자신을 탓하는 느낌, 모든 문제의 원인이 전부 '나'에게 있는 듯 느끼는, 혹은 그런 (잘못된) 인식 ☒ Q- 나의 문체/그림체, 즉 playfulness, 유희, 위트는 자조와 비굴함에서 오는 것인가? ☒ 나의 유희적인 문체는 내 실수에 대한 긍정적인 승화인가 혹은 스스로를 희화화/풍자화하는 것인가? ☒ #. 미국생활에서의 적응 - 물만난 물고기처럼 되지 못했던... 감사의 마음을 느낄 여유도 없어, 그저 힘들고 어렵고 징징거리고 터져버릴 것만 같았던... 그저 답답한 마음. 인생 전반의 경험이라는 큰 그림을 보기보다 지금 눈앞에 놓인 현실의 고통이 크다
역시 나는 한국인, 풍자와 해학의 민족, 김홍도와 신윤복의 후손	Playfulness	☒ Q- 나의 문체/그림체, 즉 playfulness, 유희, 위트는 자조와 비굴함에서 오는 것인가? ☒ 나의 유희적인 문체는 내 실수에 대한 긍정적인 승화인가

결코 우울한채 살아갈 수 없는 흥의 DNA		혹은 스스로를 희화화/풍자화하는 것인가?
		☒ 자조, 비굴함, 엉뚱한 책임전가, 귀인

In particular, since my drawing-essay was still an ongoing story, I planned to analyze the posts transferred to the table first and then continually analyze and review the data from the posts after June 21, 2021. An interesting realization was that while over 100 drawing-essay posts were uploaded from the fall of 2018 to June 21, 2021 (i.e., about 3-4 years), only about 40 posts were uploaded from June 21, 2021, to June 2025. During this time, while conducting my dissertation study, I focused more on dissertation writing than on making drawing-essay posts. In addition, as I made my blog into my dissertation data, I became more serious and prudent about what I could and could not say, considering research ethics. During this process, I felt insecure about sharing my voice, words, stories, and expressions while sometimes losing my creative will. Another reason could be that I prioritized other studies and work while aiming for graduation. Perhaps I might have also grown to the point where I was able to manage and navigate my life without (or with less) narrating my struggles through my drawing-essay.

From “Data Analysis” to Composing “a List of Contents”

After moving all of the blog posts to the table, I reread the contents and underlined and marked keywords or sentences that I considered significant (Figure 4).

Next, I created a second table (Figure 5) where I documented only the keywords and sentences extracted from the previous work. Through this process, I was able to find various common themes and this is the moment when the multiple discrete stories shared in the blog posts began to be reconstructed again.

Where my self-esteem and confidence come from? : Language

- ☒ The source/fortain/spring of all my shame
- ☒ in-betweenness/hybridity/Third space: 웃프다 (tragicomic, bittersweet, sad but hilarious, happy-sad) — 수많은 오해와 착각, 시행착오들
- ☒ in-between “Formal” and “Informal/Casual”
- ☒ Lost subtleties/details : impossibility of Equivalent Exchange
- ☒ Pronunciation impossible: “How to tame my tongue (in Anzaldúa’s *Borderlands*)”
- ☒ How to tame my taste and cultural c(m)ode (between Chinese, Japanese, English drama/music/art etc.)
- ☐ (Weird? Reasonable?) Perfectionism
- ☐ Third Space, and Sly Civility, Borders
- ☐ How to make progress on my English?
- ☐ Everyday conversation with Uber drivers

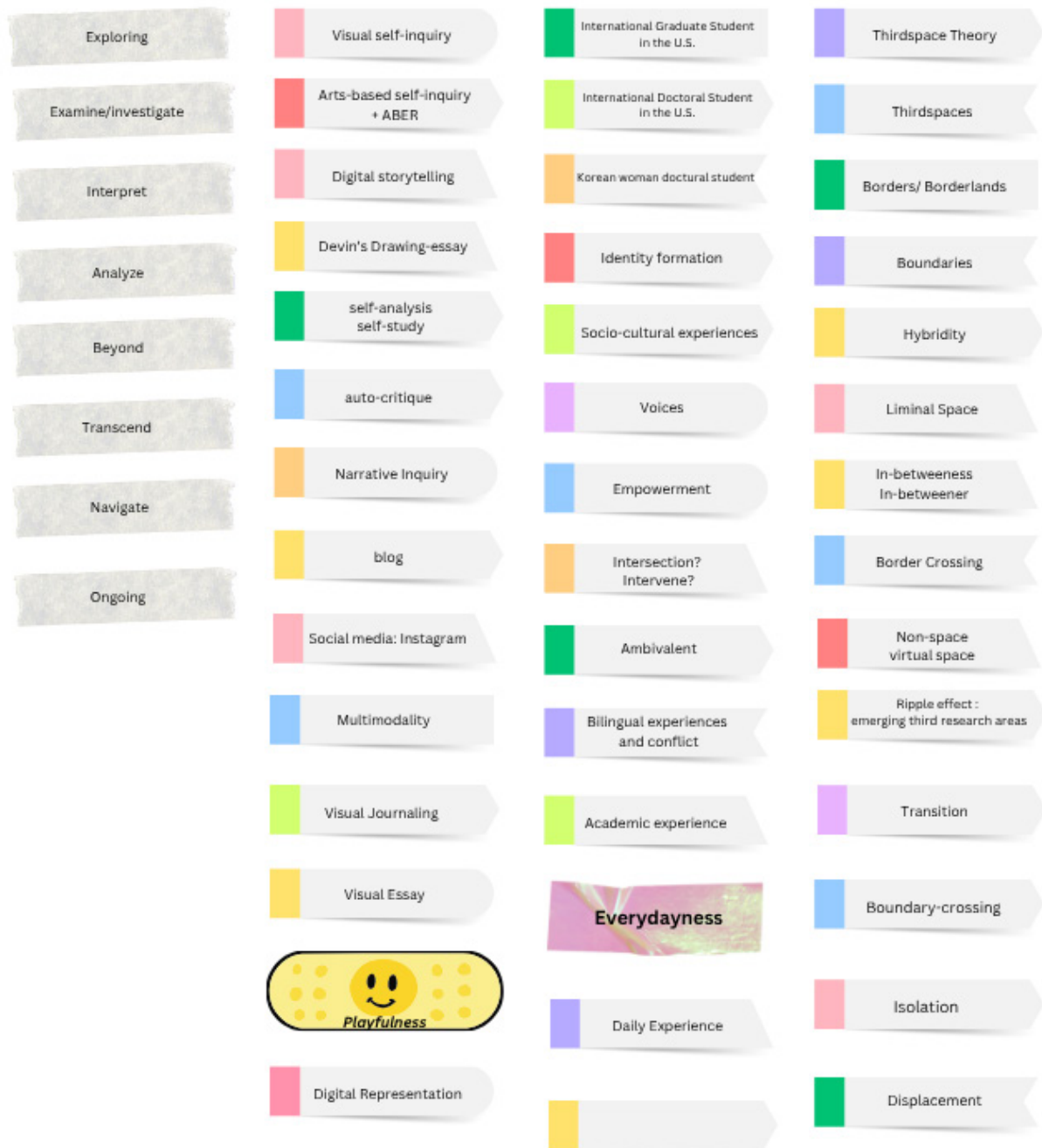
Figure 6. Captured image of the
<List of Contents> ideation process

Afterwards, I created a new document file called "List of Contents" where I could compose the content and organization of the dissertation (Figure 6). In this document, I created the various topics generated from Table 2 as chapter titles for the dissertation and, based on the keywords and sentences collected in Table 2, designed the detailed stories for each chapter. This process involved the work of “interconnectedness” as I ideated how to construct a “plot” (Brooks, 1984, p. 5, as cited in Freeman, 2017, p. 30) for each chapter through storytelling (writing) and narrative for the events, experiences, memories, and other “episodes” that seem to be fragmented (or exist individually) in my memories or blog posts.

At this stage, I revisited the blog posts that were not included in the initial data selection process (Table 1), that is, those from after June 21, 2021. If there were stories related to previously conceived topics and chapters among these stories, I included them in the corresponding theme/ chapter. On the other hand, if I discovered new common themes separately, I made them into new chapters.

Then, I started my first draft of writing for each chapter. I wrote the initial contents based solely on the tables of data analysis and the chapter outline created through the "List of Contents." I did not revisit the blog until I finished all of the initial writing for the chapters, relying on my memory and narrative thinking. Since the data analysis was extracted from the blog posts, and the outline was created from this, the content could not be completely different from my blog posts, and some sentences or content may have been unintentionally duplicated. However, I was reluctant to merely reiterate the sentences or story structures I had written on the blog (Ricoeur, 1984, as cited in Freeman, 2017). In the dissertation, as a newly composed drawing-essay book, I aimed to create another "intelligible whole" (Ricoeur, 1984, p. 65, as cited in Freeman, 2017, p. 30) by combining elements of stories and events extracted from the individual blog posts.

Figure 7. *Visual mapping process for creating a chapter composition*



In this sense, while working on my dissertation, there were times when my other related memories and experiences, which I had never shared on my blog, intervened. Because my initial writing of the dissertation focused on composing (and/or making) a new piece grounded solely on my memory and "reflective account" (Freeman, 2017, p. 32) while being faithful to the data analysis and outlines, I ended up including many experiences that I had not thought of when I worked on my blog post, such as stories from my childhood, old memories from newspapers and news articles I had read, and conversations with friends and acquaintances. For instance, the stories about tongue surgery that I address in Chapter 8 were in my memory for a long time, but I had never mentioned them on my blog.

Therefore, the images, including my drawings, uploaded to the blog, also sometimes experienced some changes when they were inserted into the dissertation. For example, even if I used a drawing to talk about "A" in the blog, when I transferred it into the dissertation, sometimes it was possible that I relocated the drawing to a different context or sentence from the original blog post from which it was extracted (but simultaneously, it was clearly/still related to or corresponding to the part in the dissertation). Since the dissertation already unfolded a story and narrative reconstructed with newly added memories and experiences, the drawings in the blog were sometimes correspondingly reorganized and rearranged as well. At the same time, as part of this process, I had to create new drawings and visual work that had never been disclosed on the blog in connection with the stories, reflections, and additional content included in the dissertation (i.e., Figure 11, the campus experience drawings for the Soja Inquiry, and my cover art in Chapter 5).

To visualize my dissertation like another drawing-essay book I ideated in mind, I chose to use Adobe InDesign, a book design program that supports self-publishing. I taught myself this program by referring to and studying relevant instructional videos uploaded to the YouTube channel Graymonster (<https://www.youtube.com/@graymonster9888>), and visually reconstructed this dissertation based on what I learned.

After grasping the overall composition of the chapter content and the flow of the storyline, I

began weaving in the content of the theoretical and methodological framework that I researched, reviewed, and analyzed. This can be seen in Chapters 5, 6, and 7. Meanwhile, rather than providing a discrete literature review chapter, I also wove in relevant reviews of literature throughout the dissertation chapters. For example, in the case of the literature relevant to the experiences of international graduate students and Korean women graduate students in the U.S., I divided the literature by topic and inserted it into appropriate storytelling chapters describing my experiences. Chapters 3, 8, and 9 illustrate this. I combined a review of the linguistic experiences of international graduate students with the description and analysis of my own linguistic experience. And, lastly, I integrated a review of the academic experience of international graduate students into the chapter that deals with my academic experience.

Most dissertations consist of a theoretical framework, a methodological framework, a data analysis, and a conclusion chapter, which are treated as discrete sections and are usually developed sequentially. However, my dissertation organically integrates the theoretical and methodological framework and the literature review content into the narrative based on my experience and storytelling generated from data analysis based on narrative thinking. Rather than discussing all the components (the theoretical and methodological framework, literature review, and data analysis) as independent and separate phases, I wanted to construct all of these as a single and comprehensive storytelling and narrative, as a part of my experience.

Flow of Chapters

Initially, I created a total of 28 chapters (common topics) when organizing the List of Contents (Figure 7). However, to prevent the burden and risk of the dissertation becoming too long and having redundancy, I combined some of the related chapters, eventually compressing the total number of chapters from 28 to 12.

However, proceeding to read this dissertation, readers may notice that the chapters seem to jump from one topic to another without a truly clear connection between them. This paper adopts the omnibus style of storytelling. To better understand my approach, consider several analogical examples: a whole cake composed of multiple different types of small cakes; a biographical

collection of great figures (stories about various people of diverse nationalities, eras, genders, socio-cultural backgrounds, and fields of expertise); an encyclopedia (a collection of various articles containing miscellaneous knowledge). Although the large entity called a “dissertation” is given to contain various chapters, the comprehensive contents contained in this dissertation do not follow any set order or rules or abide by any specific causal relationships or temporal flow. My blog posts, and this work based on them, include a diverse, disparate, and sometimes seemingly unrelated, scattered, fragmented collection of stories. My story development conveyed by each chapter does not necessarily flow chronologically or thematically. I chose to juxtapose the stories. I was inspired by the work of 경선 Kyoungsun (2019), *데일리 프랑스 Daily France* (Figure 8).

차레			
이제 어떡하지 ♦ 9	흰 벽 ♦ 107	내일은 새로운 날 ♦ 221	Bleu ♦ 323
What am I supposed to do now?	White wall	Tomorrow is a new day	
가벼움 ♦ 23	한 잔의 커피 ♦ 133	라비앙 로즈1 ♦ 237	집으로 ♦ 337
Lightness	A cup of coffee	La Vie en Rose 1	To home
변화 ♦ 39	외국인 친구 ♦ 147	라비앙 로즈2 ♦ 251	
Change	Foreign friend	La Vie en Rose 2	
빵에 대하여 ♦ 55	빈 병 ♦ 163	15살 ♦ 265	
About bread	Empty bottle	Fifteen	
양갱 ♦ 69	떡볶이 ♦ 177	나 자신만의 냄비 ♦ 281	에필로그 ♦ 351
Yang-gaeng/Yokan	Tteokbokki	My own pot	Epilogue
천천히 ♦ 83	레미제라블 ♦ 193	스터디 그룹 ♦ 295	
Slowly	Les Miserables	Study group	
편견 없는 사람들 ♦ 97	어떤 선택 ♦ 207	다이어트 실패 ♦ 309	
People without prejudice	Some choice	Diet failure	
Unbiased People			

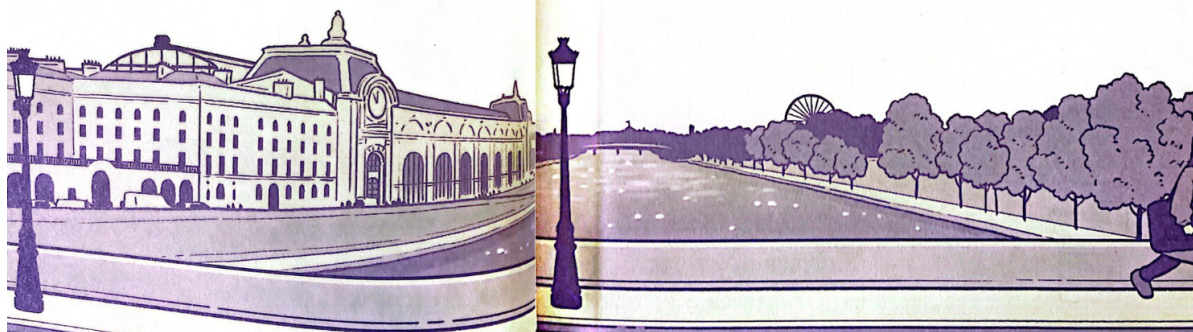


Figure 8. Table of Contents in Kyoungsun's Book (2019) (Captured Image) (pp. 6-7)

* Note: The English segments (purple words) are the ones I translated.

As shown in the image above, in Kyoungsun's (2019) work, each story or episode that stands alone is contained in a large bag called her “studying abroad life in France.” However,

there is no clear information about the chronological order or sequence of each story, and it is difficult to confirm the necessity or specific reason why her stories needed to be arranged in this way. I sensed this was very similar to my style of creating drawing-essay and storytelling. I hoped that my dissertation chapters would be organized in this way.

Additionally, I should be able to note that this dissertation does not provide a detailed discussion of the primary data until Chapter 7. As I explained earlier, this unique structure and order exist because the section covering the theoretical and methodological framework is naturally integrated with my storytelling (i.e., the data analysis content).

In Chapter 1, I have offered an introduction that provides guidelines and a roadmap, such as the background context for the dissertation, the content outline, and the organization of the study, including the research questions. The chapter title, “Love Letter for You,” is meant to create an intimate approach to the dissertation, a feeling of being close to the readers through my story. It also recalls the first unforgettable moment when I received the admission letter from UGA.

Chapter 2 includes a brief explanation of my reasons and contexts for considering study abroad, and a candid story about what I prepared, kept in mind, concerned, and pondered before enrolling in the doctoral program as soon as I received my admission letter. In addition, it addresses my departure episode.

Chapter 3 covers a literature review of historical and contemporary cases of Korean women international students in the U.S. This drastically narrows the scope from the large category of international (graduate) students to Korean women international (graduate) students. There may be manifold stories and accounts about international graduate students, though this study focuses singularly on my personal and intimate story as a Korean woman doctoral student in the U.S. Consequently and accordingly, the literature review also needs to be concerned with and deeply engaged with Korean women international students rather than discussing them in the macro classification of “international (graduate) students” or “Asian students.” Jung Eun Hong (2022), who studied the experiences of Korean female graduate students in the U.S., underscored that: “More stories of KFGS need to be told, and their voices should be heard” (p. 611). In response

to these demands, Chapter 3 probes historical and contemporary cases of Korean women international students in the U.S.

Chapter 4 provides a short literature review on everydayness. Considering that this study deals with my daily experience as an international graduate student, I examine everydayness as the basis of my drawing-essay. As a fundamental part of my storytelling, I believe this should be the first element to review before addressing the theoretical and methodological framework.

Chapter 5 offers a review of Thirdspace theory, the theoretical framework of this study, and how it connects with my experience, personal-professional identity, research site (blog and social media), and drawing-essay (art). To a further extent, in Chapter 6, I share my personal, in-depth reflection on this theoretical framework, examining, contemplating, and critiquing my mixed and ambiguous identity experiences based on postcolonialism (the ideological foundation of Thirdspace theory).

Chapter 7 provides a detailed introduction to my drawing-essay series “Handspan Dairy,” which serves as the primary dissertation data, along with Visual Self-Inquiry, the methodological framework of this study. Given the characteristics of the virtual sites (my blog and social media) where I archived the drawing-essay, I also provide a review of digital storytelling.

Chapters 8, 9, and 10 discuss my linguistic experiences (along with the corresponding changes and socio-cultural aspects), academic experiences, and experiences of educational and academic shifting during the pandemic. In fact, my drawing-essay work also encompasses various daily stories, such as family, housing, and food, although this study was more focused on linguistic and academic experiences. Because these were also the most challenging struggles for me during my doctoral studies, and I considered that they were linked to the question of what contribution artistic approaches (my drawing-essay) can make in terms of learning when discussing the implications of art education.

Chapter 11 discusses the difficulties, ethical considerations, and dilemmas I encountered while conducting visual self-inquiry through my drawing-essay and the internal conflicts and struggles that resulted from disclosing my personal experiences. It provides a critical

reflection on the limitations and challenges of research methodologies, such as self-inquiry and autoethnography, which utilize the researcher's own experiences and voice as data.

Chapter 12 offers a conclusion, and suggests the implications of this study in terms of art education. In this chapter, I closely examine the function of visual self-inquiry in terms of how it served me and how it can contribute to learners in art classrooms and schools. Furthermore, this chapter addresses the influence visual self-inquiry can have on developing the professional identity and expertise of prospective teachers and art educators in the field in terms of simultaneously performing multiple roles as artists, educators, and researchers. In addition, I revisit my research questions and describe how the content of the dissertation responds to these research questions before drawing the dissertation to an end.

As my dissertation structure benefits from the omnibus storytelling, the independent stories conveyed through each chapter or section presented have somewhat loose-jointed connections. I hope that readers will look at my work more leisurely, as if they were reading a visual essay book. Expecting that this dissertation will become another drawing-essay book that I have worked on, that is also my compositional intention.

Readers may relate to my experiences and stories as they read this paper, recall their experiences, and engage deeply in them. However, simultaneously, they also may find differences from their own experiences, and feel somewhat alienated or ambivalent. Nevertheless, I hope that my personal experiences and intimate narratives can contribute to the value of the diversity of life in some fashion, and as one of the references about Korean women international graduate students, I expect that it can share meaningful resources and insights with future researchers.

Narrative Gray Zone

Importantly, I want to acknowledge and make clear the "gray zone" of this study. No matter how objectively, honestly, and candidly I try to describe my experiences and memories, an inherent contradiction arises because these works rely on my subjective memories and statements. Readers could raise questions about the objectivity and accuracy of the storytelling contained in this study and my drawing-essay work as a whole. As time passes and I recall specific memories

and circumstances over and over, I cannot rule out the possibility that certain information, conversations, or words have become more intense, assumed greater emphasis, become more beautiful, or become distorted in other ways. Any notion of true objectivity in this research (and in most research) would be a myth. This study relies on my subjective experiences, memories, and narratives as data, and the intersection and confusion of these ambivalent positions is inherent to autobiographical narratives, such as this study. This is a critical point of which I remain constantly vigilant.

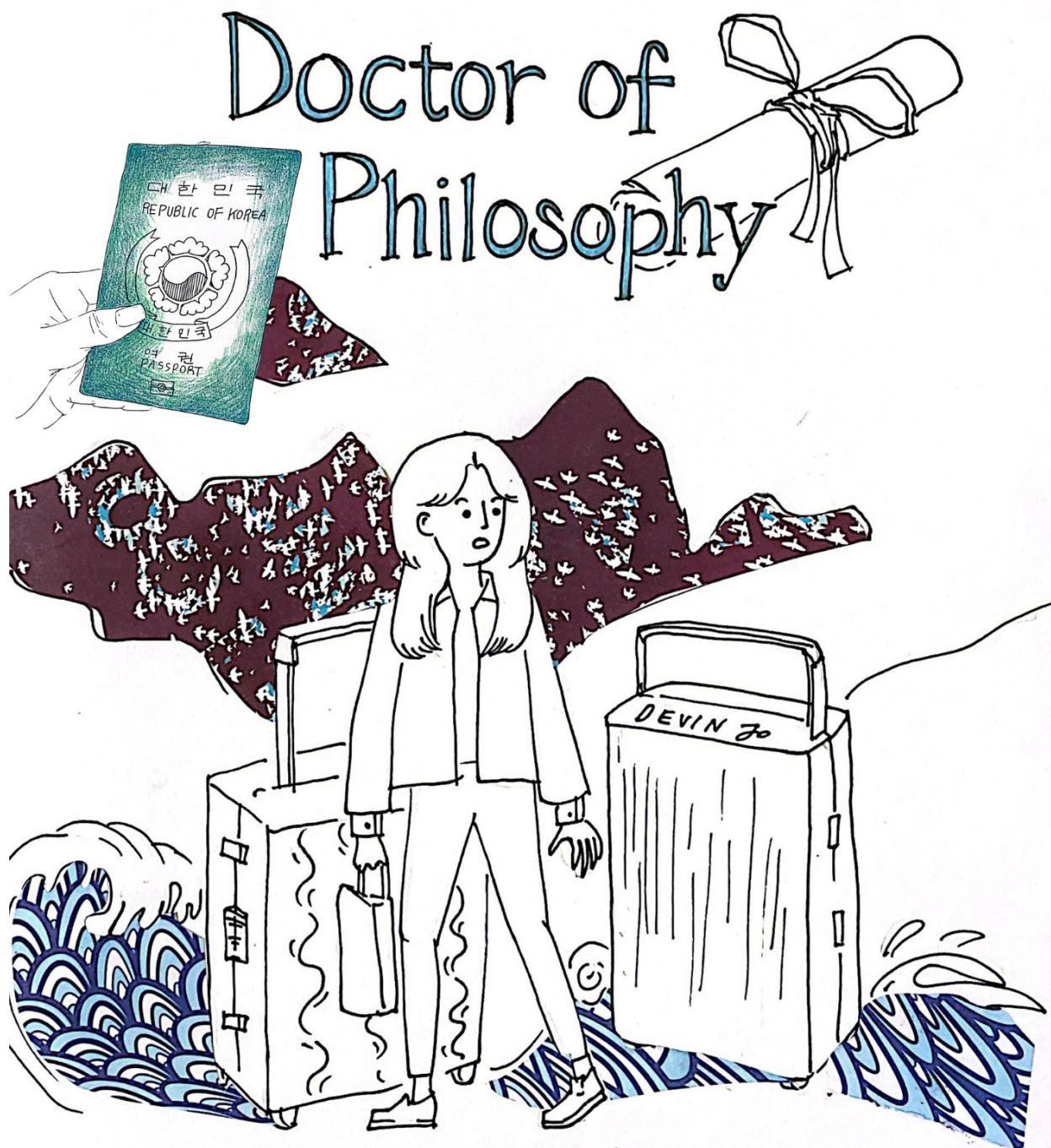
CHAPTER 2

STARTING FROM SCRATCH

CHAPTER 2
STARTING FROM SCRATCH

for

Doctor of
Philosophy



Decision to Leave (2022) is a well-renowned Korean movie directed by Park Chan-Wook, and Tang Wei and Park Hae-il are the stars. The movie focuses on the complex and nuanced relationship between the detective chasing a case of unnatural death and the wife of the deceased. However, the "decision to leave" does not only belong to those main characters in the movie. It also applied to me, when I made the decision to leave behind the familiar things and intimate relationships in my mother country to study abroad in the US (Figure 9).



Figure 9. The movie poster of *Decision to Leave* and my parodic drawing

I remember that it was an early and still dim morning in Korea at the time when the admission letter from the university arrived. At that time, I was under pressure while waiting for the admission result. When the official letter arrived in my email, I was wandering in a terrible dream while sleeping. . In the dream, I had missed the opportunity to study abroad and was extremely saddened. Already, tears were pouring down all over my cheeks. I flinched and escaped from the nightmare, eyes wide open, and a cold sweat broke out on my back. I was seized with a premonition: "There is something!" I immediately sat down at my desk to access my email

account by forcing my body, which had been sluggish from the nightmare, to get up. There, I discovered that the final admission letter had arrived from the university I wanted to enter. The nightmare was rather a predictive dream in a good sense that announced my acceptance. YAY!



*“How could
I forget that moment
when the opportunity
was given to me?”*

Figure 10. *Finally Arrived! _
The Admission Letter (in Devin’s
Handspan Diary No. 51 _
Revenge of the beginner’s mind
and appreciation _ 20190214),
retrieved from the author’s blog*

After my admission from the university was finalized in April 2018, I immediately prepared for an interview at the embassy to obtain an F1(student) visa. For the interview, I had to thoroughly prepare bank account details containing a certain amount of money, documents related to my family (parents) relationships, and the admission letter with full-scholarship confirmation. All of these things were meant to demonstrate and guarantee that my study abroad was only for earning a doctoral degree, that I had a family waiting for me in Korea, that I had a stable status and financial background, and therefore, that I had absolutely no plan to immigrate to the United States permanently. It was a bit ironic, but in order to leave for America, I had to prove that I was a person who could live well in Korea without leaving for America. Putting together and providing documents about my family was a tricky and burdensome assignment.

At the embassy, there was an immeasurably long waiting line of people like me who. wanted to get a visa to leave Korea for some reason, and I was pushed forward little by little.

Among the many interview windows in front of me, I threw my gaze at the interviewer who I thought looked especially kind and warm. I desperately prayed that I would be guided to the window where that interviewer was. When it was my turn, I was almost led to a window with another interviewer, but suddenly that window closed, and I was smoothly guided to the interviewer I wished for. Hallelujah!

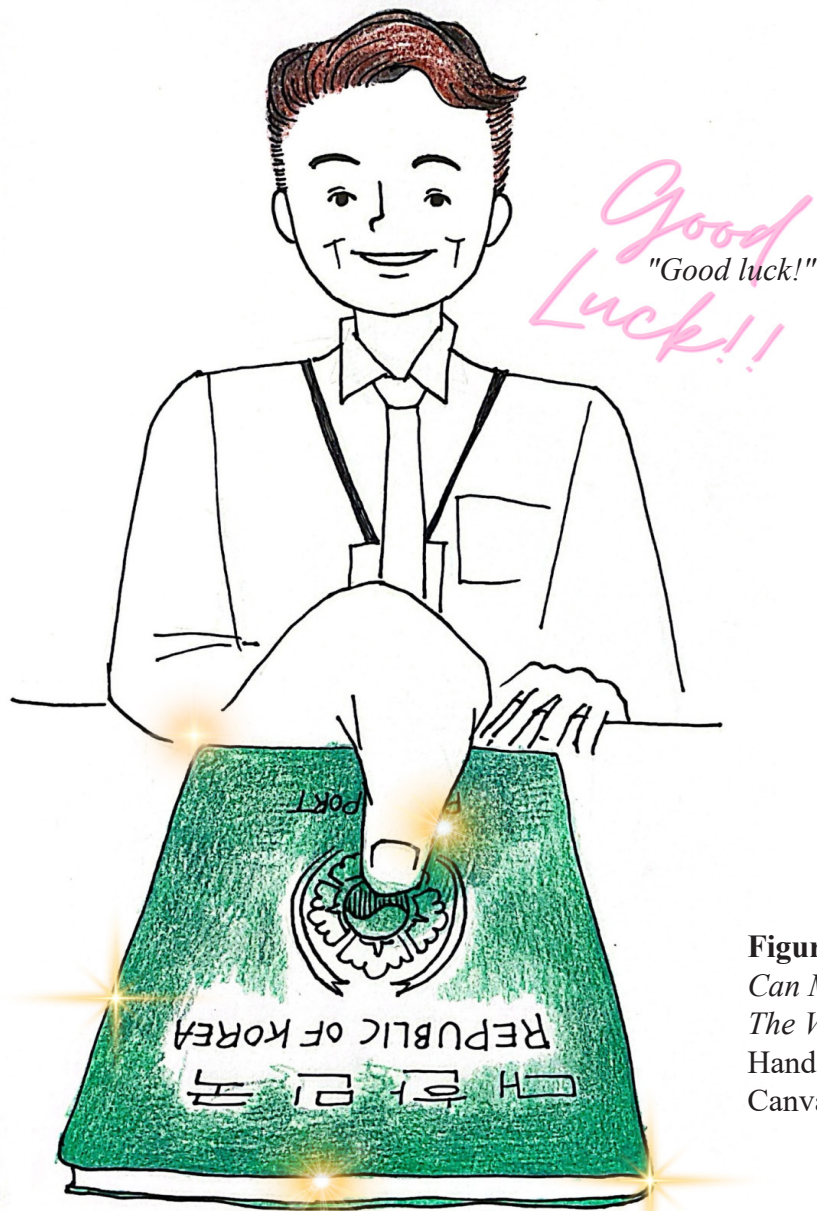


Figure 11. *"Now, You Can Move Forward": The Visa Interview, Hand-drawing with Canva editings*

At that time, the interviewer examined my documents meticulously and then asked me a few questions. He allowed me a visa, saying that he hoped I would devote myself to my study and make progress in the U.S. He even wished me luck on my journey for study. Whooah! Phew! My preparation for departure thus began as I confronted the gateway in order to cross the border.

Decision to Leave

In 2017, while preparing to apply to graduate schools and making sure I was qualified, I was working as an artist teacher, taking the TOEFL and GRE tests multiple times, and preparing various essays and portfolios. It was like running a marathon with a jam-packed year plan. There were so many changes and encounters, though I was thankful for the help and encouragement from people who supported me. In the midst of a busy schedule, I also made time to attend an English academy, where I drained tears and a runny nose to get the required English score. I experienced tremendous ups-and-downs through repeated frustrations and expectations. That year was also the last year of my 20s. The stormy period of adolescence seemed to be renewed with a 29-year-old version. It seriously felt like I had poured out all the tears I would shed for the rest of my life that year (of course, I would shed many more tears after arriving in the United States a year later).

The reason I endured all these processes and worked hard was that I had made the decision to leave Korea. While studying for a bachelor's degree in art education in Korea in my early twenties, the theories and books on art education that I came across mainly dealt with Western scholars and educational trends, including those based in the United States. I had many questions about why we were not introduced to more Korean arts educators and why, despite studying for the sake of Korean art education and students, we studied more Western arts educators and philosophers than Korean scholars. Of course, it may have been the case that I did not have sufficient information about Korean scholars at the time because I had just entered the art education department and began my studies. However, these questions stayed with me and led me to be curious about what kind of country the United States was.

In 2018, having received admission, I spent time in Jeju, my hometown, to hang out with

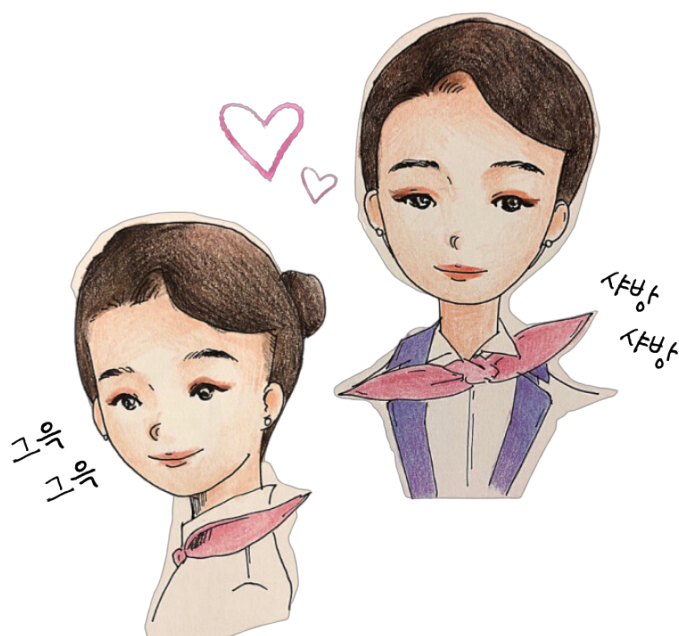
my family before leaving. I found my old diary for September 2008, and could not believe some of the sentences I wrote, which seemed to foreshadow my current situation. One entry had two lines that I seemed to have written carelessly while unpacking in the dormitory during my undergraduate studies: "Still, shouldn't I go to a country like the United States to study at least once in my life? Shouldn't I think about the possibility of getting out of my safety zone and learning more?" Even now, I do not know what made me write the sentences in my diary that way. It was a momentary flash that came to me out of the blue. Probably, already in 2008, when I was a first-year student, the seed of the possibility of "studying abroad" might have sprouted little by little somewhere in my mind.

Decision to Start: Embarking on My Journey

My start was by no means perfect. Although I thought about and prepared for many things to settle down in the United States, such as obtaining an F-1 visa, registering for a university apartment, participating in an orientation program, and packing my stuff, I still felt uncertain. I felt like I was a clumsy person, who seemed prepared but was actually unprepared, on a reckless adventure. But, significantly, the beginning of my journey was perfect in its imperfectness.

I boarded a plane and left for the US without any human relationship network and without being adequately prepared or equipped. Looking back on July 27, 2018, when I left Korea, I was brave, ignorant, and reckless. Although I had already applied for an on-campus apartment and received confirmation of my lodging, I did not know if I could move into that apartment as soon as I arrived. I emailed the housing office repeatedly but never received any response until the day of departure. As a student who had already received admission, I had made the mistake of continuing to use the Gmail account I had utilized for my application without knowing that the university had already created an email account for me where they were sending my emails. Since I had applied for a campus apartment, it would be especially burdensome for me to reserve additional accommodations and cover those costs if I could not get into my apartment. I could not help but wait patiently for a response from the university housing office, and, in the end, I boarded the flight without knowing where I would stay when I arrived.

It was my first time going to the United States, and it took nearly 14 hours to arrive. I also had never travelled so far from Korea with such a long flight time. However, thankfully, on the flight, I met JJ, who would become a valuable friend from that point forward.



I met flight attendant JJ that day. During the tediously long journey, I slept, ate in-flight meals, often turned on my laptop, typed like a crazy person, and prayed to God. My anxiety stemmed from the fact that I had no confirmed place to stay between arriving at the airport and attending the orientation for international students at the university.

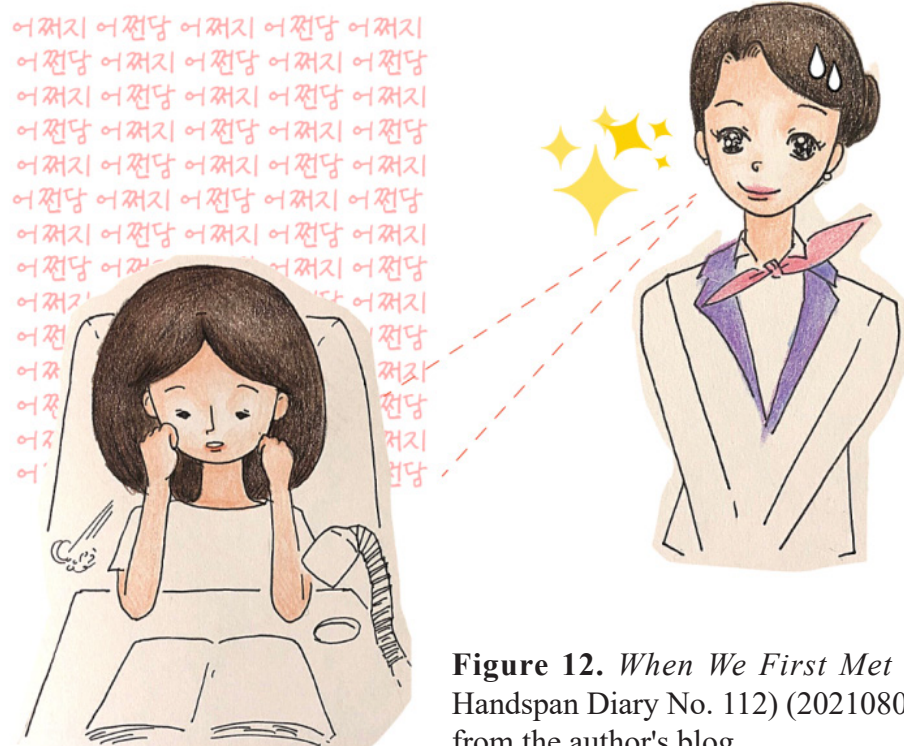
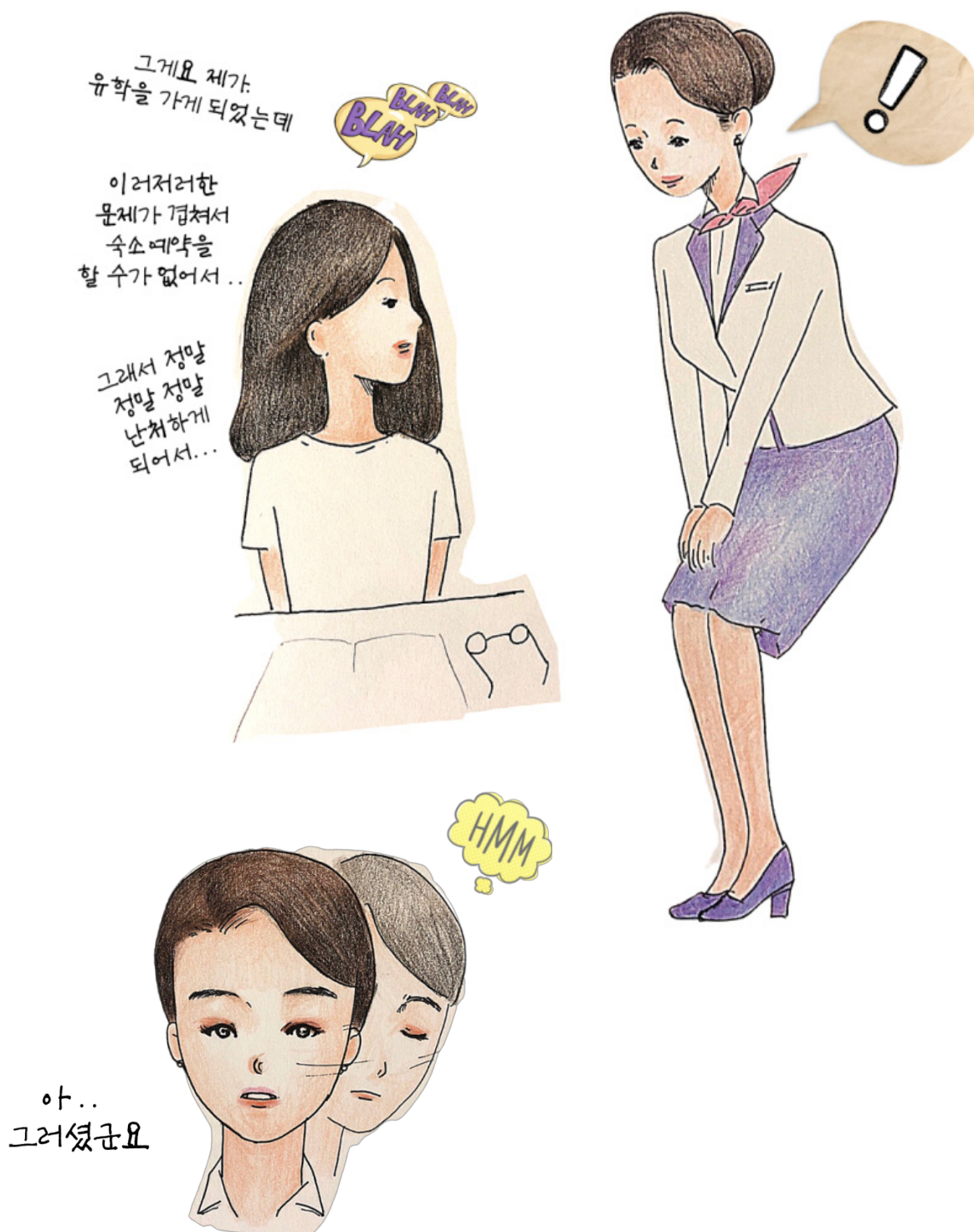
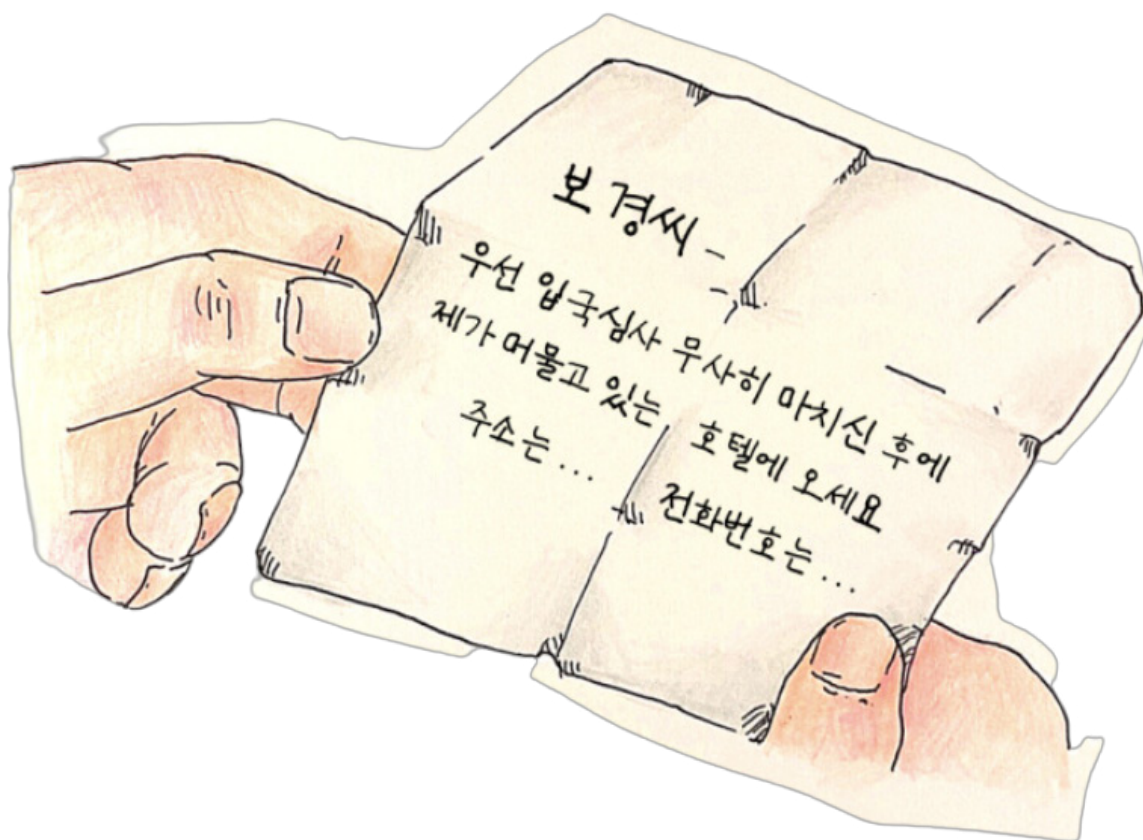


Figure 12. *When We First Met* (in Devin's Handspan Diary No. 112) (20210801), retrieved from the author's blog

I prayed that God would somehow bless me as I jumped in recklessly without any wisdom, detailed plan, or prepared solution. How much time had passed?





The person who watched me closely with curiosity was JJ. Based on her usual flight experiences, passengers heading to my destination at this particular time were often on business trips.

Therefore, to her, I was a very rare passenger. A few hours before we landed, she cautiously approached me and whispered something. JJ had given me the address of her assigned business hotel, the room number, and contact information.

After arriving at the airport, going through immigration, and claiming my luggage, I went straight to her. This was an unexpected occurrence, an exception, and a huge decision for both of us. JJ had worked as a professional flight attendant for over ten years, handling numerous flight schedules, and had never once let a passenger she had just met into her business hotel. The same

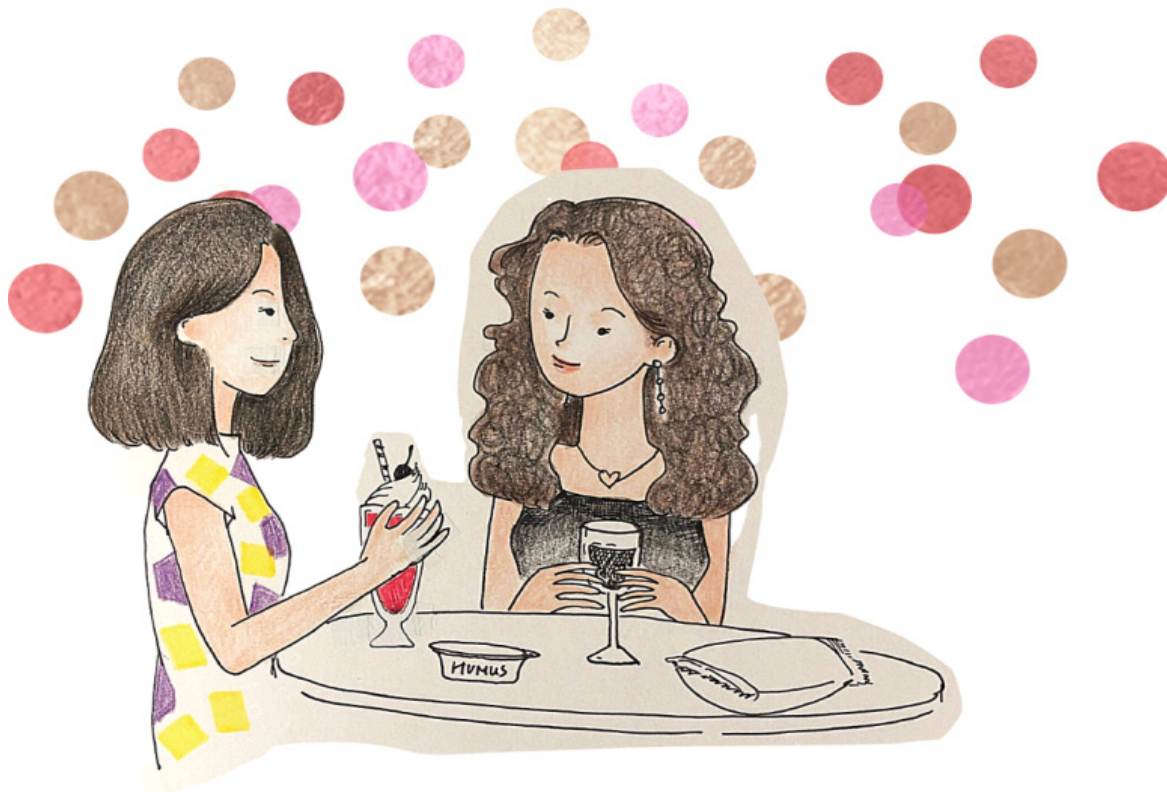


went for me. Even though I was comforted by her authorized job as a flight attendant, we were complete strangers to each other. What I was doing was quite literally nothing more than jumping into the hotel room of a stranger. It was indeed a risk-taking adventure in itself. However, the experience was not wholly unfamiliar given that I was already diving into a foreign country that I had never been to before. This would prove to be a significant adventure that would leave a meaningful mark on my life.

“This day was a departure to an unfamiliar land I had never been to, a powerful encounter with someone unexpected. And it was a day that I once again learned, thanks to this meeting and relationship, that the world and one’s life is a series of countless miracles and exceeding expectations.”

*~in 20210801: Devin's Drawing-Essay, Handspan Diary, no. 112 _ A Thrilling
First Night in the US, A Story Commemorating the 3rd Anniversary of Studying
Abroad Life*

I still do not know what kind of attraction or power connected us at the time, in the air, but my bond with JJ was a response to the prayer I typed with my laptop on the plane. Staying with JJ offered a highly unusual and unexpected solution to my challenge of having no place to go upon my arrival. No, it was beyond unusual. Who would have anticipated that I would receive help from the flight attendant on the plane to find my first temporary accommodation in a new host country? Who would solve the issue in that way?



“Talking about my relationship with JJ in my drawing-essay commemorating my 3rd anniversary is a great joy and gratitude that cannot be fully represented in text-written or verbal words. JJ, because of her, my start in the US changed from fear to joy and excitement. And thanks to her, I gained a lot of courage.... Is there a more fitting story than recalling her to commemorate my three years of living here?”

~in 20210801: Devin's Drawing-Essay, Handspan Diary, no. 112 _ A Thrilling First Night in the US, A Story Commemorating the 3rd Anniversary of Studying Abroad Life

Thanks to JJ's help, I was able to temporarily stay safely by her side without any issues. A few days later, she returned to Korea for her flight schedule, and I smoothly participated in the university's orientation program for international students. From then on, my life as an international graduate student began to unfold earnestly on campus.

One Word, Three Letters, “Ph.D.”

"Ph.D." is an acronym for "Philosophiae Doctor" or "Doctor of Philosophy," which gives it great weight even though it is a short word consisting of only three letters. Was it because of the time accumulated, the effort and money invested, and the countless dramas I had experienced during the journey through the bachelor's and master's courses that I had reached this degree program?

According to Mitic (2022), first-generation doctoral students are “defined as those who are the first of their generation to both complete a Bachelor’s degree and pursue a doctoral degree” (p. 1). When I earned my bachelor's degree, I had considered going on to a master's degree a few years later, but my thoughts had not yet reached the point of pursuing a doctorate. My mother's prophecy, which said, *"Once you go to the master's program, you will soon be eager to do a doctorate,"* came true, and I gradually expanded my thoughts about my future little by little and reached the doctoral program.

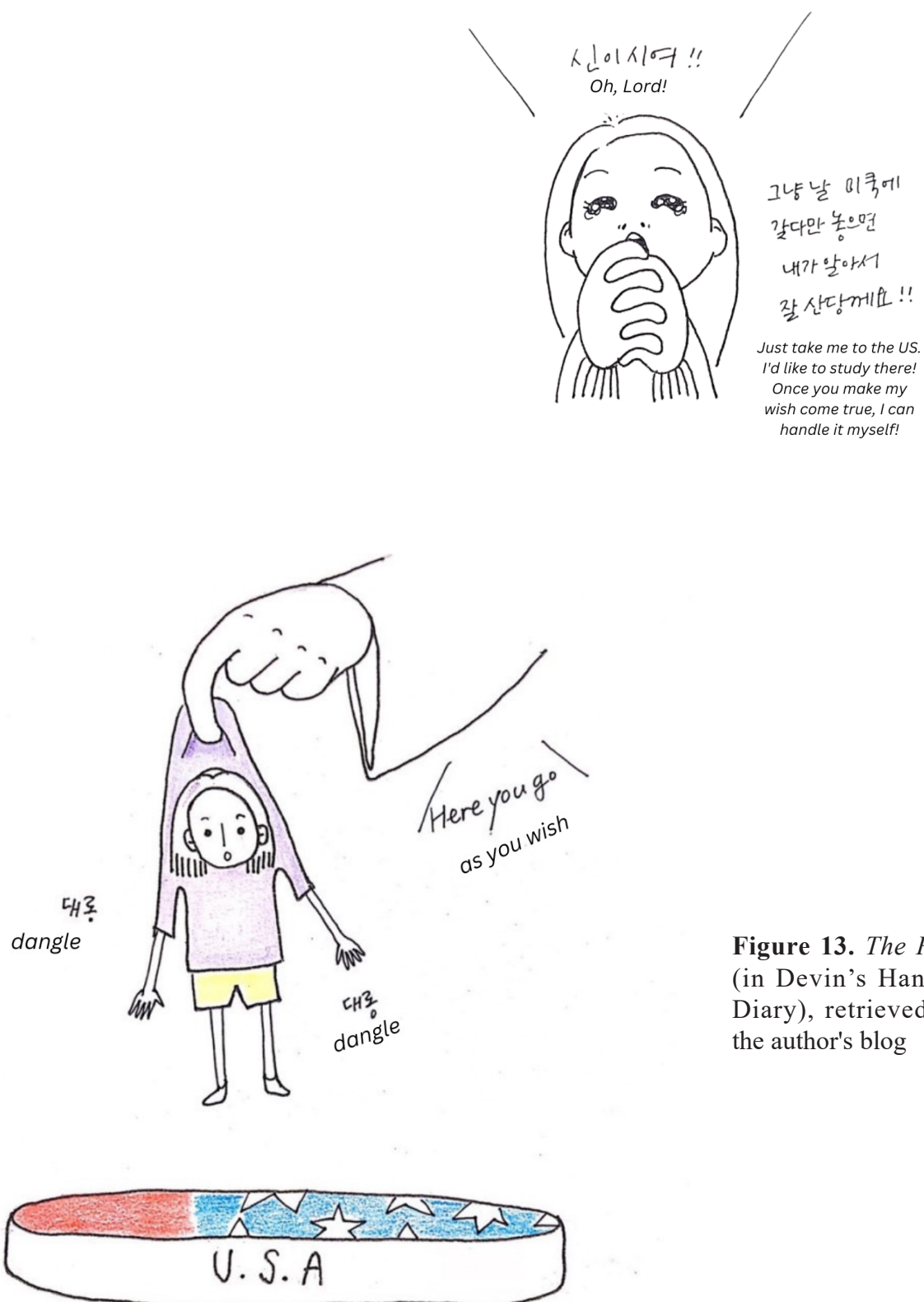
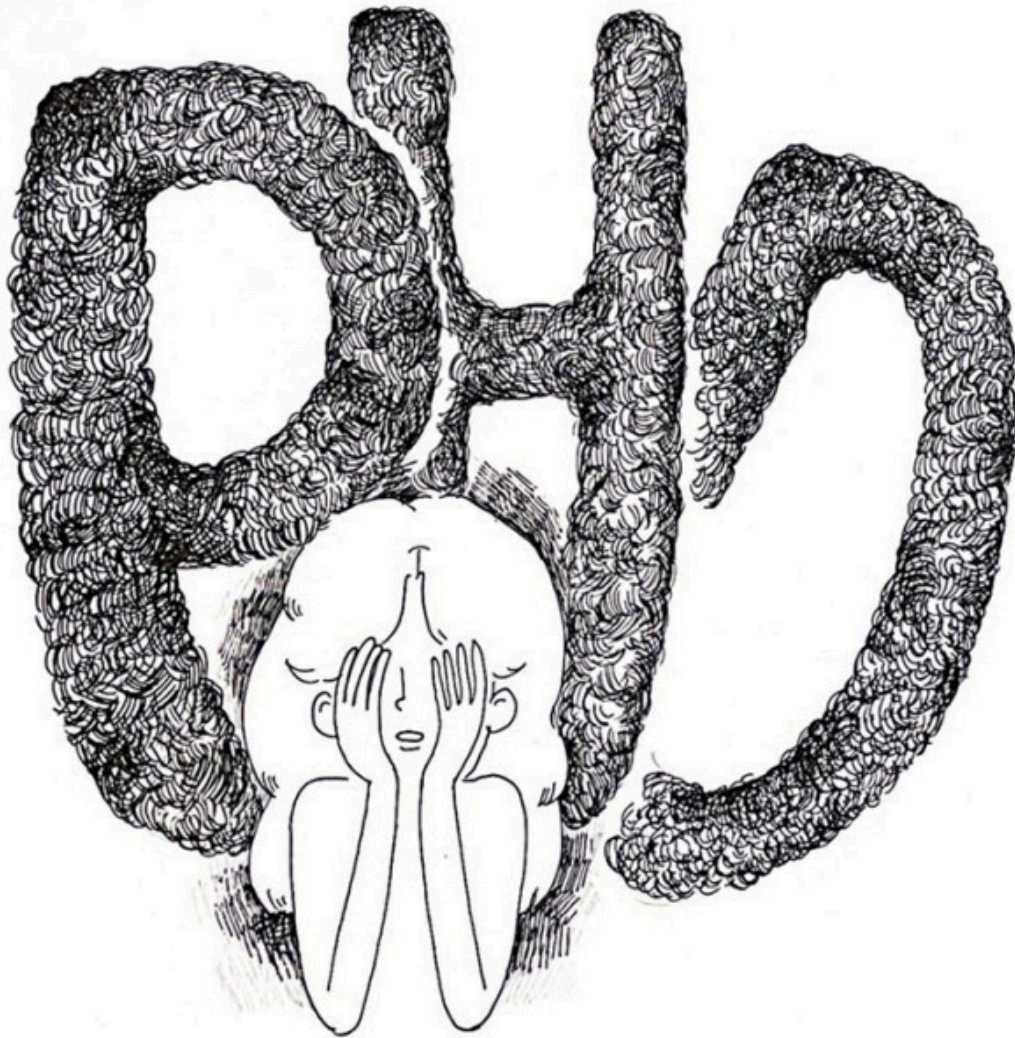


Figure 13. *The Prayer*
(in Devin's Handspan
Diary), retrieved from
the author's blog

After receiving an email from the university with the admission decision, I started to think of preparation, especially for my doctoral program. During the several months I stayed in Korea until the departure, in preparation for all the unexpected (positive or negative) possibilities, I scraped all concerns and thoughts together like a diligent student who always tries to preview the next class.

Figure 14. Devin (Bokyoung) Jo, 2022, “Ph.D.”: *Weight of The One Word and Three Letters* [Hand-drawing]. in author's blog. [Hand drawing with Canva editing]. in Jo, B.(pending to publication for 2026 summer issue). “Devin’s Drawing-essay, Handspace Diary”: A Visual Self-Inquiry of a Korean Graduate Student’s Identity Formation, Socio-cultural Experiences, and the Ripple Effect, *Visual Arts Research*



At that time, one of my acquaintances recommended a book by Karen Kelsky, Ph.D., (2015) called *The Professor is In*. The published year 2015 was when I was a student in a master's program. I learned that a doctoral study journey could take about five years, sometimes more or less. It could be a short or a long time, partially depending on one's perspective on the significance of that time. I did not want to waste my upcoming five years. I hoped to prepare for my future after graduation by studying hard and accumulating accomplishments toward my career during my doctoral program. Given that it was an overseas journey, not a domestic trip, I was desperately eager to get meaningful information; the existence of Dr. Kelsky's book was more than pleasing to me.

The most potent point that stuck in my mind while reading this book was recognizing my status, role, and responsibility as a Ph.D. student. According to Dr. Kelsky (2015), I could not be an attractive candidate in the academic job market as long as I stayed in and maintained the feeling of a student who was only focused on learning, even if I was literally in the status of a doctoral "student." Kelsky (2015) explains that Ph.D. students are not only students who learn and experience but also junior researchers and qualified ones who are ready to work as professors and other professionals. They have to be productive, take the initiative, be decisive, and be independent as much as they can to build up their own career. Rather than hesitating and waiting for someone to spoonfeed opportunities, they, on their own, should be able to find their chances and learn how to build reliable and professional experiences for their future career path. To do this, they should present their research at major conferences in their specific fields, build up publication records, contribute to their community, and pursue any other self-branding work relevant to their professional area (Kelsky, 2015). Similar to Dr. Kelsky's advice, I vaguely recalled a piece of advice from one of my peers in the master's program. At that time, for some reason, we got into talking about studying abroad in the United States.

“Devin. Ph.D. students in the U.S. differ from Ph.D. students in Korea. Many universities in the U.S. only select a small number of candidates for doctoral programs, and some universities and departments can give the selected candidates scholarships

with full or limited funding. Thus, Ph.D. students who receive admission are able to work on their studies based on the scholarship/funding and build their corresponding careers while doing their assigned jobs, such as TA or RA. However, as I mentioned, only a few candidates are accepted in their program; you should be well qualified and have exceptional ability and professional attitudes to form a great relationship with faculty and peers and launch or do collaborative research projects with the professors as junior research initiatives.”

Unlike me, who had lived in Korea for thirty years, she had had various experiences living and working in other foreign countries. With the departure a day ahead, her advice suddenly popped up in my head, and an unknown tension and indescribable feeling of determination sprung at the bottom of my inside.

The doctoral program would be different from the master's program. I contemplated what the "Ph.D. student-hood" would be and how to be equipped with a professional mindset as a Ph.D. student. All these considerations were the steppingstones connected to my new life. Needless to say, as soon as I began my first year as a doctoral student, my initial determination and mindset underwent crisis as I experienced countless trials and errors. In the process, I could not recognize any feeling of professionalism, such as any doctoral student-hood or Ph.D. student-ness. I just kept being stuck in regretful, meaningless, and useless thoughts like, “If I had any experiences as a student like a language course or had been an undergraduate student in the U.S. before, I wouldn’t have wasted my time in this way to adjust to the new learning environment and language.” However, Dr. Kelsky’s (2015) book stressed the importance of having the mindset of a professor and well-prepared researcher more than a student-like mind.

Being anything more than a student was impossible to imagine in the beginning. It took me so long to prepare for each class, even if it was just reading a single article or one of the book chapters with a short length. To survive the class discussion or any unexpected activity in a usual three-hour-long class with a relatively small number of students, I had to prepare my ideas, reflection, and other thoughts beyond mere understanding of the contents of the readings. Early

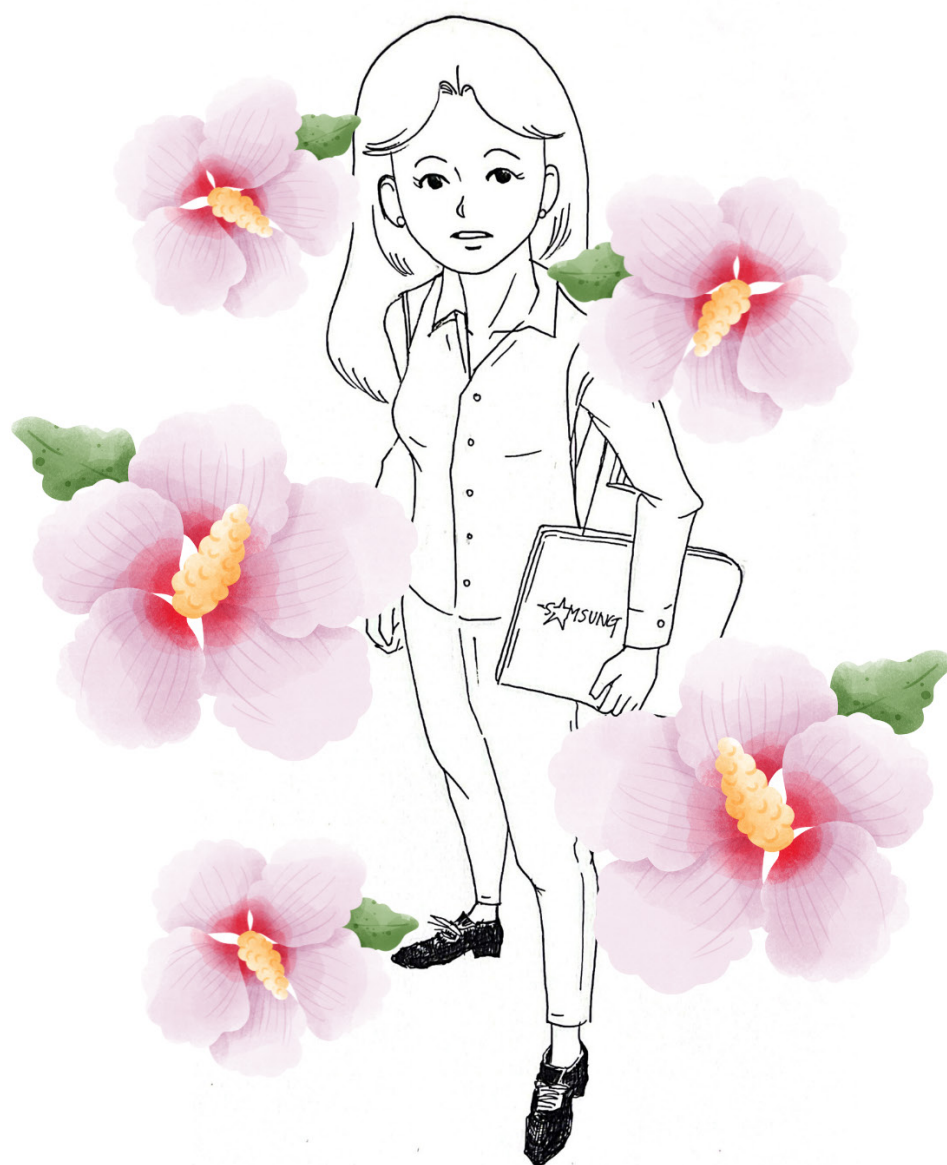
on, to make visible progress in my English proficiency, I diligently scheduled regular times every day for transcription, studying English grammar books, and memorizing English vocabulary. I worked in that manner for roughly 1-2 years. As time went by, however, my language activity and learning processes (listening, reading, writing, and speaking) became the dominant way of life. Rather than forcing myself to make separate time and room for English with additional textbooks, I was becoming exposed to English and made meaningful connections between the language and my experiences through daily learning and study. I continued trying to embody and internalize readings in terms of comprehension, vocabulary, and grammar while digesting many articles and books for studies and assignments and, if there were any intriguing sentences or paragraphs from the readings, I carefully analyzed them through transcription. My English conversation was also changing gradually. When striving to say anything, raise the volume of my voice, prepare presentations, teach students, or endlessly communicate with people, I found myself speaking and listening without any room for hesitation, depression, or self-censorship on whether I embodied correct English (of course, it did not mean it was entirely perfect).

Returning to Dr. Kelsky (2015), completing coursework was not enough to be a successful and productive Ph.D. student. According to Dr. Kelsky, even though it was challenging to catch up on all the work of an RA or TA that was assigned and complete the course work, I should be able to "make sure that each month" I added "another line" to my CV (2015, p. 93), such as a conference presentation, journal or book publication, grant, volunteering, other creative contributions, etc.

Indeed, Dr. Kelsky's book consists of essential and valuable instructions for doctoral students who want to find a job in academia, particularly the way to be a competitive candidate ready to become a professor. In the first and second years, my vision of becoming a professor was quite vague and unsure. When I read this book before entering the university, I just wanted to navigate a successful life as a productive doctoral student; however, before I knew it, I was getting immersed in building my career up as much as possible in accordance with the necessary experiences that academic positions typically require.

CHAPTER 3
KOREAN WOMEN INTERNATIONAL STUDENTS:
WHAT DOES THE LITERATURE SAY?

CHAPTER 3
KOREAN WOMEN
INTERNATIONAL STUDENTS:
WHAT DOES THE
LITERATURE SAY?



KOREAN WOMEN INTERNATIONAL STUDENTS: WHAT DOES THE LITERATURE SAY?¹⁾

The United States has a long history of accommodating international graduate students and has extensive academic data on their presence. However, this study's primary focus is solely on my experience and story as a Korean woman international graduate student; therefore, I focus on a literature review of Korean women international students in the United States.

According to Yang (1987), the history of Korean women immigrating to the United States can be traced back to the early 1900s. Of the Koreans who immigrated “between 1903 and 1924,” there “were about 2,000 women” (Yang, 1987, p. 167). These women were dedicated workers and supporters of family bonds, and they also performed an essential responsibility in preserving the Korean American community alongside their native national identity by actively engaging “in the Korean nationalist movement in the United States” (Yang, 1987, p. 167).

In relation to these records, the first narrative I encountered when searching for academic scholarship on Korean women international graduate students in the United States were materials and records on Korean women who immigrated to the United States as *Picture Brides* rather than women who studied abroad for academic purposes. According to Yang (1987), “Between 1910

1) This section is partially based on the content of the book chapter I co-wrote that includes a literature review of Asian women’s history in the U.S (2023). Particularly, in reviewing the history of Korean women who came to study in the United States for academic purposes, it is essential to clarify that this section mainly reviewed the book **한국 근대 여성의 미주지역 이주와 유학** (Modern Korean Women’s Migration to the United States and Study Abroad)” (2018), which is written by six authors (김성은 Kim Seong-eun, 김점숙 Kim Jum-sook, 김지원 Kim Ji-won, 이덕희 Lee Deok-hee, 이리카 Lee Rika, 정해은 Jeong Hae-eun, and 홍윤정 Hong Yun-jeong). This book encompasses not only the narratives of Korean women of picture brides, but also the history of Korean women in the 19th century, Korean women students studying in the United States in the 1920s and 1930s and from the 1920s to 1950s, and Korean women students who came to the U. S. as international students and later never returned to their home country (settled in the U.S). Due to the physical distance between Korea and the United States, I purchased this book as an e-book through the Kyobo Book Centre website (<https://www.kyobobook.co.kr/>) and the page numbers reference the e-book version.

and 1924, 1,066 women” migrated “as picture brides” (p. 168). Oh (2017) addresses “picture marriage” as “arranged marriages in Hawaii (and elsewhere in the US) in the early 20th century between Asian male immigrant laborers and women from their home countries (mostly Japan, Korea, Okinawa, the Philippines, and China), facilitated by that modern technological artifact, the photograph” (p.1633). Contemporary Americans criticized the practice, but for unmarried Asian immigrant male workers living in Hawaii, it was a significant resolution to surviving homesickness and the extreme workload by encouraging them to stay connected to their heritage, native culture, and community (Oh, 2017).

The historical context that cannot be omitted at this point is the reality of Korea at the time, which was in a state of social, political, and economic devastation during the Japanese colonial period. Internally, they could not escape the invasion by adjacent empires or exploitation by Japanese merchants, and the marginalized Koreans of that time, whose livelihoods were under threat, emigrated to survive. To them, America was seen as a distant land that could help them overcome the social and economic crises they faced. (Oh, 2017; Yang, 1987).

Another story of Korean women I found afterward was *Military Brides*. The continued presence of U.S. troops in Korea in the wake of the Korean War, which began on June 25, 1950, “created an economic and social environment conducive to intermarriage between Korean women and American soldiers (Shin, 1987, p. 249; see also Lee & Lee, 2007; Yuh, 2002). According to Shin (1987), the war caused substantial loss of life among young Koreans, and it became difficult for Korean men to maintain traditional livelihoods, such as farming or running a family business. As a result, many young Korean women had taken on the burden of sustaining their families (Shin, 1987). At that time, the stationing of U.S. troops in Korea was a significant platform of employment and opportunity for local residents, but young Korean women also had to face Korea's Confucian values and customs that viewed this interaction with U.S. soldiers critically. (Shin, 1987).

Migration of Women as International Students (Early Korean Women)

In the 19th century, Korean women's education was gradually experiencing a wind of innovation during the Enlightenment Period (1876-1910) (Jeong, 2018). Jeong Hae-eun (2018), who examined the changes in Korean women's education and gender norms in the 19th century, mentions that "missionary Mary Scranton established Ewha Haktang in 1886" and that this led to "active establishment of girls' schools" (p. 233). Hae-eun (2018) describes how Korean women's education encountered a different atmosphere from the dynasty era, which was extremely conservative toward women based on Confucianism (p. 223). As this section introduces some of the Korean women students studying abroad, among the women intellectuals in higher education and women scholars studying abroad during this period (especially those who had connections to Ewha Haktang), they were, to some extent, related to their Christian backgrounds. They were likely (directly and/or indirectly) exposed to American culture and higher education through interactions with missionaries and other religious activities such as missionary work, and naturally acquired ideas and information (even if it not at the level of detail that it would be now) about studying abroad in the U.S. The climate of innovation that was newly emerging in women's education not only led to a reconsideration of Korean national culture, but also to reflection on how to improve the capabilities of our people, achieve "national prosperity and military power" (Kim, 2018, p. 359), and achieve "Korean regeneration" (Kim, 2018, p. 321) as Korea (Joseon) faced a crisis of survival due to the Japanese colonial period.

According to Yang (1987), one of the first Korean women to be documented studying abroad in the United States was Ran-sa (Nancy) Kim Ha. She was born in Pyongyang and immigrated to the U.S. in 1896, and attended Howard University in Washington, D.C. She then enrolled in Wesleyan College, Ohio, where she received her bachelor's degree in 1900 (Yang, 1987). Then, she came back to Korea and worked "at the Ewha Womens School" (Yang, 1987, p. 167).

However, it is estimated that there were several women students who studied abroad around the same time, in addition to Ran-sa Kim Ha. Kim Seong-eun (2018), who studied Korean women

students studying abroad in the 1920s-1950s, mentions the welcoming party held at Gyeonghui Palace in 1909. The event was hosted by women's groups and girls' schools and prepared for 박 에스더 (Park Esther), 윤정원 (Yun Jeong-won), and 하란사 (Ha Ran-sa) who returned from studying abroad. According to Kim, Emperor Gojong, ministers, and intellectuals attended to congratulate the academic achievements of these “new women (modern women)” (p. 359).

Kim Seong-eun claims that through these records, we can read the atmosphere of the time when women's education was considered important as a possibility for contributing to the modernization of Joseon. According to Kim (2018), "Before liberation, about 100 Korean women studied abroad in the United States" (p. 360). Some of these women intellectuals who studied abroad in the United States became “faculty at 이화전문학교 (Ehwa Women’s College), which was almost the only women’s university in Korea during the Japanese colonial period,” and “played a leading role in Korean women’s higher education,” while also expanding their international stage and network through the English skills they had honed while studying abroad in the U.S. (Kim, 2018, p. 360). Their international activities can also be seen as a practice of resistance to assert Korea’s independence and autonomy in the international community while maintaining their visibility and identity as Koreans even in the midst of Japanese colonial reality. 박인덕 (Park In-deok), left for the U.S. in the summer of 1926 to study abroad and gave various lectures and traveled the world using the English and lecture experience she had acquired in preparation for a speech at the “Christian regular meeting at Georgia Wesleyan College in the United States” (Kim, 2018, p. 363). She shared not only Christian content but also her experiences with Koreans and Korean culture through various lectures (Kim, 2018). Kim Seong-eun evaluates her as someone who “achieved remarkable progress by crossing geographical and psychological boundaries” without being bound by the reality and system of the Japanese colonial period and patriarchal Korea at the time (p. 364).

In 1920, the gloomy situation of the era caused by the failure of the March 1st Movement further increased the number of Korean women attempting to study abroad in the U.S. They believed that developing their own abilities could contribute to the future of Korea and the nation.

Representative Korean women students studying abroad during this period include 김활란 (Kim Hwal-lan and Helen Kim)²⁾, 황애시덕 (Hwang Ae-si-deok), and 고헥경 (Goh Hwang-gyeong). Kim Hwal-lan and Hwang Ae-si-deok (Hwang audited agricultural studies at the Pennsylvania College of Agriculture after receiving her master's degree) were interested in the revitalization of the Korean rural economy, while Go Hwang-gyeong was interested in social welfare projects and policies. Meanwhile, 임영신 (Im Yeong-shin), who struggled raising funds to establish a girls' school in Korea due to the restrictions imposed by the Japanese colonial government, went to the U. S. and "launched fundraising activities for the advancement of women's education and establishing a girls' school foundation...started from Hawaii first" (Kim, 2012b, cited in Kim, 2018, p. 366). She also had a unique background, working at the United Nations to establish the Republic of Korea and its government based on the network she formed with Eleanor Roosevelt, wife of President Franklin Roosevelt (Kim, 2014, cited in Kim, 2018, p. 366).

After the Liberation of August 15, 1945

The footsteps and narratives of Korean women who studied abroad in the U.S. after liberation from Japanese colonial rule provide meaningful resources for reflecting on Korea's existence and reality in the context of postcolonialism. 고헥경 (Goh Hwang-gyeong) (1949), one of the Korean women students studying abroad at that time, confessed in her travelogue that "there is a considerable distance between liberation and independence" (p. 113, cited in Kim, 2018, p. 375). Narratives like this suggest that women vividly witnessed and keenly understood the reality of Korea at the time of liberation and the fact that it seemed to have achieved liberation (from Japan) on the surface but was not actually free from the trusteeship of the U.S., in the form of

2) Kim Hwal-lan, who returned to Korea after studying abroad in the U.S., made various educational and social contributions based on her acquired knowledge and experience. However, she has been critically evaluated due to her subsequent collaboration with Japan (the pro-Japanese act) (Kim, 2018). However, Kim Seong-eun (2018), who reviewed Korean women students studying abroad in the U.S. in the 1920s and 1930s based on information and narratives about Kim Hwal-lan, maintains a critical perspective on this, stating that it cannot be an objective and fair review of her to evaluate her achievements in an unconditionally negative way due to her collaboration with Japan.

US military presence, and that it was hard to perceive as a complete independence (Kim, 2018). They also realized, through living abroad, the status and perception of Korea in the international community. Korea had a negative national image that was formed or contaminated by Japan, and even the existence of Korea as a country was not always recognized. It was completely different from today's Korea, which has steadily gained recognition through names such as K-pop and *Hallyu* (the Korean Wave), has become a brand with the capital letter "K," and is remarkably visible worldwide. Considering the changes and differences, today's status of Korea looks wondrous.

Kim Seong-eun (2018) focuses on 고헤경 (Goh Hwang-gyeong), 임영신 (Lim Yeong-shin), and 박인덕 (Park In-deok) as representative examples of Korean women who studied abroad in the U.S. after liberation, and summarizes their existence and contributions as follows:

Women's experience of studying abroad in the United States and their English skills were a great asset in performing diplomatic activities targeting UN countries, such as the abolition of the trusteeship under the US military government and the Syngman Rhee regime after liberation, the establishment of the South Korean government, the founding of the Republic of Korea, and the dispatch troops and requests for aid to Korea during the Korean War (p. 400).

After liberation, Goh Hwang-gyeong worked as a member of the Education Council in Korea and felt the need for U.S. aid to review and rebuild Korean education. As a delegation member for this purpose, she was dispatched to the U.S. (Kim, 2018). The delegation advocated that Korea deserved to be an independent nation by exchanging with high-ranking U.S. officials and correcting the perception of Korea distorted during the Japanese colonial period by informing them of Korea's unique and excellent culture. This led to "endeavor[s] for persuasion based on the logic that U.S. aid was required to rebuild the Korean economy, which had collapsed due to preparations for the Pacific War" (Kim, 2018, p. 368). She went to the U.S. in 1946, and in June 1950, while traveling in Europe, she heard news of the outbreak of the Korean War. She stayed in the UK for several years based on her relationship with "a British lady who was a director

at the British United Nations Association headquarters" (Kim, 2018, p. 370). At the invitation of the British United Nations Association, she conducted various lectures in response to their expectations of "creating public opinion to send British troops to Korea" (Kim, 2018, p. 370).

Lim Yeong-shin was appointed as a representative of the Democratic House of Representatives to the United Nations by President Syngman Rhee, who wanted to establish a separate government for South Korea in 1946, and was dispatched to the United States. However, upon arriving at the UN headquarters, she was not recognized as a representative of Korea, and her participation almost fell through. Fortunately, as mentioned above, with the help of Eleanor Roosevelt, she was able to attend as an observer:

For two years, she continued persuading UN representatives from various countries, including the U.S., while urging abolishment of the trusteeship over Korea, an immediate withdrawal of foreign troops stationed in North and South Korea, the immediate and complete independence of Korea, and the establishment of an independent nation and government based on liberal democracy (Kim, 2018. p. 369).

Meanwhile, 박인덕 (Park In-deok), along with Goh Hwang-gyeong, witnessed the Japanese colonial period, and grounded on the insights she attained from her travel experiences, she deeply reflected on how Korea could achieve liberation and independence. She was deeply impressed by Poland, which persistently strived for their independence even in situations where the country was divided several times, and considered that Korea should also be able to achieve such an indomitable spirit and effort for independence (Park, 1941, p. 133 and Park, *ibid*, 2007, p. 165, cited in Kim, 2018). She also witnessed the conflict and bifurcation of South and North Korea due to the outbreak of the Korean War. According to Kim Seong-eun (2018), Park In-deok "undertook a lecture tour" at the recommendation of General John Hodge of the US military government in Korea as a "private diplomat" and "Korean cultural envoy" to inform U.S. audiences of the situation and reality of Korea (pp. 391-392). However, the positions of the South and the North were different in establishing unification. She recognized the Soviet intervention in North Korea as the reason for the failure of unification between the South and the North. Therefore, she

maintained a critical viewpoint on the communism that entered Korea, and “emphasized the role of the United States and the Western democratic systems” (Kim, 2018, p. 395).

No Return: Korean Women International Students Who Settled in the U. S.

Kim Jeom-sook (2018) studied "Korean women students who settled in the United States" and "centered on those who left Korea immediately after liberation and before the enactment of the revised U.S. immigration law in 1965" (p. 407). Kim Jeom-sook views these Korean women who decided to study in the U. S. and settled there amid the dramatic historical circumstances of Korea's liberation, the Korean War, national reconstruction, and economic growth as “pioneers” who navigated and adventured in new lives based on their aspirations and drive to improve their lives. In Korean society, the United States and American culture had already become representative models of modernization during the U.S. military government and the Korean War, and there was a strong admiration for them. In particular, in a Korean society at the time that had a conservative social perception based on Confucianism that discriminated against men and women and was devastated by the aftermath of the Korean War, the United States was perceived as a democratic country with a culture of gender equality. Therefore, studying abroad was the most realistic way for them to reach that fantasy utopia (Chun, 2009, p. 243, cited in Kim, 2018).

Korean women students who settled in the United States before the enactment of the revised immigration law in 1968, after liberation, were mostly those who had already completed their undergraduate studies in Korea or who had gone to the U.S. to study for higher degrees. They were classified as “women belonging to the new middle class” (Kim, 2018, p. 411). According to Kim Jeom-sook (2018), some of them got jobs after studying in the U.S., but some also became full-time housewives and their social careers were interrupted.

Korean women students who settled in the U.S. made their settlement decision for various reasons: the harsh reality of Korea; a better consideration for their own lives; delayed completion of their studies while having a part-time job to earn living expenses or tuition; and meeting a spouse and getting married (Kim, 2018). As a result, serious concerns were raised about the “brain drain” issue and there was concern that individuals who had honed their expertise and capabilities

through studying in the U.S. (and were expected to return to Korea and contribute to their home country in some way) did not come back to Korea. These first-generation immigrants felt indebted to their home country and experienced generational conflict and gaps with their children, the second generation. First-generation immigrant parents tried to make their children aware of their originality with Korean identity and responsibilities, though it was hard for their children to understand their feelings. To resolve this sense of indebtedness, they constantly searched for ways and practices that could contribute to Korea, even when living in the United States. By contributing to the Korean community in the U.S., introducing Korea to international activities, or participating in social activities that could serve as a bridge between Korea and the U.S., they tried to create their own counterweight and not lose their Korean values and identity by crossing the ambivalent boundaries between the two countries (Kim, 2018).

Contemporary Examples of Korean Women International (Graduate) Students

Besides the previously reviewed history of picture brides and Korean women as international students in modern and contemporary times, research on Korean women students in the U.S. continues today. However, it is somewhat tricky to find exclusively specified literature on Korean women (graduate) students and recent examples of them.

First, setting aside gender identification, it is rare and precious to find research specific to “Korean international students.” When I began my research journey to find cases focused on Korean women graduate students pursuing master’s and doctoral degrees, I soon realized that it was an extremely ambitious goal to find cases limited to the group of Korean women “graduate students.” I had already realized how much of a challenge it was to find scattered gems called “cases focused solely on the experiences of Korean international students,” in the vast landscape of “international (graduate) students’ experiences.”

To accomplish this commitment, my research process had to undergo several rigorous filtering, identification, and review processes. First of all, I had to separate the experiences of international “graduate students” from the larger category of international students. Then, from that group, I had to select the experiences of “Asian” students. And then, I reslected the cases

of “Korean” students from the studies on Asian students. Among the cases of Korean students, I also had to determine whether they were first-generation scholars (including those who have maintained Korean citizenship and those who have returned to Korea) or second- or third-generation Korean Americans. Additionally, I also needed to explore the experiences of “Korean women,” especially those of “graduate students,” using the limited research data. In this way, I navigated many layers of literature to reach the examples of Korean women international graduate students.

Once I had passed through those gates, I ultimately realized that I had found very few research cases or results of this literature search. After wandering through the vast sandy beach for a long time, I had only a few pearls in my hands. Of course, I had gone through these layers of searching because I was focused on the main keyword: Korean women (or female) international graduate students. However, if I wanted to approach this focus in connection with other research focuses, themes, and topics, Korean women international graduate students could be examined together with other Korean women international (college) students, and also could be found in studies with other Korean male or Asian students. Therefore, there were still various possibilities.

Many researchers note that Korea is one of the major countries among Asian nations in terms of the number of students who study abroad in the U.S., based on statistics and data obtained from various institutions. Yet, despite this fact, they also criticize the surprisingly limited research data on Korean students studying abroad (Hong, 2022; Jang, 2023). Although not necessarily focused on Korean women international graduate students (this may include cases where research is conducted by recruiting participants with diverse gender identities, including women), and even though they are often approached as a broader category of international students rather than international “graduate” students, many studies address intriguing and significant topics and themes about Asian and Korean students by reviewing, analyzing, and examining their academic achievements, socialization, life-navigation, well-being, and other primary issues facing them (Lim et al., 2025; Jang, 2023). For instance, Nadermann and Eissenstat (2018) examined the correlation between “acculturation,” “networking,” and “career decision

self-efficacy” among Korean international students (p. 49). De Costa et al. (2025) noted that U.S. universities and Asian international students have differing perceptions, ideas, expectations, and experiences regarding the ideal approach to class participation, class and learning culture, and implicit norms. Furthermore, this study also addressed the reality that Asian students are often misunderstood as “disengaged” and “disrespectful” when it comes to their class participation and attitudes (p. 807). Jang (2023) discussed Korean international students’ “perception of the U.S. healthcare system” and their “passiveness” in the use of this system and services (p. 1804). Meanwhile, Kim Min Ju's (2008) thesis for her master's degree at the University of Georgia examined how Korean women international students in the U.S. experienced changes in their outfit styles and how these formed their sense of identity.

Another factor that makes it difficult to find research on the experiences of Korean women international graduate students is that the names referring to them are not consistent. In other words, not all studies and researchers that investigate and analyze their experiences necessarily use the term “Korean women (or female) graduate students” to name their existence. This can be especially tricky when they are doctoral students. For example, in the case of Lim et al. (2025), they reflect on their own “socialization process” and “nuanced positionality” experienced in the U.S. higher education institution based on “betweenner autoethnography” methodology (p. 334). However, rather than identifying themselves as Korean women international graduate students, including their research titles, they recognize and position themselves as “emerging scholars” (Lim et al., 2025, p. 334). I assume this result reflects the doctoral students' particular position, which enables them to perform the role of junior researchers who form networks with faculty and other scholars and conduct various research projects, ultimately publishing their findings. Additionally, through this, I also discovered that not all researchers (even those who actually deal with their experiences as Korean women international graduate students) necessarily primarily indicate or emphasize their identity as a “Korean woman” when writing.

This reminds me of the confusion I had experienced and pondered while working on this dissertation (especially when deciding on the title and presenting my dissertation at various

conferences). For the dissertation's title, I revealed my national origin by indicating the phrase “Korean Graduate Student,” but I did not reveal my gender information due to the following inquiry and confusion: “My drawing-essay and dissertation do not aim to concretize my experience as a Korean ‘woman.’ Most of them humbly describe my own experience as an international graduate student in the U.S. But would it be okay to identify my study and visual narratives as storytelling of a Korean woman graduate student just because I am a woman? Could all the stories illustrated through my words and visuals be interpreted as indicators of my gender identity and the related experiences?”

Although there is still a need for more research to address the experiences of Korean women international graduate students (or female scholars), there are interesting studies that examine their experiences, including Lim et al.’s (2025) study mentioned above. For example, Jung Eun Hong (2022) notes the various experiences of Korean women graduate students in the U.S., including the struggles they may face, and argues that their stories and experiences should be more academically explored. Yongsun Lim's (2019) doctoral dissertation explores the "acculturation experiences" of Korean women international graduate students in the U.S. from a phenomenological perspective (p. 9). In addition, Hyunjin Jinna Kim (2020) provides a profound review and critique of academic imperialism by addressing her “racialized experiences in U.S. higher education” as a Korean female scholar grounded on Critical Race Theory and autoethnography (p. 491). Here, both Hong (2022) and Kim (2020) share a common element in that they offer critiques and reflections on the model minority framework.

Meanwhile, Yi’s research (2018) explores the differences between art education in Korea, and its corresponding background and culture, and her academic experiences in Canada. Because she was not born and raised in her host country, she came to recognize the existence of an inherent code — an educational, historical, and sociocultural knowledge, context, and background— that she could not fully understand through her own efforts. Furthermore, many studies, including Yi’s (2018) examine international graduate students' time, economic consumption, and investment when writing and submitting academic assignments.

So, Why Is My Story as a Korean Woman Graduate Student in the U.S. Significant?

Kim Jeom-sook (2018) says, “Except for the cases where the author herself recorded her experiences, there is almost no data showing the lives of Korean women students who settled in the United States” (p. 435). Over the years that I have worked on this dissertation, and over the past seven years that I have shared my experiences through my blog and my drawing-essay, I have occasionally felt a sense of unfamiliarity: “How many times have I said ‘I’ and ‘my’? I can’t even count them. Yikes!” Have I ever been this deeply immersed, focused, and documented in my life, experiences, stories, and voices? How many times have I reflected on and talked about myself throughout my entire life? While it is customary to avoid using subjects such as “I” or “my” in essays or papers written for academic purposes, in my drawing-essay and research, which testify to and describe my experiences, I cannot compose sentences that make sense without mentioning “I” and “my.”

However, Kim Jeom-sook’s (2018) words made me realize the important value of recording my own experiences, even if it meant overcoming a sort of awkwardness and embarrassment. In particular, it reminded me that sharing my individual experiences as data of a Korean woman international graduate student studying in the U.S. was a truly significant contribution. It was not just a product of exaggerated self-consciousness. For this study, I wanted to focus only on the literature review and history of Korean women international graduate students, not international students or international graduate students as a large category. Even “Asian women or female international graduate students” was too large as a generalized group category for me. The reason I narrowed the scope was because I am a Korean woman student, and the AAPI community is by no means a homogeneous group that can be generalized within the checkbox of “Asian” (Jo & Wang, 2023). We have our own respective diversity.

In the early days of working on this dissertation, finding academic scholarship on Korean women international (graduate) students in the U.S was challenging. In this situation, as I have discovered and collected samples one by one, I felt a deep gratitude for the previous researchers who had taken an interest in the women's existence before me and for the women who had written

records of their experiences as Korean women international students in the U.S. Their footsteps, research, and other stories left behind through records seemed to afford two legs for me, when I seemed to be drifting around without roots like duckweed on the surface of the U.S. society and higher education environment. Their stories told me that I had my roots. They taught me that my scholarship and life was by no means a path that I walked alone. Holding each other's hands tightly and walking together was not the only indicator that made me feel companionship, union, and connection. Although these women and I were from different generations in history, I felt like we were breathing together, transcending the boundaries of time and space.

Based on this context and my experience, I hope that sharing my records and visual stories through this dissertation will serve as important clues and meaningful contributions for those who wish to find the history and narratives of Korean women students who have studied abroad in the U.S. in the future.

New Follow-up Study Awaits

Furthermore, a new follow-up assignment and study are also needed. The footnote (no. 2) briefly addressed Kim Hwal-lan and her pro-Japanese record. However, Kim Hwal-lan is not the sole Korean woman international student with a history of pro-Japanese activities. Several Korean websites provide information about Korean women international students and scholars throughout history who have a dishonorable record due to their pro-Japanese activities. As part of the examples, the following websites and articles offer some information:

- **한국민족문화대백과사전** (Encyclopedia of Korean Culture): <https://encykorea.aks.ac.kr/Article/E0067051> (The website contains records regarding **고황경** Goh Hwang-gyeong. Furthermore, the encyclopedia website also provides search results for **박인덕** Park In-deok.)
- **민족문제연구소** (The Center for Historical Truth and Justice), "**유관순 열사의 스승 박인덕, 항일·친일·친미를 넘나들다** (self-translated title: Park In-deok, the teacher of martyr Yu Gwan-sun, crossed between anti-Japanese, pro-Japanese, and pro-American)": <https://www.minjok.or.kr/archives/86282> (This webpage is an article

published on January 23, 2017, and contains information about Park In-deok.)

Additionally, the Center for Historical Truth and Justice has developed the "친일인명사전 (Dictionary of Pro-Japanese Figures)" application as a paid mobile service:

<https://www.minjok.or.kr/chinil-app>.

Rather than conducting an in-depth investigation and review of the pro-Japanese activities of these Korean women students and scholars, in this study, I have addressed historical and explanatory records and information about Korean international women students in the United States. However, I recognize the significance and demand of delving into more experiences and stories about them and enriching the pool of corresponding references. Moreover, as part of this practice, I acknowledge the need for research on Korean women students and scholars regarding their involvement in pro-Japanese activities. As a follow-up to this doctoral dissertation, I plan to engage in further review of historical records of these Korean women students and their pro-Japanese activities, as well as the diversified evaluations and perspectives of other researchers surrounding them, to explore new research possibilities.

CHAPTER 4
MY EVERYDAY LIVES

CHAPTER 4 MY EVERYDAY LIVES



"The Taken-for-granted"

Considering that my own visual storytelling, which records the adaptation process of an international graduate student, is based on visual and textual records of my daily life, this study situates itself alongside other studies of everydayness. No matter what individuals, eras, nations, and societies might be considered, everyday life has always existed; no life can be sustained and supported without everyday life (Felski, 2000; Heller, 1984/2021³⁾). As Felski (2000) puts it, "Everyday life is typically distinguished from the exceptional moment: the battle, the catastrophe, the extraordinary deed. The distinctiveness of the everyday lies in its lack of distinction and differentiation; it is the air one breathes, the taken-for-granted backdrop, the commonsensical basis of all human activities" (p. 80). Historically noteworthy events and devastating happenings do not frequently occur on a daily basis in our lives. Human lives and societies are sustained by everyday life, that is, by the mundane, quotidian, tedious, and seemingly repetitive; everyday life continues our existence and invents new histories while ceaselessly traversing the borders of the past, present, and future.

Nevertheless, the significance of everyday life — perhaps because people take the quotidian for granted due to its natural and trivial characteristics — has for a long time been neglected as a noticeable and important realm of research or study in social science fields. In fact, the very idea of everyday life may be a more recent development than one might think. As Felski (2000) notes: "Lefebvre argues that everyday life is a distinctively modern phenomenon that only emerged in the nineteenth century" (p. 78). Until then, the scholarship had been buried in so-called scientific positivism, and the areas of "realistic life," such as everyday life, were isolated from academic discourses, theories, and studies (Shin, 2016, p. 36).

Sociologist Henri Lefebvre (1901-1991) is one scholar who recognized the significance

- 3) This material is from the book, *일상생활의 사회학* (*Sociology of Everyday Life*), edited by 박재환(Jae Hwan Park) and 일상성·일상생활연구회 (2021)(pp. 111-116). On page 111 of this book, the source for the relevant work by Agnes Heller is identified as follows: Agnes Heller, "The Abstract Concept of 'everyday life'," in Agnes Heller, *Everyday Life*, Routledge and Kegan Paul, 1984 (노영민 역 - Noh Young-min trans.)

of everyday life and conceptualized everydayness as a worthwhile discourse and discussion within social studies (Shin, 2016). His work, which is grounded in Marxism, discusses how the isolation caused by capitalism in modern society permeates and spreads in everyday life and, simultaneously, how everyday life can become a space for criticism and resistance against this isolation (Shin, 2016). Lefebvre resisted the tendency of scholars reliant on scientific positivism to "tailor facts in their own ways" and "classify them [by] relying on abstract categories" (Lefebvre, 1968/2021⁴), p. 66; see also Felski, 2000). To him, everyday life could be thought of as a "summation of meaningless things" (Lefebvre, 1968/2021, p. 67), and everydayness could function as a "partial reality of social life" (Lefebvre, 1968/2021, p. 67). In this regard, everyday life unfolds within society and reflects society's and mankind's production methods, customs, consumptions, and various other attributes (Shin 2016; Lefebvre, 1968/2021). Since Lefebvre perceived this everydayness itself as a "function of disclosure" (Lefebvre, 1968/2021, p. 67), instead of creating or assuming a separate abstract space for inquiry in which to analyze and study society and its corresponding agenda, he considered it much more reasonable to approach the realm of everyday life directly (Lefebvre, 1968/2021).

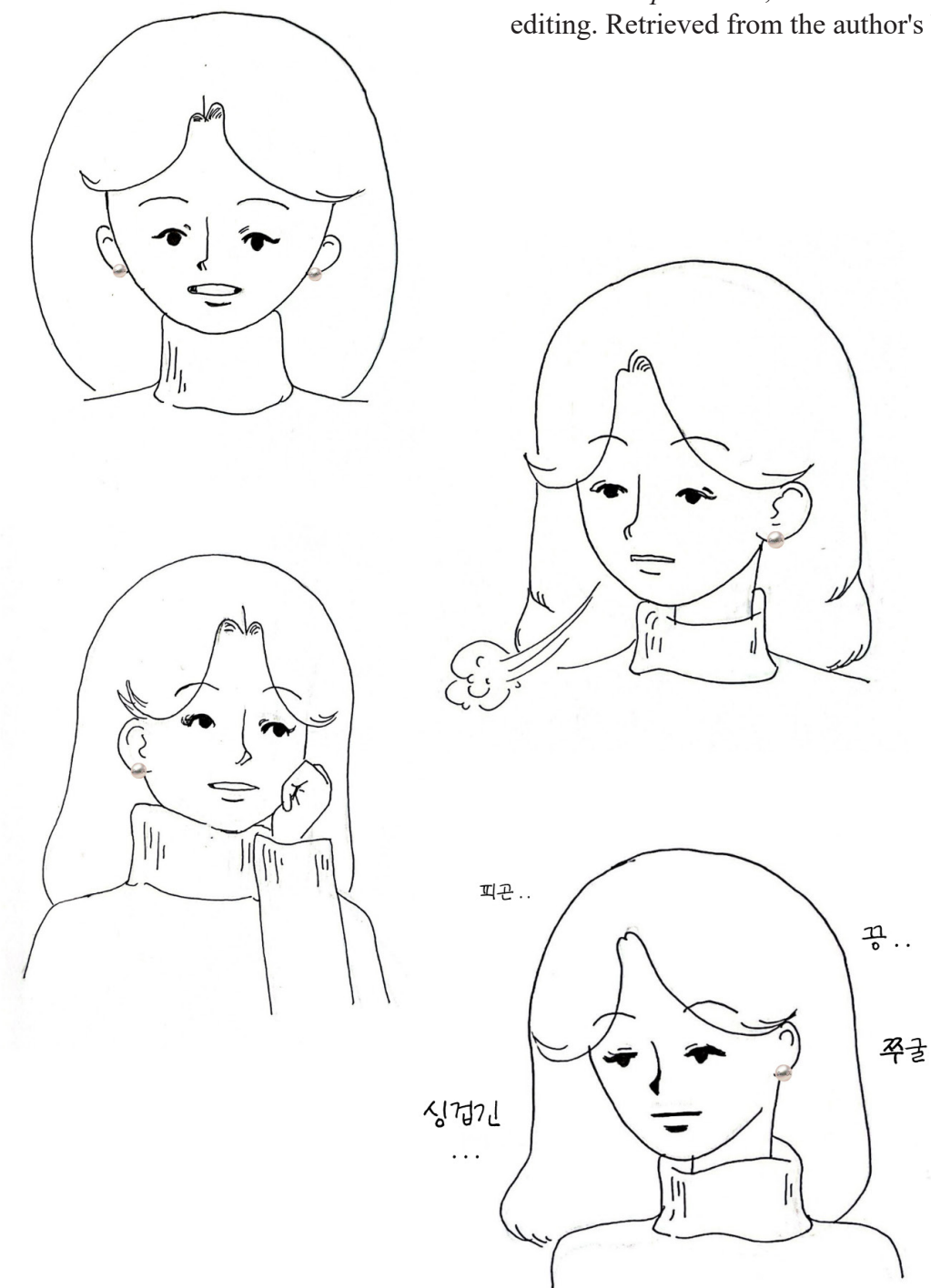
Alongside Lefebvre, Michel Maffesoli (b. 1944), a French sociologist who studies everyday life, also pointed out that Western scholarship and theoretical history had failed to significantly investigate everydayness and everyday life: "It is indeed surprising that there were no scholarly meanings of everyday life through the . . . 19th century. In this duration, just novelists were obsessed with everyday scenes, though it was by no means of scientific exploration" (Maffesoli, 1994/2021, p. 3). To him, inquiry into everydayness can detect (as aforementioned in the review of Lefebvre above) not only a world of "things being uttered' and categorized" but also a quotidian world of "untold things," which are ordinary and thus sometimes disdained (Maffesoli,

4) This material is from the book, *일상생활의 사회학* (*Sociology of Everyday Life*), edited by 박재환(Jae Hwan Park) and 일상성·일상생활연구회 (2021) (pp. 66-79). On page 66 of this book, the source for the relevant work by Henri Lefebvre is identified as follows: Henri Lefebvre, *La vie quotidienne dans le monde moderne*, 1968, 박정자 역 - Park. C. trans., 『현대세계의 일상성』, 세계일보, 1990, pp. 61-74.

1994/2021, p. 3). Such an exploration draws upon the “value that can be felt in very nearness,” and it is a comprehensive process and philosophy that involves a multi-angled and multi-layered reading of inherent societal attributes while identifying the “various ideologies that are learned by experiences in everyday living” (Maffesoli, 1994/2021, p. 4).

Soja (1996) provides important context for studies of this type. In his view, insights and criticism concerning everyday life form the basis of the most vigorous analyses of social relations, knowledge/power, and cultural behaviors. Everyday life is a place where alienation and mystification unfold and are concretely engraved, where people struggle to reveal human consciousness. To Soja, everyday life is not just a monotony of daily activity, but rather a dynamic environment that disturbs and enlivens the ordinary and familiarizes the unfamiliar. Lefebvre's discussion of everydayness combined with his spatial thinking undergirds Soja's consideration of everydayness in his Thirdspace theory. Lefebvre not only discussed everydayness but also constructed a "triple consciousness of the complex linkages between space, time, and social beings" (Soja, 1996, p. 7). Benefitting from Lefebvre's insight, Soja (1996) made "an attempt to spatialize what we normally think of as biography, to make life-stories as intrinsically and revealingly spatial as they are temporal and social" (p. 7). An individual's everyday life, narrative, and story should not be read merely as a "reflection" of society, as if it were a piece of paper soaked in water. An individual's life and story as a constituent of society (a "social being" in Soja's terms) are dynamic composites mutually or collaboratively constructed with the changing aspects of the time (or era) and space in which the individual dwells. One's everyday life is not just a realm of addition and summation of the various elements that comprise life experiences, but rather, a process of multiplication or constant proliferation and change through organic and chemical reactions.

Figure 15. *"Where Are You From?": A Question Makes Me Speechless*, Hand-drawing with Canva editing. Retrieved from the author's blog



Abdel-Ghani (2024), who analyzes everyday urban spaces "as interstices, i.e. in-between or temporary spaces" through visual essays, examines Soja's Thirdspace theory to interpret the concept of everydayness and the experiences of people who are hybridly entangled in urban spaces (p. 1). Within a nation or community, an individual's life and (physical, psychological, emotional) space interact and intersect with those of others, crossing various boundaries and constantly creating "in-betweenness." The author's reflections provide insight into how the world expands the spectrum through countless interstices, margins, and multiple third spaces. In particular, Abdel-Ghani (2024) speaks of "people working in the interstice required to work in the backstage of the frame and being uninvolved," such as "guards, janitors, and technicians," who are clearly present in our living spaces and communities but not necessarily granted visibility (Goffman, 1974, cited in Abdel-Ghani, 2024, p. 1). This indicates the hybrid nature of identity formation, which is generated by the mutual and multiple narratives intertwined with everyday living and social spaces (Abdel-Ghani, 2024; Soja, 1996).

Everydayness, Thirdspace, and My Drawing Essay

In combination with Thirdspace theory, the concept of everydayness supports and illuminates my drawing-essay and the multi-layered narratives of my societal, cultural, and academic experiences. Art has encouraged me to find my own language, ways of self-expression, and voice as someone who exists in multiple interstices between two different linguistic and socio-cultural spaces: Korea and the United States. It has contributed significantly to my identity formation process and allowed me to explore the many in-betweennesses associated with myself as a social being and my everyday life. As a Korean international graduate student in the United States, I have used art as a third space through which to explore and study my everyday life and stories while working on my drawing essays. Furthermore, my blog and social media are my own virtual domains that allow me to transcend and experiment with the limits and boundaries of physical space, record my everyday life, and sometimes even enact various changes in my daily life by organically connecting the past, present, and future. My work, and those non-place spaces, inform my questions, persistent practices, and creatively realized "interstices" regarding how I

can gain visibility and audibility for my existence and everydayness as a Korean woman in a U.S. higher education environment.

As the previously discussed scholars have demonstrated, everydayness discourse illustrates that the practical (and/or actual) reality called everyday life reveals the wider social relationships surrounding an individual or body and their corresponding sociality. Everyday discourse showcases how things, which used to be treated as trivial because they are “in the raw” and at a close distance, can move towards greater macroscopic dimensions and shed light on a given society and even the world as a whole (Dewey, 1934/2005, p. 3). Further, this discourse demonstrates the significance and magnificence of the quotidian and ordinary life, while offering deeper analyses of these phenomena.

This, concomitantly, demonstrates that so-called genuine “diversity” can be achieved when the most private, ordinary, and quotidian stories of every single individual can coexist in the world while keeping (and protecting) their own voices and lights. Furthermore, everydayness discourse not only disturbs the divisions between “theory and practice,” and between scholarship and actual reality, but also pointedly critiques the contradictions caused by binary or dichotomous points of view (reason versus unreason, reality versus ideal, etc.). Moreover, Felski (2000), drawing on the insights of Featherstone and Lefebvre, connects the customarily marginalized view of everyday life with the concept of gender:

As Featherstone’s statement makes clear, gender has been an important factor in conceptions of everyday life. Lefebvre, like some other theorists, regards women as the quintessential representatives and victims of the quotidian.... “Everyday life weighs heaviest on women,” he writes.... Women, like everyday life, have often been defined by negation. Their realm has not been that of war, art, philosophy, scientific endeavor, high office. What else is left to a woman but everyday life, the realm of the insignificant, invisible yet indispensable? (Lefebvre, *Everyday Life in the Modern World*, p. 73, cited in Felski, 2000, p. 80)

This critique of the marginalization and negation of everydayness also resonates with Thirdspace

theory, which emphasizes critical resistance against the powers that seek to divide and organize the world according to dichotomous, exclusive, and fixed essentialist perspectives.

As this study will demonstrate, everyday discourse has a significant connection to art. Dewey (1934/2005) asserted in *Art as Experience* that the artworks and aesthetic values we pursue exist originally in our everyday lives, and begin in our regular experiences; art is not merely worshiped at an altar in a museum, nor only described by the polished words of art critics:

Domestic utensils, furnishings of tent and house, rugs, mats, jars, pots, bows, spears, were wrought with such delighted care that today we hunt them out and give them places of honor in our art museums. Yet in their own time and place, such things were enhancements of the processes of everyday life. Instead of being elevated to a niche apart, they belonged to display of prowess, the manifestation of group and clan membership, worship of gods, feasting and fasting, fighting, hunting, and all the rhythmic crises that punctuate the stream of living.... But the arts of the drama, music, painting, and architecture thus exemplified had no peculiar connection with theaters, galleries, museums. They were part of the significant life of an organized community. (Dewey, 1934/2005, p. 5)

Similarly, my Handspan Diary originates from my very own senses, living environments and spaces, and life experiences. I created my artwork in the midst of my IGS life, which belongs to U.S. society and the higher education community, and, in turn, experienced various feelings (such as joy, happiness, pain, sadness, anger, trauma) and formed many thoughts and reflections. Specifically considering that visual “self-inquiry” forms this study’s methodological framework, it provides a rationale for how everyday discourse meaningfully interacts with a researcher’s own experiences, voice, and narrative in extremely focused, private, and personal dimensions.

Everyone, from ordinary people to celebrities of great financial means, has their own different, but still common, everyday lives. Although everyday lives have different dimensions and forms (on the same day, for instance, different individuals may make different choices regarding what or where to eat dinner; therefore, social and economic strata constantly emerge

in our everydayness), everyone still has an “everyday life.” Regardless of our economic status, level of notoriety, and/or number of social media followers, this implies a point of commonality that we can all share. Rita Felski's (2000) book, *Doing Time: Feminist Theory and Postmodern Culture* provides important insights into this process, as follows:

Everyday life is also a secular and democratic concept. Secular because it conveys the sense of a world leached of transcendence; the everyday is everyday because it is no longer connected to the miraculous, the magical, or the sacred....Democratic because it recognizes the paramount shared reality of a mundane, material embeddedness in the world. Everyone, from the most famous to the most humble, eats, sleeps, yawns, defecates; no one escapes the reach of the quotidian. Everyday life, in other words, does not only describe the lives of ordinary people, but recognizes that every life contains an element of the ordinary. We are all ultimately anchored in the mundane. (p. 79)

As is exemplified in the quote by Felski (2000), the prevailing term or concept of "everyday/everydayness" is frequently connected to that of mundaneness. However, when discussing what meaning the "everyday" has to individuals, how individuals define the concept, and what experiences, thoughts, images, and emotions the concept contains, it ironically generates specific differences that are never monolithic and mundane. For this reason, everydayness discourse, in tandem with the concepts of hybridity and diversity in Thirdspace theory, explains why my dissertation (that is, my stories and experiences) can never be generalized to represent other international graduate students, especially Korean students. This work must not be misperceived as a definitive statement, and the voices and counter-narratives of other constituents who have been invisible, underrepresented, and not fully appreciated in U.S. higher education settings should continuously be delved into, explored, studied, and treated as significant. Further, as in the examination of the history of Korean women international students in the U.S. explored in the previous chapter, it is necessary to consistently restore and make certain stories, voices, everyday experiences, and unexcavated histories visible and heard (Jo & Wang, 2023). The significance, implications, and demands of this research are not limited to my study. Future

research and corresponding scholarship are required to fully support this community and reinvent its misunderstood history.

CHAPTER 5
EXPLORING MULTIPLE THIRDSACES

CHAPTER 5

“모든 지킬만한 것중에
더욱 네 마음을 지키라.
생명의 근원이
이에서 남이니라.”

잠언 4장 23절

미국에 와서 알게 된
아직도 이 나라에 대해
어디까지 이해하고 있
적어도 86 리에서

하지만
비밀을 발견하게 되는 때가 있다.

許南敬

ADJUST"

MAKE SHIFT

가난한
웃기라
웃로
이

Darinfo 선우조보경

EXPLORING MULTIPLE THIRDSACES

Graduate
Student

International

What are Third Space and Thirdspace Theory?

When one types “third space” in a Google search, they will attain quite interesting results. With these three words alone, the search will produce many parties, communities, non-profit or profit organizations, cooperations, institutions, shops, grassroots groups⁵⁾. These can be an interior design corporation, a cafe, a fitness center, or a service of open, flexible space for people seeking to have conversations and meetings with other people of the same interests based on specific purposes and agendas⁶⁾, etc. It seems that, for various purposes and reasons, the phrase “third space” is being shared in diversified ways.

Based on my Google searches, I would describe the characteristics of third space as follows:

- Extra or separate space, often far from the first space (e.g., home or household) in which one is directly entangled with their families or the second space (e.g., workplaces) that is inseparably tied to the interest at stake.
- Unlike the first space (home and household), which is expected to fulfill a fundamental role as a shelter and place where one can feel rooted, or the second space (workplaces, hospitals, police offices, and other public institutions), that may be vital to one’s survival and safety the third space is not always necessary, though it may be cherished a space that contributed to individuals and groups’ well-being and brings happiness to their lives.
- A flexible domain to interact with others. These others are not connected through familial or genetic bonds nor do they need to be associated with any occupational relationships or purposes.
- An opportunity to generate the third, fourth, fifth, or more spaces beyond the limitation of the first and second.

5) Thirdspace Action Lab (<https://3rdspaceactionlab.co/>), Thirdspace (<http://thirdspace.scot/>), etc.

6) Third Space (<https://www.thirdspace.london/>), 써드스페이스(Third Space, <https://www.3rd-s.com/>), etc.

Continuing with definitions based on basic internet searches and sources, according to Wikipedia, in 1989, Ray Oldenburg published the book, *The Great Good Place*, which included an explanation of the first, second, and third places. In Chapter 2, he suggests eight “Characteristics of the Third Place,” which resonate with some of the characteristics I outlined from my Google Search. For example, Oldenburg describes the third place as: being “on neutral ground” (p. 22) and “a leveler” (p. 23); a place where “conversation is the main activity” (p. 26) and where “accessibility and accommodation” (p. 32) are paramount; a site frequented by “the regulars” (p. 33) where one can keep “a low profile” (p. 36), “the mood is playful”, and it feels like “a home away from home” (p. 38).

While these definitions of third space are not completely irrelevant, my interest is in Thirdspace as a theoretical concept, especially as illuminated by the work of Edward Soja. In his well-known publication *Thirdspace: Journeys to Los Angeles and other real-and-imagined places* (1996), Soja conceptualizes Thirdspace through his comprehensive study of various scholars and intellectuals such as Henri Lefebvre, bell hooks, Edward Said, Gayatri Spivak, Homi Bhabha, and Gloria Anzaldúa. This theory and his insights are read, interpreted, and analyzed in association with postcolonial discussion and basis. As a theoretical concept, Thirdspace embraces a hybrid thinking structure/system that not only accommodates ambivalent or binary perspectives, thoughts, and world views but also reviews and explores “our contemporary consciousness of spatiality ... to resist any attempt to narrow or confine its scope” (Soja, 1996, p. 2). Therefore, his reflection on the Thirdspace embraces the following: critical questions that challenge notions of a fixed essence or identity; working against discrimination and injustice; and the corresponding orientation or disposition of embracement, flexibility, and fluidity.

In his book, “Part 2: Inside and Outside Los Angeles,” he presents visual images such as various American cities, buildings, and maps and analyzes postmodern everyday life by examining American regions and urban cultures. However, the core tenet of Soja's Thirdspace is not merely to invite scholars based on postmodernism or postcolonialism to specify and analyze a city, space, region, or architecture (or such technologies) from a geographical perspective and

dimension. Rather, it is closer to the purpose of interpreting today's fluid world, which cannot be dichotomized, power dynamics, and the era of globalization in which populations experience transnational movements and analyzing the worldview and way of thinking. In other words, he resists polarized and fixed values in the world and crafts his own spatial way of thinking to understand and critically analyze this contemporary paradigm of diversity.

Soja reimagines and utilizes the concept of "space" to capture contemporaneity and diversified identities that experience constant metamorphosis through transnational experiences. Space is the abstract yet concrete and expansive concept that enables philosophical contemplation. It can be visible, synaesthetically realized, or a metaphysical discussion that transcends the limits of sense and reality. It can perceive an individual as sort of a vessel embracing and absorbing the world and numerous encounters. Furthermore, it can be a conceptual space of thought that resides in one's mind and thoughts. In art, it is realized aesthetically through visual elements and design principles. And in our real world, it is the actual place where we live and the appearance of our society. Particularly, Soja creates an imaginary concept of Thirdspace and attempts spatial thinking based on geography, urban studies, postcolonialism, and postmodernism. The intellectuals he invites to his work are those who have already resisted the mainstream of the first world or its dominant frameworks and paradigms. They are those who have reconstructed their own creative margins and worlds or built a third realm through various dimensions of thinking and interdisciplinary approaches and have navigated their lives and academic explorations. Soja's purpose and reflections on Thirdspace can be condensed into the following as he described: "Thirdspace is a purposefully tentative and flexible term that attempts to capture what is actually a constantly shifting and changing milieu of ideas, events, appearances, and meanings" (p. 2).

Among the aforementioned scholars that Soja (1996) drew from to conceptualize Thirdspace in his book, in this dissertation I draw primarily on Anzaldúa's theorization of borderlands and Bhabha's conceptualization of hybridity to interpret the following three aspects of my experience: (a) my life and everydayness as a Korean woman international student in the

US, (b) my drawing-essay and art that reflects my life and daily experiences, and (c) my cyber and digital space in the form of a blog and social media, which archives my drawing-essay posts and makes them available to the public. Next, I will explore the concepts of borders/borderlands and hybridity as theorized by Anzaldúa and Bhabha before explaining how I used these concepts to interpret my experiences.

Borders and Borderlands

Borders perform an essential role in numerous crossings, such as: transnational migrations; transitions; intersections of language, culture, customs, traditions, and discipline; identifying standards and differences among people; and more. Furthermore, borders play an important role in identifying physical and psychological places and spaces, and their accompanying sense of belonging, and they serve to shape the constantly changing identities of individuals and certain groups.

Soja deepened the border discussion by expanding on the concept of border as articulated by artist Guillermo Gómez-Peña. Gómez-Peña used the term “border art” to describe his own work as well as that of other artists, and it refers to art that blends ideas between adjacent cultures (Soja, 1996; Robertson and McDaniel; 2017). As border arts encompass socio-political contexts, histories, and identities, Chicana scholar Gloria Anzaldúa’s representative works, *Borderlands: La Frontera* (1987) and *Making Face/Making Soul: Haciendo Caras* (1990), center on decolonization and describe borders as having new consequences for “Third World” (p. 25) women in an interdisciplinary and autobiographical way. Her most famous book’s title, *Borderlands*, refers to the physical borderland of the Southwest United States and Texas near Mexico, where many Chicanos reside. However, the idea of borderlands extends into numerous other spheres of life. Throughout this book, she explores the lived experiences of a woman who has spent her life on the edge of two worlds, never a full participant of either one. She lived on the margins of socially constructed labels from the beginning of her life and never fit neatly into dominant, opposing categories (Anzaldúa, 1987/2012). Along with the many socio-cultural borders she had crossed over throughout her whole life, she described living in the borderlands.

For Anzaldúa, a third space represented by the term *new mestiza* could challenge dichotomies. *La mestiza* is an Aztec term that indicates being “torn between ways which is a product of the transfer of the cultural and spiritual values of one group to another” (Buenrostro, 2017); the later term *mestizaje*, “mixed race,” derives from this word. For her, dichotomy and dualism are the aspects that must be perceived critically and elements that should be reconciled, as they artificially divide the pluralistic world into two and maximize the resulting ambivalence and contradiction. She theorized this insight with the national border between the United States and Mexico.: the region is “a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition” (Anzaldúa, 1987/2012, p. 25). She continues on to stress that this hybrid space gives rise to novel identities: “It is the place of the *Chicana, the new mestiza*” (Almeida, 2000, p. 115).

In her discussion of the *new mestiza* consciousness, Anzaldúa engages with the concept of hybridity: “From this racial, ideological, cultural and biological cross pollinization, an ‘alien’ consciousness is presently in the making. A new mestiza consciousness, *una conciencia de mujer*. It is a consciousness of the Borderlands” (Anzaldúa, 1987/2012, p. 99). By creating these third, mediating identities and hybrid spaces, Anzaldúa questions the preconceived and predominant paradigm (specific socio-cultural and structures and systems, power dynamics, monolithic lingual system, etc. that exert influence and dominance as the mainstream), constructing a worldview in which ceaseless contradiction, conflict, negotiation, and change are generated (Almeida, 2000).

As “a 6th generation Mexican American,” Anzaldúa’s personal background and stories have unfolded upon a history that has been a series of war and treaty (such as the Treaty of Guadalupe Hidalgo of 1848), territorial dispute, and the related societal-political-cultural conflicts (Park, 2013, p. 75). Her border discourse is based on a penetrating criticism of the US's twofold and paradoxical stances toward Mexicans and Mexican Americans who dwell in the borderlands between the U.S. and Mexico (Rio Grande) (Park, 2013). The U.S. took (got a cession to) the territories where Mexican ancestors and descendants had resided and colonized them. Park Jung Won (2013), who is a professor of Spanish at the Kyung Hee University of Korea and wrote a

book review of *Borderlands*, pointed out the contradiction Mexicans experienced by articulating the contexts of Anzaldúa and her work. On the surface, they belonged to the category of US citizens, but when they took the action of "resistance against injustice and discrimination," the U.S. "penalized them with a stigma in the name of a rebel and criminal," and they had to live as "aliens without protection from the country/state" (Park, 2013, p. 76).

Anzaldúa not only articulates racial discrimination, bilingualism, and societal-cultural struggles but also discusses the rights, voices, and empowerment of Mexican women who have been suppressed, marginalized, vulnerable, and invisible by "Mexican culture of Androcentrism" (Park, 2013, p. 77). For this reason, her border discussion agitates the paradigm of the existing 1st generation (white women-centered) feminism and questions what genuine activism and practices of social justice and diversity are by reconstructing a new framework and perspective of feminism (Park, 2013).

Upon witnessing and experiencing countless discriminations, absurdities, cultural and linguistic conflicts in the U.S. society, and oppressive systems throughout her childhood, school years, and life, Anzaldúa wrote *Borderlands* as an embodiment of her struggles, resistance, and identity formation. She undertook this work through the concept of the *new mestiza* and through her hybrid writing that integrates autobiographical essays, academic writing, and poetry written in both English and Spanish (Anzaldúa, 1987/2012; Park, 2013).

For my own study, part of the reason that I was drawn to Anzaldúa, among many renowned scholars who were invited to Soja's conceptualization of the Thirdspace theory, was because of both the similarities and differences in our backgrounds and contexts, with regard to our life stories and postcolonial narratives. As a Chicana feminist scholar, Anzaldúa explores multiple borders, which are grounded in the history and experiences of conflict, struggle, and contradiction between the U.S. and Mexico. However, my study and drawing-essay differ from hers, given that they deal with the border experiences of my studying-abroad life in the U.S. rather than my stories in either Korea or Japan. At a glance, the U.S. appears to be a third, discrete Western country that is not directly related to the bipartite relationship between Korea

and Japan. However, the U.S. nuclear bombs on Hiroshima and Nagasaki were the decisive blow in altering the outcome of World War II and dampening Japan's ambition of conquering Asia. Simultaneously, it significantly affected the relationship between Korea and Japan as well as the colonial conditions. Furthermore, there was the intervention from the US in the division of Korea. Even today, some Americans ask Koreans (including me) questions about how much we know about the relationship between South and North Korea; and sometimes they require me to clarify whether I came from the South or North. Moreover, Korea and the U.S. are intertwined with each other in the areas of military cooperation, economy, and politics.

As someone born in the late 1980s, I am standing at a point in time after about 80 years have passed since the 1945 liberation of Korea. As a stream of time is more than a mere artificial segment that is visible in a calendar or a clock, as well as past-present-future is flexibly intermingled and revisits each timeframe, there is no way to deny that my birth and upbringing as a Korean have an in-depth connection with Korean colonial history and its persistent impact. The painful history of Korea — the plundered territories, lost sovereignty, exploited (financial, natural, and human) resources, suppressed language, compelled names,⁷⁾ and violation of human rights (Japanese Military Sexual Slavery, human experimentation conducted by Unit 731⁸⁾), and more— is the reality that our ancestors and the corresponding generation directly experienced and that left a poignant scar. I have learned and studied these histories through textbooks, other publications and resources, education, and various media.

7) **창씨개명** (創氏改名, Name Change Policy/Program: forced change of Korean names to Japanese)

8) For more information about Unit 731, You can refer Hasegawa and Choi (2020)'s article (see the reference list). According the researchers, "Unit 731 is quite familiar to Koreans, so much so that the term ‘Maruta’, which refers to the people who fell victim to the experiments by Unit 731, is often used in everyday life" (p. 46). However, this article points out that the content about Unit 731 shared or transmitted in Korean broadcast media and online contains inaccurate images and information and that incorrect press releases based on insufficient research exist. Accordingly, researchers emphasize the need for more precise records of Koreans used as Maruta in Unit 731's experiments and for multiangled historical verification, fact-checking, and follow-up research on Unit 731 via thorough research based on accurate historical data collection.

Unlike Anzaldúa, who carries painful memories from her master's program years when her academic interest in Chicana literature was dismissed (Park, 2013), my interest in Korean culture has never been denied and never faced discrimination given the nature of Korea as a racially homogenous country. Rather, in the name of globalization, I have been taught to study English and I have, correspondingly, had to ceaselessly combat historical oblivion to temper my loose historical awareness. I was (and am still) one of the Korean descendants who are required to alertly recognize and examine how the history of colonization has affected contemporary Korea in multiple realms, such as society, the capitalist system, culture, education, and more:

"경계지대에 살면서 경계의식을 몸으로 체화한다는 것은 기존에 존재하던 혹은 체제가 강제하던 공간, 가치, 삶의 방식을 넘어서는 제3의 정체성이 생성되고 있음을 암시한다. 제3의 공간, 제3의 문화, 제3의 언어, 그리고 더 나아가서는 제3의 국가를 의미한다. 다양한 문화와 언어를 경험하는 것이 최초에는 혼동과 갈등을 야기하나 결국에는 창조성을 발휘할 수 있는 원동력이 된다. 경계지대의 갈등과 애매함은 축복으로 변한다. 안살두아는 자신에게는 조국이 없다고 말한다. 그러면서 동시에 모든 나라가 조국이 될 수 있다고 주장한다(100).). (Living in the border zone and embodying the border consciousness implies the creation of a third identity that goes beyond the space, values, and lifestyle that previously existed or was enforced by the system. It signifies a third space, a third culture, a third language, and even a third country. Experiencing various cultures and languages initially causes confusion and conflict, but eventually becomes a driving force for creativity. The conflict and ambiguity of the borderlands turn into a blessing. Anzaldúa says that she has no homeland. Simultaneously, she claims that any country can become a homeland.)

(...) 그러나 안살두아는 서로 다른 두 문화가 만나서 교류하는 지점을 단순히 조화롭고 낙관적인 과정으로 보지는 않는다. 여기에는 강한 자와 약한 자, 지배와 통제를 가진 쪽과 그렇지 못한 이들 간의 권력의 문제가 반드시 개입되기 때문이다. 그렇다면 이에 대한 안살두아의 입장은 무엇일까? 그녀는 이 경계의 지점

에서 약자(예를 들어, 멕시코, 유색인, 여성, 동성애자)의 입장에 발 딛고 있으면서 다른 쪽을 바라본다. 경계 지대의 양쪽 편을 포괄하면서 결국에는 이 둘을 넘어서는 새로운 시각, 가치를 획득하는 것이다. 이 새로운 변증법적 태도를 안살두아는 영혼의 혼혈 (Spiritual Mestizaje)이라고 부른다 (However, Anzaldúa does not perceive the point where two different cultures meet and interact as a mere harmonious and optimistic process. This is because the power issue between the strong and the weak, those who dominate and control and those who do not, is necessarily intervened. If so, what is Anzaldúa's stance on this? She stands on the side of the weak...at this borderline point and stares at the other side. She embraces both sides of the borderline and eventually acquires a new perspective and value that goes beyond the two. Anzaldúa designates this new dialectical attitude Spiritual Mestizaje.)

(Park, 2013, p. 83)

Anzaldúa constructed her own third space, or borderlands, by blending her ambivalent socio-cultural and linguistic experiences and forming a hybrid identity. Her insights have not only had a significant impact on Soja's construction of the Thirdspace but have also provided me with a crucial understanding of the intersection of the various Thirdspaces realized throughout my life, art, and research. Anzaldúa creatively challenges, criticizes, and reconstructs numerous borders while re-envisioning her own third and hybrid identities and themes as one who is Mexican and American. Likewise, my research and drawing-essay work also reflect and newly craft my third-self identity formation, which transforms my ambiguity (the life experience that do not entirely belong to either Korea or the U.S.) into a hybridity of learning, reflection, challenges, innovations, and changes.

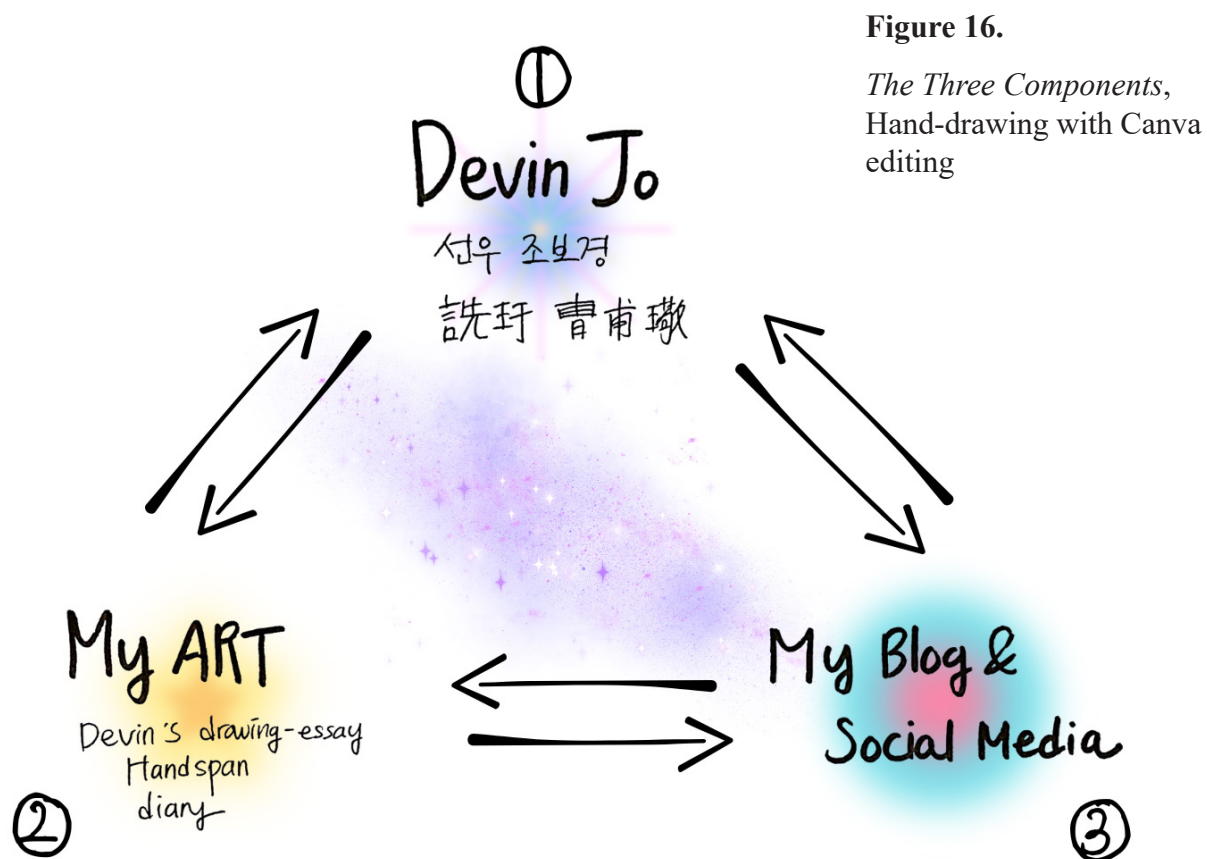
Hybridity

Hybridity has been prominent, widely utilized and analyzed in terms of cultural research, as it implies a wide range of registers of various identities, choice-hybrids, boundary crossing-experiences, and styles. Hybridity refers to an in-between state where one is juggling between

two different cultures. One example is leaving one's familiar environment to develop a new way of life and identity in a different setting. (Kim, 2018). This concept coincides with ongoing "migration and diaspora lives, intensive intercultural communication, everyday multiculturalism and erosion of boundaries" (Nederveen Pieterse, 2001, p. 221). Therefore, in this context, hybridity is an important indicator of the colorful changes caused by place-change, mobility, and multiculturalism that occur throughout the world and offers a new way to view historical, cultural, and institutional arrangements. The frequent occurrence of hybridity suggests that not only is the world we live in no longer the same, but in fact never was. "In optimistic takes on hybridity, 'hybrids were conceived as lubricants in the clashes of culture; they were the negotiators who would secure a future free of xenophobia'" (Papastergiadis, 1997, p. 261, as cited in Nederveen Pieterse, 2001, p. 221).

Homi K. Bhabha has coined a conceptual vocabulary for the reading of postcolonial texts. Through his 1994 book *The Location of Culture*, Bhabha develops a set of challenging concepts that are central to postcolonial theory: hybridity, stereotype, mimicry, ambivalence, and third space. Focusing on hybridity, it is based on multiple academic frameworks, including Marxism, postmodernism, postcolonialism, poststructuralism, and deconstructivism (Bhabha, 1994/2007; Bhabha, 1994/2022). Like Marxism, it focuses on the dichotomy of superstructure and substructure and its material effects (Bhabha, 1994/2022). To a further extent, the concept's frameworks possess a shared resistance to progress, rationality, modernity, colonial rule, legitimacy based on imperialism and enlightenment, and modernist assumptions based on Cartesian ways of thinking (Easthope, 1998). Bhabha explains the history of hybridity as the history of culture and discusses its major role in the discourses of race, postcolonialism, identity, anti-racism and multiculturalism, and globalization. Based on the above academic and historical bases, hybridity is described by Bhabha as a phenomenon that includes the complex identity formation process and connects the physical and psychological effects, internal conflicts, adaptation processes, and contradictory experiences caused by various transitions and movements that are associated with the concept of ambivalence.

For Bhabha, hybridity “is a third space that is neither one nor the other because the translation or encounter between different cultural forms occur[s] in a context where both these spaces are already preoccupied” (Krishna, 2009, p. 95; see also Farahbakhsh & Ranjbar, 2016). Bhabha's insights led me to revisit the narratives revealed by my drawing-essay and this study on how I adapted to socio-cultural customs and cultures in new places and circumstances, how mimicry, embracement, and negotiation occur, how my bi-national and bilingual experiences have been intertwined, and provides meaningful clues about how I developed my hybrid identities between two different cultures (Rezazade et al., 2015). Hybridity can be connected to shaping and building the third flexible space that enables other positions to emerge and intervene (Bhabha, 1994/2007). Bhabha believes that this space signifies a resistance to binaries and unitary identities and cultures. The third space requires the subject to adapt to the new circumstance in order to survive; in other words the third space does not coincide with pure identity (Lahiri, 2003).



How Does Thirdspace Connect to My Study?

In the beginning of this chapter, I described three ways my study engaged with Thirdspace theory: (a) my life and everydayness as a Korean woman international student in the US, (b) my drawing-essay and art that reflects my life and daily experiences, and (c) my cyber and digital space in the form of a blog and social media, which archives my drawing-essay posts and makes them available to the public. In this final portion of the chapter, I describe the theoretical connections for each of these three interrelated aspects of my study. Figure 16 shows a visual representation of the relationship between all three elements.

Me

The first element is me. This self, as a Korean woman international graduate student in the US, is the one who variously and dynamically experiences hybridity through her own body and consciousness while crossing and traversing between both lives in Korea and the US. Rather than a dichotomous perception that divides into a subject and object; she dives into her given world and changes of spaces, embraces encountering senses and feelings, sometimes mutually reacts to or resists them, and expands her network of perception and view of the world. Recognizing myself as a first element of reflection is focusing on my way of communicating with the world and the corresponding experiences. I, with my body and mind, am experiencing both Korea and the US and utilizing these attained ideas, experiences, stories, and thoughts for this study. Awareness may include various considerations such as my nationality, ethnicity, gender, occupation, status, etc., which consist of, form, and explain my identity. Especially in this dissertation, as I primarily delve into my own stories and experiences as a Korean woman doctoral student in the US, my nationality and geographic or geopolitical identities affect my reflection quite significantly.

My existence and transnational experiences are like crossing a third (hybrid) space such as "the attic, the boiler room, and the stairwell" (Green, 1991, cited in Bhabha, 1994/2007, p. 5). I am a Korean who is "away from" my homeland and loved people and other networks and am aware that I am not an American despite my status as a doctoral student in the US (Jo, 2023; Jo & Wang, 2023). I am located in in-betweenness, the third area. The narratives and testimonies themselves represent how one individual can accumulate experience of various crossings,

interventions, intersections, and blurring borders in one's daily life. Further, the stories reveal that I am a hybrid and dynamic existence actively and endlessly navigating her identity formation process.

If I, myself, can be likened to a giant container or bowl that can hold various transnational experiences, what would it look like? To a further extent, if I can be the presence that makes a linkage while experiencing two seemingly dichotomous worlds, would it not be possible for my existence, itself, to be considered a third space or domain (Figure 17)?

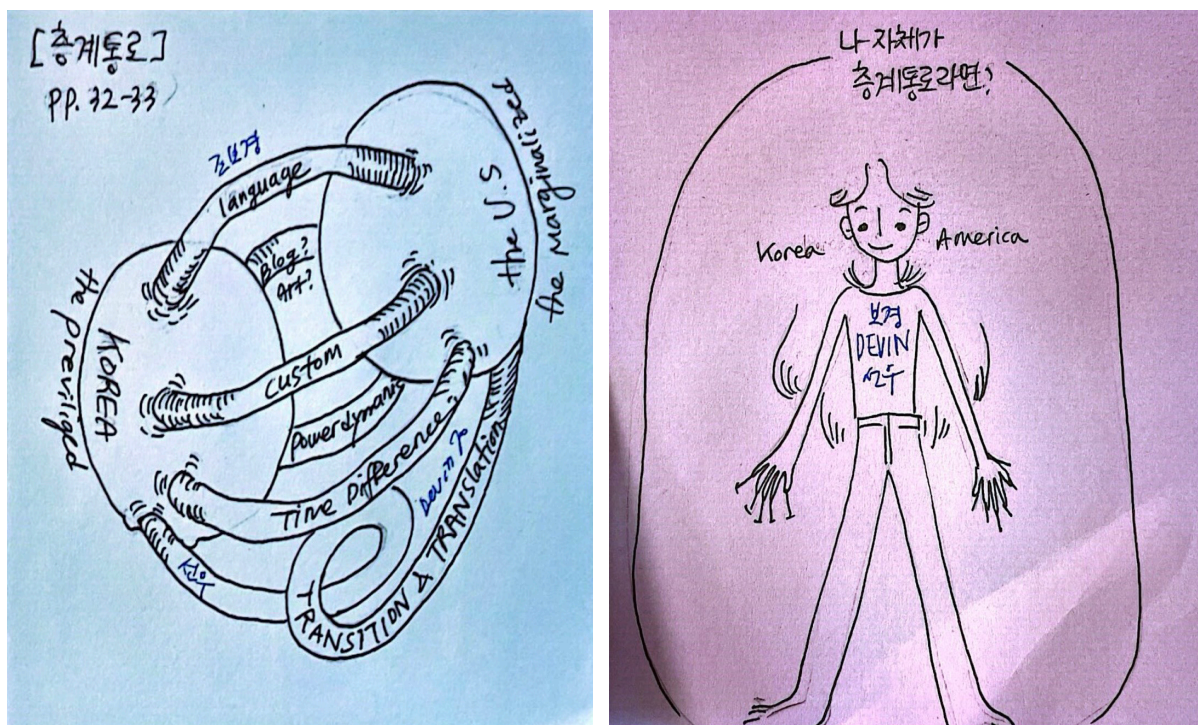


Figure 17. Thinking through hand-drawing: My exploration of the thirdspace theory based on Bhabha's insight, sticky notes in my research note

Thirdspace as a Space-Responsive Navigation

The Thirdspace that I experience is not limited to negotiating the clash of sociocultural and linguistic experiences between Korea and the United States. Fundamentally, Soja's geographical perspective as an urbanist and a geographer involves a spatial conceptualization and construction of Thirdspace theory. As such, Soja's work offered me some clues for interpreting my life and navigations as an international graduate student based on campus (or connected to, closely intertwined with, and unfolding within the campus space) as a space-based or space-responsive inquiry.

Soja (1996), based on Lefebvre's *The Production of Space* — a) the ontological trialectics of Spatiality, Historicity, and Sociality and b) trialectics of spatiality: the Perceived, Conceived, and Lived — developed Firstspace, Secondspace, and Thirdspace epistemologies. According to him, Firstspace is the specific information that can be implemented on a map, including things we perceive in physical space. This includes discussions of "households, buildings, neighborhoods, villages, cities, regions, nations, states" as well as the accompanying "social practices" (Soja, 1996, pp. 74-75). Meanwhile, "Secondspace is the interpretive locale of the creative artist and artful architect, visually or literally re-presenting the world in the image of their subjective imaginaries" (Soja, 1996, p. 79). This might include the work of "urbanists" or designers who seek to implement the world they understand and imagine based on their own "social and spatial justice" and then project and transform this back into reality (Soja, 1996, p. 79). At a glance, there is a possibility that my drawing-essay work may be misunderstood or perceived as belonging to this Secondspace realm given that it is an artwork. Here, Thirdspace epistemologies are required. For Soja(1996), Thirdspace acts as a mechanism to deconstruct the bifurcated and polarized experience of Firstspace and Secondspace and to produce new spatial knowledge by transcending these boundaries as a "thirthing-as-Othering" (p. 81). This is an ontological "re-opening" and "rebalancing" act that goes beyond the dichotomous perception of First- and Secondspace and fuses one's past memories, experiences, and present ones (Soja, 1996, p. 81). Through Thirdspace epistemologies, my experience as an international graduate student was reconstituted. Having

moved to the United States and living in the physical space of UGA campus, I not only witnessed and learned about the buildings, campus-based community, neighborhoods, facilities, and the lifestyles and social practices of the constituents here, but also navigated my life and academic process in my own way, going back and forth between my old memories in Korea and my experiences in the present. After entering the university, I lived in a campus apartment, and the art building was within walking distance. For long-distance trips, I sometimes took the bus, used Uber, or had friends give me a ride. Except for these cases, I mostly used my legs as my vehicle to get around campus. I insisted on walking in part to stay healthy, but it also fit well with my body rhythm. In Korea, I often walked around on foot in addition to using public transportation, such as the subway or bus. One of my Korean acquaintances who had studied abroad in the U.S. told me that whenever she felt tired and frustrated with her studies and work, she used to go for a drive and enjoy a sense of liberation. Walking functioned this way for me. I would walk for an hour or two, three or four days a week, to relieve the feeling of stagnation in my body and mind. My everyday-based eco-friendly trip relying on my two legs was a detox treatment for my body and mind; concurrently, it was a process of thirding. Through walking, I mapped my life experience and made my own space by exploring, negotiating, and navigating the given campus/school spaces. I was constantly re-centering and rebalancing my ambivalent experiences, creating my own third way of life. My drawing-essays have captured the panorama of this journey and spatial formation.

My Drawing-Essay

My drawing-essay is the second aspect of my study that can be understood as a Thirdspace. This includes the way, means, media, and languages I used to translate my experiences and insights into a visual narrative. To make it concise, I chose art among many ways of embodying and transforming input into output. Art was central to my process of visual self-inquiry, which is the methodological framework of this dissertation. Art functioned as a creative "thinking dialogue of solitude" (Arendt, 1951, p. 477) and afforded me a third space for digesting and reflecting on what I experienced and learned throughout my life (Sousanis, 2018; Jo & Wang, 2023).

Upon benefiting from the Thirdspace thinking structure, rather than dividing myself and the world dichotomously, art provided a creative thinking space as a thirding area to afford creative reflection to connect, integrate, and converge them (Arendt, 1951). Moreover, considering the direct reality and new environment that I first encountered in the US, art afforded me a third and creative language of expression (Jo & Wang, 2023). English expanded my life experiences and perspective in many ways; however, it was not as comfortable and natural as my mother tongue, Korean. Using an unfamiliar language that took some time to adjust to sometimes raised unexpected mistakes, errors, communication failures, and even relationship conflicts, regardless of my intention and thoughts. In this sense, when I had to get through struggles in all-English communication processes as a bilingual speaker who was using and crossing two languages, art provided not only an armor protecting and defending me but also became a playful approach to that crossing, traversing, leaping and twisting the language barrier (Jo & Wang, 2023; Jo, 2023).

Additionally, my art, drawing-essay, which includes multiple and various narratives, stories, and making procedures, reflects a “multimodal and multilayered” (Song & Lim, 2022, p. 330) approach. My artwork navigates multifaceted stories in my daily life, and it illustrates braiding, weaving, and linkage of multiple stories: my residential, language-based, socio-cultural, and academic experiences; human relationships; conflicts; actualities; communities, and more. As one's everyday life is not fragmented but multi-layered, it exemplifies the comprehensive and in-depth spectrum of life. Furthermore, just as we confront countless choices and timings of determination in our significant life moments, in my art I have reflected on my life and consistently pondered which forms of expression fit best. In the meantime, each time I reconstructed my narratives, art actively intervened in the meaning-making process.

My Blog and Social Media

My blog and social media account is the last, third aspect of my study that functioned as a Thirdspace. It was a way of sharing the visualized stories and messages that I created through my art with other people or the public. In a way, my blog and social media functioned as a third space that blurred and crossed national borders and placeness between Korea and the US. In

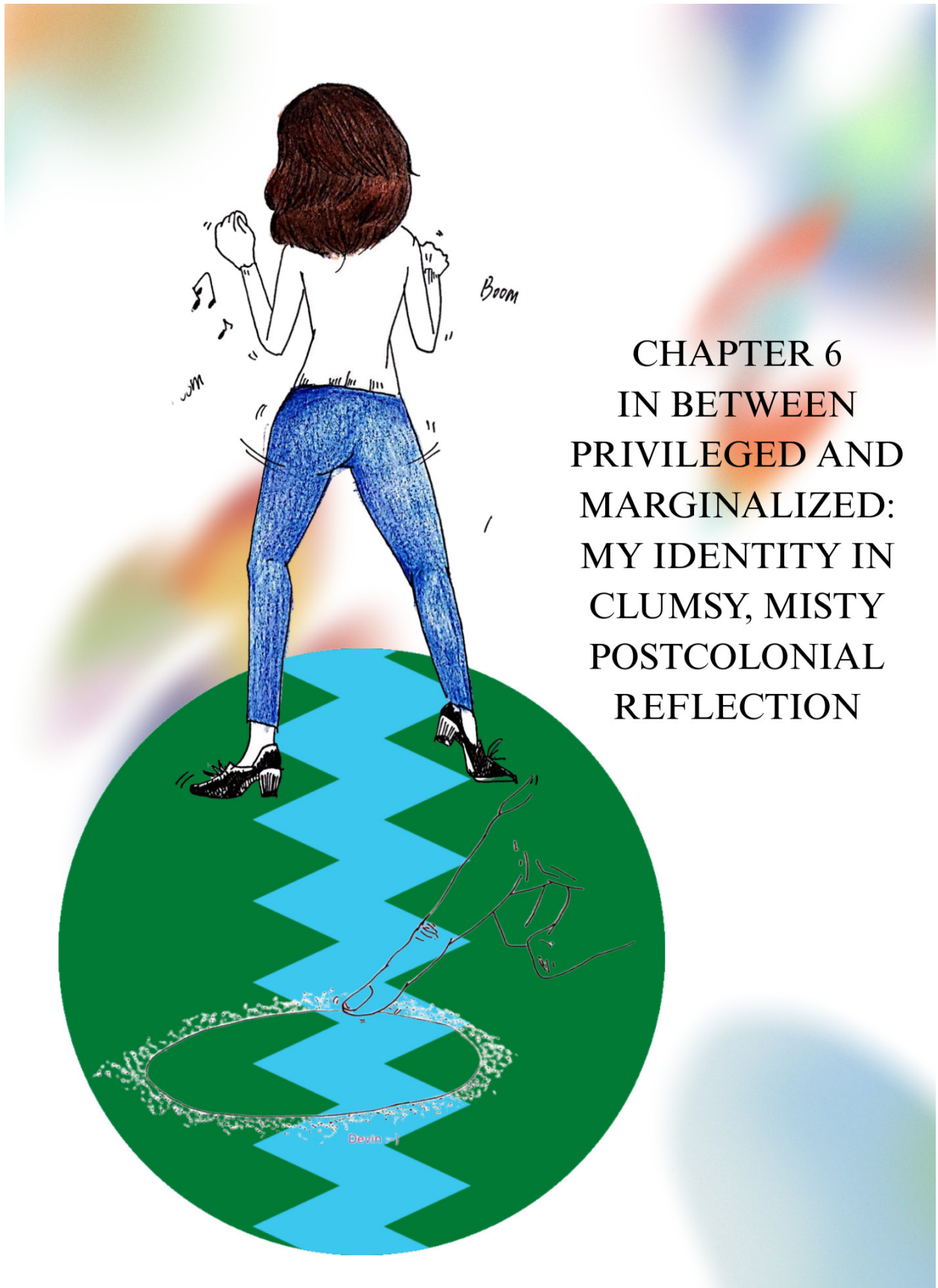
this cyberspace, I had a third identity via my ID and account. The third space and identity let me connect to the world and people through my art and provided another opportunity to re-experience and revisit my life. Through creating the drawing-essay as visual narrative on social media, I may have already found the third, fourth, and fifth spaces. The virtual space allowed me to re-engage with the world by sharing my visual content and provoked ever-emerging and innumerable meaning-making processes. Online and digital space or non-space has been confronted with multiple ethical and moral issues such as cybercrime related to anonymity, hacking, a deluge of indiscreet information, relative deprivation generated by social media, and more (Marshall & Rossman, 2011). Further, digital space requires securing stable internet connection with wifi and access to digital devices with the latest updates. Nevertheless, simultaneously, these spaces offer significant potential as emancipatory spaces to support grassroots democracy and form optimistic and hopeful images (Johnson, 2018).

My blog and social media do not take or occupy physical land. When it comes to physical and geographical limitations, these spaces offer flexible characteristics and environments that can accommodate countless people from diverse national, regional, and communal backgrounds. Moreover, my virtual spaces do not demand any kind of monetary transaction and do not rely on the real estate market. While the number of hits or followers can be an indicator that symbolizes the user's crowd and influence, people who do not have such an influence and popularity can have their own space and domain in a digital and online environment. As an ordinary person, I have been able to create and cherish my own third space, and, in that space, I have learned how to break my shell, open myself, and become interconnected with other worlds and people (Johnson 2018).

CHAPTER 6

IN BETWEEN PRIVILEGED AND MARGINALIZED:

MY IDENTITY IN CLUMSY, MISTY, POSTCOLONIAL REFLECTION



CHAPTER 6
IN BETWEEN
PRIVILEGED AND
MARGINALIZED:
MY IDENTITY IN
CLUMSY, MISTY
POSTCOLONIAL
REFLECTION

Traversing the Border: A Slippery Entry into the English-Speaking World

Entering a host country as an international graduate student means crossing borders. In my case, I crossed the border by entering the United States and had to traverse the barriers and entry points in front of me step by step. Seven years ago, I passed through immigration and claimed my luggage. As soon as I arrived in the United States, I encountered and conversed with people who spoke a language different from mine, and I found I was immediately sliding away from my “mother tongue” (모국어, 母國語)⁹⁾, Korean, and becoming swiftly subsumed into the English-speaking world. At the most rapid pace imaginable, I had crossed this border and experienced this change directly and physically.

However, the existence of certain boundaries/borders is often grasped only after the accumulation of time and through the process of adaptation to and learning about a new environment. I came to understand these boundaries through exploring my socio-cultural status as an international graduate student, my identity, and my overall existence. Such boundaries revealed their features and expressed themselves through multiple processes: my own doubts regarding privileges and opportunities I have received, my reactions to the changing environment surrounding me, my responses to interpersonal interactions, and the ways I resolved the internal and external conflicts I was facing. Amid these boundaries, the uncomfortable or alienated feelings I faced deeply permeated my daily life. However, I was quick to believe that the heterogeneity and discomfort I was experiencing were simply due to my own misunderstanding, and I often convinced myself that my own feelings were wrong.

Entry into the Generalized Categories (Asian and Marginalized)

Before I came to the United States, I had never thought of the word “identity,” nor used it frequently (Figure 19). My memories of long ago may not all be accurate, but when I was living in Korea, I first encountered and learned about the concept of identity through the artwork of Do-Ho Suh, one of Korea’s most representative and world-renowned artists.

9) As in English, one’s first language/birth language is often called “mother tongue” in Korea. It is written in Chinese characters, 母國語, and in Korean, it, 모국어, is read as [mogug-eo].

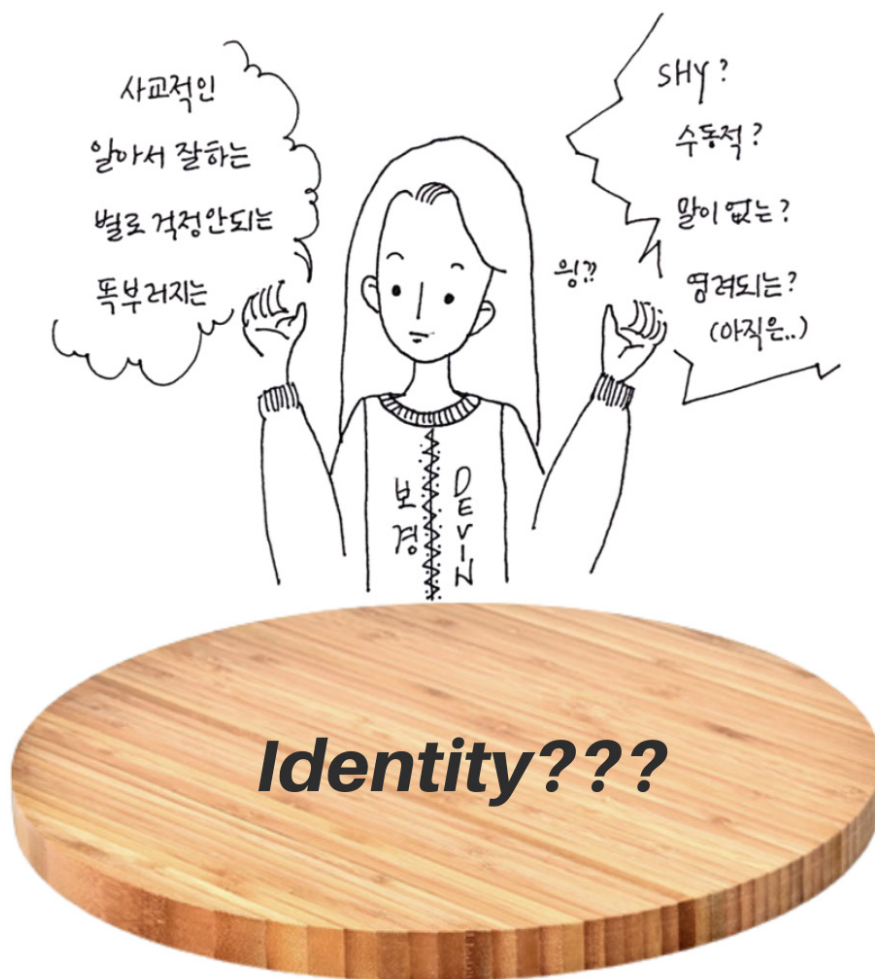
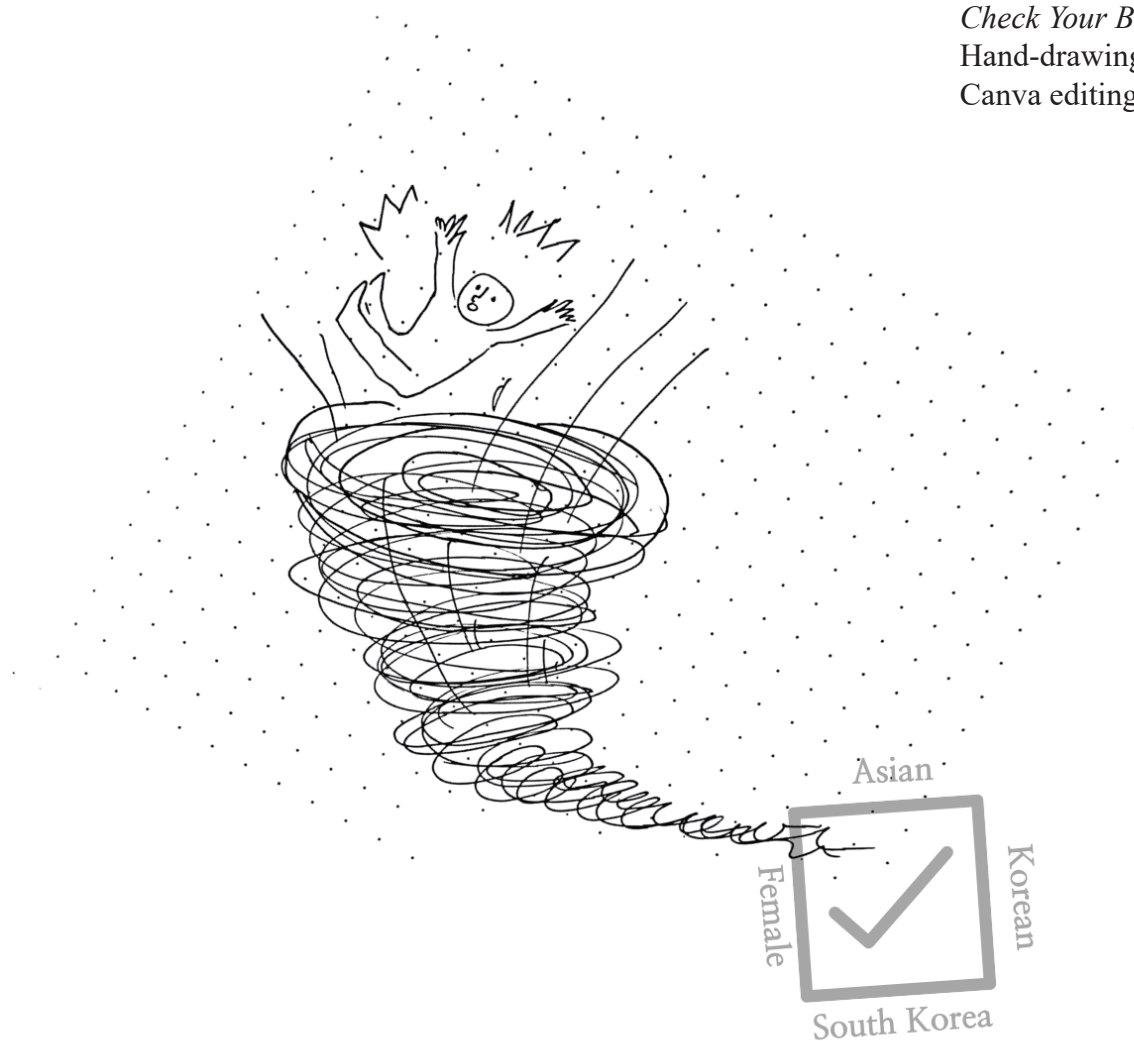


Figure 19. *The Pop-up Question: Identity*
Hand-drawing with
Canva editing

This is the only memory I have about identity from this time. At that age, I never thought I would go abroad to study, nor did I expect to ever leave my home country. I never thought I would experience the confusion and exploration of identity that comes from crossing national boundaries.

When I lived in Korea, I used the words “individuality” or “personality,” rather than “identity,” to discuss my personal characteristics, my uniqueness, and the distinctive aspects of me. In order to survive in the competitive art world or as an educator, I have often thought about what qualities I would need to possess and develop to differentiate myself from others. This led me to search for individuality, not identity. However, after coming to the United States, I began to think constantly about my identity, even without prompting from others. It occurred to me that identity might be a truly site-specific concept, as suggested by Do Ho Suh’s artwork.

Figure 20. *"Asian":
Check Your Box,*
Hand-drawing with
Canva editing



As soon as I began studying in the United States, I immediately felt like I was being rapidly and inexorably sucked into certain generalized categories (Figure 20). When completing quotidian tasks, such as making medical appointments and answering standard questionnaires, I found myself having to constantly check the “Asian” box. As a native Korean who had always lived in Korea, I had never before had to think about my race, let alone specify it on a form. My life had been a very simple one in this respect. Having to think of myself as a minority just because I was suddenly residing in the United States was a new, unfamiliar experience for me. My previous decades of life had been free of such encounters, and it was a strange feeling. However, I found out that these subtleties were naturally occurring experiences in everyday life, and normal and

unremarkable to most. . Furthermore, the articles, books, and scholarship I read gave some examples of marginalization or marginality as "areas and communities impacted by processes of marginalization as a result of globalization, economic, environmental, political and social change" (Chand et al., 2017), "visible minorities, many of whom are new immigrants" (Jenson, 2000, p. 3), "Marginalized families with minimal access to power" (Greder et al., 2004, p. 95), and "people who have been historically marginalized" (Carey and Hewitt, 2023, p. 4).

Marginalized? What exactly was I marginalized from? And if I was genuinely being marginalized, in what way should I be described, and what kind of stories could I tell? Often, the term "marginalized" is used in studies dealing with racial discrimination, gender conflicts, and vulnerable groups in society and is associated with social exclusion. According to the Merriam-Webster dictionary (n. d.), to marginalize is "to relegate to an unimportant or powerless position within a society or group." The Cambridge Dictionary (n. d.)¹⁰ echoes this definition: "to treat someone or something as if they are not important." The spectrum of usage of "marginalized" varies depending on the context and circumstances: for instance, it could be used to describe the reality of the art education field itself. Art education, and art educators, are frequently described as "marginalized" in terms of public education and neglected in areas such as lesson hour distribution and school budget allotments.

At the In-Between Space: Forming Ambivalent Identities

I found it challenging to merely accept these external statements intended to generalize and push me into specific groups and positions. The category "Asian" and the concepts of race and ethnicity were difficult pills for me to swallow. I believed that I was just a person and a student living in an unfamiliar land, and that no category, no box labeled "minority," could limit me. Even when giving a presentation or participating in a class discussion, I did not want to confine myself to the racial, ethnic, and gender categories of "Korean," or "Asian woman," even though avoiding these identifications was impossible. I felt it was somehow cowardly to say, "I am a

10) Retrieved from: <https://dictionary.cambridge.org/us/dictionary/english/marginalize> (access date: 7. 13. 2025)

Korean woman” because it made me feel like I was trying to benefit from my minority position. Furthermore, I did not want to make excuses for my many difficulties, mistakes, and failures by appealing to my race, ethnicity, and gender, that is, by making statements such as “because I am a Korean who is not familiar with the American socio-cultural context . . .” (Jo & Wang, 2023). These reservations may have been the result of my distorted sense of pride.

Ironically, it turned out that I could not help but talk a lot about Korea, both in the classroom and in my day-to-day life. I was forced into situations where I had to share my stories, and the only stories I could share with other people were my experiences in Korea, where I had lived for the previous 30 years. I felt the disparity acutely, and I could not escape the ambiguity and discomfort that arose from such a contradictory situation. I continually told myself that no matter what race or gender I belonged to, I was just a Ph.D. student who had come to the U.S. to study. Why did my racial identity matter so much?

In this host country and this society, no matter how I tried to define myself or how I wanted to be perceived, I recognized the gazes and implicit demands of others. My goal, though, was to just focus on my studies and my work. To me, these experiences were a predictable and unavoidable aspect of traveling to any foreign country, even if for a short, casual trip. If even linguistic discomfort is defined as discrimination, who indeed does *not* suffer from discrimination in this era of globalization? By this logic, wouldn't everyone be alienated by their unfair circumstances? In this sense, I believed—or strived to believe—that my discomfort was not severe enough to be considered discrimination, or even alienation. Moreover, no matter what country one finds themselves in, as long as human beings interact, discrimination will exist in some form. Korea is no exception, and before my arrival in America, I thought that even if racism was indeed rampant in the United States, it would not be so unusual or surprising. In addition, if someone discriminated against me, it would be that person's fault, not mine; to me, their ignorance was not my business.

This intentionally simple outlook and indifferent attitude were in part defense mechanisms, a way to survive in an unfamiliar place. Rather than resenting the people and environment

around me for the inconveniences I experienced, such as my struggles with English and the challenge of keeping up with my studies, I simply assumed my hardships arose because I was still lacking in many ways. Since I only had to focus on honing my own skills and improving my capabilities, the causal relationships between the problems around me appeared very simple, and this, surprisingly, protected my mental health. Thus, willful indifference became my strategy for resilience. In addition, my personality has always allowed me to quickly shake off any unpleasant emotions and resist hanging onto anger, and I have held the mindset that, in any given situation, everything depends on me. All of these strategies enhanced my adaptation process and overall life in this new country immensely.

However, while my sanguine, independent personality contributed to my happiness and quality of life, it emerged as a potentially fatal flaw for a researcher. I have often been unable to recognize or accurately detect the existence of various discriminatory acts around me as sensitively as my friends and colleagues, and I have often missed the fine details of certain social interactions. Eventually, this hindered my ability to share my own experiences when I began my collaborative Asian and Korean feminism studies with my Asian and Korean peers.

In Between Control of My Life and the Model Minority Framework

Like a clean freak living alone in a sterile room, I tried to resist all negative outside influences while focusing on my work and studies. Rather than being recognized as a Korean, I wanted to prove my existence as a researcher and art educator independently, by accumulating and proving my educational abilities. However, my decision often ran into unexpected resistance. The “model minority” stereotype, which posits Asian Americans as uniquely productive and successful members of American society, has simultaneously elevated and burdened this community, and this trope became an oppressive force in my life. Foreigner, outsider, Asian woman, Korean woman — no matter how people saw me or discriminated against me, all I could think about were my goals: to achieve English fluency, to become more successful than any native English speaker in my academic career, and to survive and have longevity in my professional field of study. Yet, when observing my behavior, my Asian friends would remind

me of the effects of the model minority framework, which, in its focus on only the successes of certain Asian groups, renders people insensitive, and causes them to overlook, underestimate, and devalue the discrimination faced by Asians and the pain, pervasive prejudice, and struggles that many Asians have long experienced in the United States (Jo & Wang, 2023).

Loop of Endless Contradiction

This realization dragged me into an infinite loop of endless contradiction. Currently, I still consider my nationality to be only one part of myself. I feel tremendous resistance to confining my existence, and all its various narratives and possibilities, into the "Asian" box without careful examination and thoughtful consideration; I *want* to embrace every color in the entire spectrum of my individuality. Therefore, I tried to reject all attempts to dissect and analyze my life solely through the lenses of colonialism or postcolonialism. In an almost compulsive manner, I strove desperately to forget my racial, national, and ethnic background, and to establish myself as an independent graduate student and art education researcher. My attitude of deliberate indifference and determination to think and focus only on myself as an art educator, whether in Korea, my home country, or in the United States, my host country, in a sense created a third space for my mental survival. To me, this third space was somewhere “over the rainbow,” beyond boundaries/borders, where I did not have to think about any of the categories nipping at my heels in the name of race, socio-cultural backgrounds, or ethnicity.

However, it is impossible to deny that aiming to improve my English skills was part of my adaptation to and acceptance by the American socio-cultural and academic system. This expectation—and necessity—meant that I could not remain completely free from certain aspects of acculturation or assimilation. I was in a double-bind: I wanted to be embraced through the processes of acculturation, socialization, and assimilation, but I did not want to resist my identity entirely. I had decided to study abroad and chose the U.S.; how could I not learn English? I had risked my life, future, and my parents' expectations and support and moved to a distant country. Obtaining a doctoral degree would take years of hard work. Whatever happened in the future, I had no choice but to do my best with my life and survive in the circumstances I had been given. I

had indeed wanted to study in the U.S., and left my home to do so, but I also desired no regrets in my life, as life is only given once.

On the other hand, trusting and following this academic pursuit and the challenging experiences that came with it was no easy task. I began to wonder: If coming to this country and trying to work hard was part of the framework of colonialism, as a process of socialization and assimilation, and if I was supposed to resist this process, should I have not chosen to study abroad in the first place? Was my choice to study in the U.S. not, after all, a product of the power dynamics, colonial frameworks, and global economic hegemony of this superpower? Was my choice itself wrong? Was I overthinking? Was my perception of my life in Korea as a privileged one a misunderstanding? Taking the historical context between these two countries into account, could I ever be free from these relations of power, even in Korea?

I could neither do this nor that. I was an ambiguous being—an international student who could not define myself one way or the other. Even if I persevered through numerous struggles in the U.S., made frequent mistakes in my clumsy and imperfect English, and at times felt hopeless, with new wounds added every day to those in my heart and mind that had not yet healed, I was still praised by some of my Korean friends. To them, I was someone who had pursued her own dream by moving forward according to the goals she had set for herself, chasing the dream she had in her mind. On the other hand, they also understood and sympathized with my difficulties, wanted me to be safe wherever I was, and were proud of me for somehow surviving in a host country. I could not deny that I was a very a fortunate woman, having received the opportunity to study in the U.S. For my entire life, I had been able to study at good educational institutions, enjoyed the support of a loving family, and cherished the environments I had found myself in.

At the end of my study abroad journey, I knew that the ability to speak both English and my mother tongue, along with my professional expertise, would be of great competitive merit to me. Even the fact that I had studied abroad in the United States could offer future benefits. Unlike my family and friends in Korea, who waited months for the COVID-19 vaccines, I was vaccinated quickly and for free because I was an international student in the U.S. At that time,

one of my international student friends told me, "*We are privileged.*" However, one of my other international graduate students majoring in science had a different point of view: "*Devin, how many Asian or other international researchers' labor do you think was exploited to create that vaccine?*" It truly seemed as though this contradictory loop of privilege and exploitation was indeed infinite.

Why Devin?

As this dissertation's title indicates, my drawing-essay's name is "Devin's Handspan Diary." For the name of my artwork, I used my English name instead of my Korean name. Devin was the name I had (but not frequently used) even in South Korea. However, I began using it in earnest about one to two years after I came to the United States. I often wanted to introduce myself as Devin to people from the very beginning, though I waited and watched the atmosphere to consider how this would be received. I hesitated to introduce myself as Devin instead of "Bokyoung," which is my legal name (i.e., the name I used when applying to UGA's doctoral program), considering my status, which was neither a citizen nor a permanent resident. However, after seeing several Asian international graduate students using their English names, I began to gradually bring my English name to the surface. For example, when writing an email, I would end it with "Sincerely, Devin," or use the name in the file name of an assignment, or utilize it when introducing myself in class or submitting my artwork. I cannot pinpoint the exact time, but somewhere around my third or fourth year, I started interacting with people as Devin, and I was able to ask a technology administrator to change my UGA email account to reflect this name. Around this time, I learned that in many instances (both formal and casual) when I was required to enter or share personal information, I could provide my "preferred name" in addition to my legal name.

Of course, the process was not always smooth and easy. Some people misunderstood that I deliberately chose an English name for the convenience of native speakers or other non-Korean-speaking locals in the United States who had difficulty pronouncing my Korean name. They expressed their willingness to call me by my Korean name correctly (and willingly tried)

out of respect for my national identity, origin, and heritage. For example, even though I clearly ended my email with “Sincerely, Devin,” they started their reply or new email with “Dear (or Hi) Bokyoung.” Even during class, they kindly and sincerely called my Korean name correctly. I believe their practice was a thoughtful endeavor, as well as a sincere recognition and respect for the national identity and historical heritage contained in or projected through my Korean name.

Nonetheless, some of them made me feel a certain discomfort. I had been using the name Devin for a long time (and sometimes even clarified that it was my preferred name), but they insisted on calling me by my Korean name, and I wondered if they did not care about my choice, decision, and expression of will. It was as if we were playing an invisible game of tug-of-war. I could not figure out why, whether they did not hear me properly, or if they had their own reasons and considerations. Yet, when I, the subject called by this name, would say that it was okay and even demand it, why did it seem that their considerations preceded the choice I vocalized? I could not understand this nuanced confrontation and sensed some stubbornness between them and me. On days when I was particularly not feeling well and was cynical, their reactions felt even more twisted. On those days, I felt like I was being rejected in some way by them, as if they were suggesting: “Just because you use an English name doesn’t change the fact that you are Korean. It doesn’t make you American, and you can’t be part of the U.S. society or the community.” Needless to say, I never asked them directly why; therefore, I acknowledge that all of this could just be my own delusions or misunderstandings. However, it was clear that this gave me a strange sense of discomfort and was not helpful in enhancing my sense of belonging.

As I mentioned earlier, my English name was not chosen explicitly for others' convenience and comfort, nor was it a desire or aspiration to become an American. I just wanted to use my English name, which I rarely had the opportunity to use in Korea, during my stay in the US. Like other people with both English and Korean names (or their original/initial names used in their home countries), I just wanted to have both names as unfixed, hybrid, and multiple identities. Was this such a serious matter? Why did I have to explain and convince people in such a complicated way about my English name? Where did this tension come from?

Interestingly, rather, my fellow Korean international graduate students gave me the clues about these inquiries and my reason for using English names. Although not frequent, some of them occasionally asked me cautiously, “Why do you use Devin instead of Bokyoung?” I often found myself in a position where I had to explain or justify my name choice. For some reason, even though I did nothing wrong, this explanation process made me sweat with tension like running on a treadmill for an hour. Since the narrative for this explanation included various events, triggers, and my personal history that triggered this process, it required a high level of storytelling skill to organize my response persuasively and answer their questions. As Freeman (2017) inspired my “narrative thinking” (p. 30), explaining my English name was, in a sense, creating a narrative based on its origin, reasons, and basis. In order to construct the story persuasively, I needed a comprehensive process for unraveling related events and triggers and forming them into a plot with “a reflective account” (Freeman, 2017, p. 32). In narrative thinking, which added reasons, justifications, and legitimacy to my decisions and actions surrounding my name, I was engaged in “meaning-making” for my life as Devin and the corresponding choices (Freeman, 2017, p. 35). In that sense, the questions from my Korean international student friends were much more intriguing and challenging than my decision to choose the name Devin.

Naming Expert

In my mid-20s, I legally changed my name. My original name which my parents gave me at birth, was X¹¹⁾. However, due to personal reasons, including health issues, I decided to change my name to a new one after discussing it with my family. I was introduced to a naming expert by an acquaintance and received the name 보경 (甫敬, Bokyoung, which literally means a “big size of jadeite” and is interpreted as a noble woman with wealth).

- 11) I recognize that this study is an official and scholarly document that will likely remain as my dissertation and publication for a long time or even permanently. I do not want my old name, which is no longer in use, to remain, be preserved, and be engraved in the documents of this nature. Therefore, my previous name will not be disclosed in this dissertation. Regarding my Korean name, I strongly wish to be called and recognized by my current legal and official name.

I do not know what it was like in the past, but at least in (South) Korea today, legal name changes are not that uncommon. For instance, there are those who are not satisfied with the name their parents gave them. They might have experienced challenges from their given name, such as being teased by their friends since childhood. Or they might have simply desired to have a more sophisticated and pretty name, if the initially given name was too old-fashioned or common. Even further, some of them might have wanted to change their name for various other personal reasons that are difficult to explain.

Furthermore, even if it is not necessarily a name change, some parents choose to ask a famous and authentic naming expert who uses 사주명리학 (四柱命理學) and/or 성명학 (姓名學)¹²⁾ to name their babies from the very beginning, rather than naming themselves. My father's case was one such example. When I was a child, my father once told me that his name was given to him by a naming expert. Back when my father was born, unlike today, many children did not survive beyond their first birthday due to illness or other factors (the fact that there is a ceremony

12) It was challenging to find an appropriate English expression that could accurately address these two terms. In the case of “사주명리학,” the Korean Wikipedia suggests the expression “Four Pillars of Destiny.” (Retrieved from: <https://ko.wikipedia.org/wiki/%EC%82%AC%EC%A3%BC%ED%8C%94%EC%9E%90>; access date: 7. 12. 2025). Meanwhile, also regarding “성명학,” since no suitable English term was identified, the following search results were gathered using ChatGPT: 1) Onomastics, 2) Nameology, Name Numerology, 3) Naming divination, Fortune-telling through names (access date: 7. 12. 2025). I consulted the naming expert, who provided me with my new names at that time, regarding these terms that are difficult to translate into English. According to him, both “사주명리학” and “성명학” (which he sometimes combined into one, “사주성명학”) can be interpreted as “동양의 운명학 (東洋運命學).” And, in his personal opinion and insights, he proposed the following English expression to represent this: "Oriental Destiny Philosophy." He emphasized that, although it originated in China, it was interpreted and transformed (Koreanized) over hundreds of years after arriving in Korea, and that it should be understood as a comprehensive discipline used in the East.

in Korea to celebrate a child's first birthday is due to this historical and circumstantial context of celebrating and commemorating the child's survival). My grandfather asked a famous naming expert in China to give my father a name, wishing his son good health and happiness. It is not that surprising in Korean culture to receive a name from a naming expert.

A few years after changing my name to Bo-kyoung, when I decided to prepare for studying abroad, I called the naming expert again and asked him to make (or find) my English name of best fit. The name Devin was recommended based on his sincere consideration, wishing for my life abroad to be successful and smooth. Of course, this was also chosen after his careful consideration based on **성명학** and **사주명리학**. At first, I was very confused by this unexpected name. During the few days I waited for the result of my English name, I was wondering what kind of name would be given to me. However, he recommended Devin, which I thought it was for a male. He said that the name Devin would give me good energy. When I searched the site¹³⁾ directly, I learned that. Devin is located in the gender neutral zone (Figure 21).

aby Names › Gender-Neutral Baby Names › Meaning of the Name Devin
 pdated June 7, 2025 by Jennifer M.

Devin
 Gender: Neutral
 Origin: Irish
 Meaning: Descendant Of The Dark-Haired One

Figure 21. (Screen Captured) Search Image

When I first changed my name to Bo-kyoung and I received an English name a few years later, there was something that the expert and my Korean acquaintances all said to me in common. They said that if people call my newly changed name as much as possible, the good energy will be transmitted to me. Given that, the expert emphasized that I should keep introducing my new name and ask them to call me by it a lot. As if celebrating my new life

13) Retrieved from: <https://babynames.com/name/devin> (access date: 2025. 06. 09)

with the new name, my family and people actively cooperated by calling me by my new name. Although the term “name energy” sounds somewhat metaphysical, I already had a fundamental belief that words have power and that names have more than good meaning to people. The world includes both visible and invisible or understandable and incomprehensible aspects. Life does not always consist of only things that can be scientifically verified or logically explained. Going deeper, even my major, art, was also a field that already understood the overall properties of the world and the complexity and ambiguity of life.

I wished to be frequently called and used by the name Devin in the U.S. I considered that, if it was a name designed to give me good energy, there was no reason to refuse. Probably, the reason I felt uncomfortable with people who stubbornly refused to call me by Devin (despite my persistent requests) was because I might have considered they were not cooperating at all in delivering me “good energy.” And this reason was something I cared about but others might not have expected. Even if I did want to explain this reason, I did not have the confidence to accurately explain all of this in English in the US, where the language and cultural context were completely different. Even if they were Koreans, those who rejected or did not trust 사주 명리학 and/or 성명학 per se for religious (or any other) reasons would surely say back to me if I explained it: “Bo-kyoung! Interesting. Do you believe in this kind of fortune-telling? It’s just a placebo.” Even talking about this long story and process is energy-consuming. Contrary to my intention to receive good energy through the name, I sensed my energy would rather be extinguished while trying to convince them. As a result, I ended up just insisting on and using my English name without explaining in detail, no matter if they understood or not.

However, there is still an unresolved question. If the principle is as explained above, some might want to ask why I insist on the name Devin when I could have used the name Bo-kyoung in the US? This is due to the difference in the composition and order of Korean and English names. When my name was given to me in Korean and English, my naming expert considered which of my first name and my family name would be pronounced and uttered first (I assume this was also a consideration rooted in 성명학). In Korea, the family name comes first. Since

my family name would be pronounced first in Korea, he considered the order (i.e., the order in which I would be called “Jo X”) and gave me the name Bo-kyoung. However, the US is different. In the US, the family name is located last (i.e., composed of “X Jo”), so the name Devin was given considering this. To summarize, based on this insight from the naming expert, I made the following assumption: The name Bo-kyoung works effectively when my family name is pronounced first (i.e., combined as “Jo Bo-kyoung”), and the name Devin works effectively when composed as Devin Jo. Therefore, in the US, where the combination of “First name + Family name” is used, whether in daily life or on official or legal documents, I felt Devin Jo would be the one for me.

For this reason, I sometimes feel uneasy when I hear stories from some Korean friends who think (or thought) that they needed to keep their Korean names in the US in order to maintain their Korean identity. It was as if they had already judged me for abandoning my Korean identity by using my English name more often than my Korean name in the US. On the surface, they seemed genuinely curious about why I used my English name, but I sometimes wondered if they might have criticized and condemned my choice. "When a country is colonized, its land and resources are trampled, and its language, traditions, and culture are destroyed" (Park, 2006, p. 6). From a postcolonial perspective, my choice to use an English name instead of a Korean name may have been perceived by them as my trampled Korean identity. However, the active use of the name Devin after coming to the US was based on the complex context and careful consideration I have described here. On the surface, my English name follows the U.S. name composition system; however, in reality, it is thoroughly based on the Korean (perhaps even earlier, might have originated from China) 사주명리학 and 성명학, and it was chosen voluntarily for me (not for the convenience of non-Asian speakers). In this sense, the name Devin sometimes feels more Korean and Asian to me than any other Korean or Asian name. And, having analyzed this name as part of my dissertation study, it feels even bigger and means even more. "Devin" is a hybrid social, cultural, and historical composite that cannot be defined by the dichotomies of Korean and English names, and is part of my identity.

보경 *Can't Say, But Devin Can*

As I began using the name Devin in the title of my drawing-essay, it felt like I attained another identity (like a pen name) as the artist, creator, and storyteller of “Devin’s Handspan Diary,” as if a new function was added, programmed, and built to form a different version of me. This newly added identity revealed my identity as an unfixed utterer who flexibly moves between Korea and the U.S. contexts.

It took me about 7 years to study for my PhD in the US. Indeed, this is by no means a short amount of time. However, compared to my stay in Korea, it would be short. I lived in Korea for over 20 years and it is still the biggest part of my life. During my stay in Korea, I lived under the name X and the name Bo-kyoung. With these names, I had countless encounters, connections, and formed a network with many Koreans (including other people of different national origins). They will remember me as X or Bo-kyoung first (and/or they may not even know my English name). As I explained in Chapter 1, the reason I began my drawing-essay with Korean writing and on a blog embedded in a Korean website called Naver was because I did not want to easily reveal my story and my inability to adapt (especially academically) to the professors and colleagues in the U.S.. I felt vulnerable and thought it would reveal my incompetence as a doctoral student. However, it does not mean that my storytelling with this blog was always comfortable and easy. For some reason, it was also burdensome considering that my Korean acquaintances who knew me might be able to access my story through my blog. Sharing my story with a Korean blog does not mean I want to share or inform all Korean acquaintances who know me in any way about myself, including my intimate stories and recent circumstances in the U.S. I was in a selective mode. I also sometimes utilized my Korean name in my drawing-essay posts (the body of the text), but I did not wish to put it in the titles of my drawing-essays and posts.

For this reason, it was not effortless to deal with the stories of “Jo Bo-kyoung, studying abroad in the U.S.” as Bo-kyoung. However, as “Devin, a Korean studying abroad in the U.S.,” and “Devin’s Handspan Diary,” I gained a sense of safety and protection in conveying my experiences and thoughts as Devin and Bo-kyoung. These two do not mean dual personalities

like Jekyll and Hyde. They are precious elements that are not separated from each other and constitute my comprehensive and hybrid identity. Moreover, there was a third space of negotiation between Devin and Bo-kyoung, like a breezeway where a pleasant breeze could pass, and like “the attic, the boiler room, and the stairwell” (Green, cited in Bhabha, 1994/2007, p. 5). I considered they could function as narrators who could observe each other from an appropriate distance and comfortably tell each other's stories, intersecting.

Postcolonialism With/in a Korean Context

As aforementioned, it was my own decision to come to the United States to study. I independently chose to leave the comfort zone of my home country and willingly invited new challenges into my life. In a way, even though I had acknowledged from the very beginning the reality and future that I might face as an outsider and a foreigner (already knowing that I could be in the marginalized minority rather than the so-called majority of the host country), I actively chose to put myself in this “in-between” space. Therefore, I focused on my will in the name of “proactivity,” a “sense of challenge,” and “self-determination,” and felt great resistance to being generalized or categorized by others or outside forces, and felt internal conflict as a result. Moreover, while nominally “marginalized,” I did not want to harbor any victim mentality. I thought such a perspective might create an invisible glass ceiling, restricting the various possibilities that I could realize on my own and the growth potential of my skills and abilities. I did not want to have that mindset, and I was wary of being shackled by my own inertia. Even now, this mindset remains unchanged.

One of the most salient reasons why I chose to study abroad was my vague awareness that I needed to be a “competitive professional suitable for the era of globalization.” When I first entered graduate school for a master's degree, I did not even consider studying abroad in a doctoral program, and I thought I would quickly get a job and settle down after obtaining my degree. However, many professors around me had experience studying abroad, and they encouraged their students to expand their horizons and spectrum of life experiences through explorations of this diverse world. At that time, one of my professors hinted at the possibility of

studying abroad. He said, “*You are a hard-working student, so I think studying abroad could be a good consideration for you. You can survive in a foreign country.*” Later on, he did not remember saying those words to me, but he had made me contemplate deeply about my own potential and a future beyond Korea.

The professors’ words about studying abroad fascinated me. However, I felt worried about mentioning the idea to my parents, because it would require leaving my home country and family and investing both money and time. Contrary to my worries, however, my mother’s response was surprisingly simple and decisive: “*Isn’t it obvious? So, weren’t you planning on doing a doctorate after earning a master’s degree? You said you were going to major in art education and art, right? You did not take studying abroad into account at all? Sweetie, in this era, it is difficult to survive without such overseas experience.*” My mother explained that it would be difficult to be competitive, even in Korea, without international experience. And my Korean colleagues and friends often reiterated this sentiment, and the country was indeed overflowing with people who had received a doctoral degree or studied abroad. Amid these circumstances, whether unconsciously or consciously, I could not deny that I desired to survive in the competitive climate of Korea’s art world and job market. Still, what on earth was this “suitable professional for the era of globalization” (a detailed reflection on “globalization” will be discussed in Chapter 7) that I vaguely imagined and wanted to become?

Tapping Into the Historical Context

Korea has a painful history due to the colonial rule of the Japanese (1910-45) and the partition of the country into two opposing nations, South and North, following the Korean War (1950-53). The Japanese colonial era began in the 1910s, and the U.S. military government period is both a historical scar and paradigm shift, created by colonial power and violence toward and within Korea. Further, its influence has continued to permeate Korean society, politics, and culture.

Korea, in both the Japanese colonial era and the U.S. military government period, is distinguished from pre-1910 Korean history (Joseon) by how it exchanges and forms

relationships with other countries. In terms of exchanges, conflicts, and negotiations, Korea's response has depended on whether it enjoyed sovereignty and autonomous decision-making. In other words, as with "Japanese 화혼양재 (和魂洋才, Hwahon·yangjae)¹⁴⁾" and "Chinese 증체서용 (中體西用, Zhongti xiyong)¹⁵⁾," it is about whether, when Korea experienced or confronted change through its relations with other countries, we had the initiative and leeway to accept external forces in a subjective, selective, and flexible manner while maintaining its sovereignty (Jo, 2023, p. 106). During the Japanese colonial era, due to colonial power and violence, Korea was deprived of national sovereignty; even liberation in 1945 failed to liquidate the remnants of Japanese colonialism, and the territory was divided into the South and North because of the Korean War in 1953 (Kim 2014).

Even though Korea survived the whirlwind of historical changes brought on by Japanese colonial rule, subsequent liberation, the U.S. military government, and the Korean War, the country did not have sufficient resources to restore, rebuild, overhaul, and supplement its culture and infrastructure by themselves (Kim, 2014). During the Korean War, in particular, vast swathes of territory were ruined and people's lives were devastated, leaving them to contend with substandard economic circumstances. Ideally, Korea should have abolished the remnants of the Japanese system, culture, and sentiment that remained throughout Korean society, politics, culture, and education, to rebuild itself as a newly liberated and independent nation. However, as it was burdensome to stabilize even basic living conditions (food, clothing, shelter, etc.), such considerations seemed like a luxury (Kim, 2014). Ultimately, the pro-Japanese forces that cooperated with the Japanese colonial state later became those that cooperated with the United

14) "The logic of utilizing Western studies while retaining the ground of the intrinsic Japanese spirit" (Retrieved from: Joo, K. 03. 동아시아적 대응: 동도서기와 증체서용, 화혼양재 [East Asian response: Eastern ways and Western frames, 증체서용, 화혼양재]) http://contents.history.go.kr/front/km/view.do?levelId=km_031_0020_0030

15) Li (2012)'s study provides the description as follows: "The idea of Zhongti xiyong, literally interpreted as "Chinese learning for the fundamental essence, Western learning for practical application", was initially proposed by Feng Guifeng in his Xiaopinlu kangyi (Protests from the cottage of Feng Guifen) in 1861" (p. 566). It was "the principal guidance of the late Qing Reforms" (Li, 2012, p. 566).

States, and once again established themselves as vested interests in Korean society.

As mentioned previously, when I decided to study abroad, I somewhat vaguely desired to become a prepared professional suitable for the era of globalization. When I ponder that vague image now, I wonder why I chose the United States over so many other countries; yet, simultaneously, I can trace the trajectory of my thoughts about studying abroad to my past life experiences. For example, during my previous studies I had professors and other acquaintances around me who had overseas experiences. I was exposed to an environment where I could study with and indirectly hear the stories of people who could use English and Korean flexibly while building professional experience in their fields. In addition, even more than that, when I recall back to a dozen years ago when I first entered an art education department for a bachelor's degree, the art education related textbooks I studied often cited renowned Western scholars like Herbert E. Read and Viktor Lowenfeld. By reading the Korean translation of Arthur Efland's book *A History of Art Education* (1990/2011), I learned how art education had developed in Western countries such as England, Germany, and the United States. As an art education major, I was exposed to Western influence long before I even thought about the "era of globalization." Thus, the professional knowledge I had accumulated at that point was a combination of both Korean and Western art pedagogy.

Considering these points, I realized that perhaps globalization in a Korean context was closely interconnected with these colonialist tensions, and this was influencing my decisions. When reckoning with and questioning myself about why I unhesitatingly considered the United States to be a promising option, I recognized that it was likely related to the environmental exposure I had experienced in Korea. Furthermore, as I briefly touched upon in my discussion of the U.S. military government period and the division of North and South Korea, the United States has historically exercised considerable influence on Korea. American exports to Korea included not only goods such as chocolate, cigarettes, and ham, but also artistic and educational philosophies and practices.

Korean Art Education After the Korean War and the Overlapping Memories

꼭 읽어야 할 한국미술교육 40선 (*40 must-read Korean art education selections: Art education research · Contents of art education · Practice of art education · New search/seeking for art education*) (2014) includes the chapter "Examination of the Academic Development Process of Korean Art Education." The author of the chapter, Kim Jung, is a Korean art education researcher who is a retired professor from Sungui Women's University (p. 17). As is indicated by the title, this chapter deals with the development of Korean art education through a sequential analysis of "Modern and contemporary art education after liberation¹⁶⁾" (p. 18), and "Art education in the 1950-60s" (pp. 18-21) and "1970-80s" (pp. 21-22). This study was particularly meaningful because it helped to identify and explicate how Korean art education had historically undergone changes as a result of its relationship with the United States. Kim (2014) offers the concise description as follows:

"해방 직전 1930-44년까지의 학교미술교육 특징은 한마디로 일본식 골격과 시행이다. 1940년대는 일본 국내와 동일한 교육 내용이었다. 일본인 정서로 손재주를 기르는 분위기와 잘 그리는 기법 위주로 편성되었다는 점이다.

해방 후 대한민국 정부가 수립되었으나, 정치·경제적으로 어렵고 혼란스러워 일제잔재를 씻어낼 능력도 부족했다. 더욱이 남북이 갈리는 와중에 교육과정이나 교과서를 검토할 여력도 없는 현실이었다. 1949년 12월 미군정(美軍政)시절 교육법이 공포되고 초등학교 미술교과 시간 배당은 1-4학년까지 주당 1시간, 5-6학년은 남 3시간, 여 3시간이었다. 중학교 미술교과 시간 배당은 1-3학년 모두 주당 2-3시간이었다 (The characteristic of school art education from 1930 to 1944, just before liberation, can be summed up as Japanese-style framework and implementation. The 1940s had the same educational content as in Japan. It was organized with a focus on fostering dexterity and drawing techniques in a Japanese sensibility. After liberation, the Republic of Korea government was established, but Korea was politically and economically struggling and chaotic, and lacked the capability

16) Korea was liberated from Japanese colonial rule on August 15, 1945.

to wash away the remnants of Japanese colonial rule. Furthermore, amid the division between the South and the North, there was no room to review the curriculum or textbooks. In December 1949, during the US military government, the education law was promulgated, and the elementary school art class time allocation was 1 hour per week for grades 1-4, 3 hours for male students and 3 hours for female students in grades 5-6. The middle school art class time allocation was 2-3 hours per week for all grades 1-3)." (p. 18)

Kim (2014) particularly analyzes the Korean War in 1950 as the starting point for “a rapid influx of Western culture” (p. 18)¹⁷⁾. Without any time to erase the traces of Japanese colonial rule and rebuild Korea's unique art education system, Korea first encountered Western culture through the United States. Accordingly, Kim (2014) described Korea's educational reality at the time as "a desperate situation that had to be applied directly to the educational field in a situation where there was no survey or research on how to accept it" (p. 18), and “there was no time to try to graft Korea's traditional values and new cultures or to establish concepts for this” (pp. 18-19). In addition, the existence of the U.S. Peabody Educational Mission, employed in Korea in the late 1950s, was also a point worth noting (p. 19). Kim (2014) mentioned Taejin Yeom's research paper on the Peabody Educational Mission as a reference and stated the existence of the Peabody Educational Mission and Dr. Don Sudlow's team. Regarding Dr. Sudlow and his team, Kim Hyungsook's study (2014) provides more details:

In particular, the Peabody College for Teachers Mission aimed to teach arts and crafts through workshop programmes on studio art and crafts. Don Sudlow was an expert in arts and crafts and a member of the Peabody Mission. His activities in Korea had a great impact in transforming the field of art education, which was socially and economically

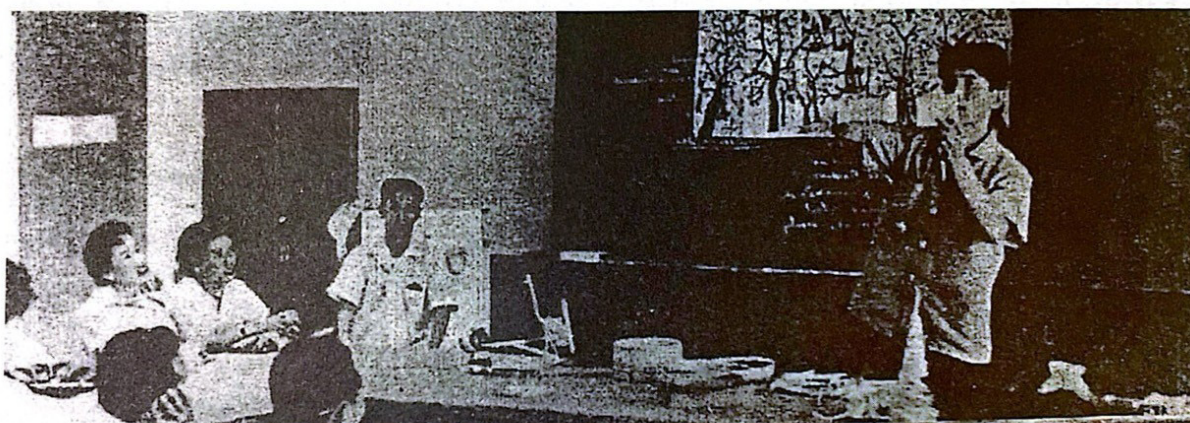
17) Additionally, Kim's study describes that "미군정교육법에 의해 중학교 3학년, 고등학교 3학년으로 바뀌고 미술교과서가 새로 제작되었다. (the system of the three-year middle school and three-year high school and new art textbook were created by the US military education law)" (Kim, 2014, p.19). Regarding this, you can also refer to Kim Hyungsook's study (2014).

devastated after the Korean War. He taught craft classes in wood, clay and bamboo, which were materials that both teachers and students could easily find in Korea at that time. (pp. 92-93)

The activities and projects of the Peabody Educational Mission implanted the U.S. progressive art education into Korean art education after the Korean War. According to Kim Hyungsook (2014), this delegation was dispatched to Korea on four occasions, facilitating various activities such as workshops, trainings, exhibitions, and research for Korean art teachers and art students.:

The mission also organised an exchange art exhibition with participation from the artstudents of Busan Teachers College and students from the USA. The students submitted paintings and prints for the exhibition. After the exhibition, selected students were sent to the USA to study. Also, in the summer of 1959 and the winter of 1960, to improve the quality of art teachers in teachers colleges throughout the country, the mission held an arts & crafts workshop at Busan Teachers College and an exhibition for students nationwide. The students submitted works of art that used gourds, clam shells, bamboo and other natural materials, as well as ceramic and print works. Sudlow, in particular, taught teacher education courses and toured colleges and universities to give lectures, including special lectures to primary school teachers. He also supported the construction of studio buildings in Busan Teachers College and Daegu Teachers College (Kim 1999, 5–9). (Kim, 2014, p. 93)

This fact is also supported by Kim Jung's chapter that provides a post-war picture (Figure 22) with the caption, "Elementary and middle school teachers are giving a practical research presentation after the formative education practice of the Peabody Education Mission in Busan in the late 1950s" (Kim, 2014, p. 20).



〈그림 1〉 1950년 후반 부산 피바디교육사절단의 조형교육 실습 후 초·중학교 교사들이 실습 연구발표를 하고 있다.

Figure 22. *Figure 1 in Kim Jung's Book Chapter* (2014, p. 20)

The picture included in Kim's study is a very small black and white photograph of low quality. Despite its age, however, the picture demonstrates the moment when the U.S. Peabody Mission provided practical content related to art education to Korean teachers, and the Korean teachers themselves put it into practice, and similar workshops still happen in Korea. This photograph summoned my memory of working as an artist-teacher at the Seoul Foundation for Arts and Culture in 2017. That summer, I attended an art education workshop provided by the Seoul Foundation for Arts and Culture. If I remember correctly, instructors from the Lincoln Center in New York were invited to facilitate the workshop, which was for current teachers or artists interested in art education. We learned and later demonstrated the art education content and practices shared by the instructors. Although separated by decades, I felt that my own participation in a similar workshop echoed the experiences of the teachers in the picture receiving educational training from the Peabody Mission. Though many years had passed, it felt like we were connected across the river of time.

Still, in the Ant Hell of Endless Irresolution

In Korea, I experienced multiculturalism primarily as globalization. In my limited awareness, experiences, and intelligence, I often thought about what my role as a professional and a leader in the era of so-called globalization would be. However, after coming to the U.S., I learned that expressions of both multiculturalism and globalization are deeply rooted illusions that arise from colonialism, and such expressions have been heavily critiqued from the perspectives of critical multiculturalism and postcolonialism.

As a privileged individual in Korea, I lived for decades without ever recognizing myself as a minority or as marginalized; this mindset was deeply ingrained in me, so how could I become used to being called either a minority or an underrepresented race in America? How could I shift my perception so quickly? I was not able to grasp and interpret these uncomfortable and disturbing feelings accurately, which prevented me from fully accepting the discourse of postcolonialism. I did not know precisely what to resist, and I could not quite understand my subtle, but unpleasant feelings, and the growing sense of alienation inside me. According to postcolonialism, recognizing and acknowledging my existence and roots, and understanding how deeply entangled the systems of this society are in colonial frameworks, form the basis of resistance. For a long time, I struggled with the conflict arising from my inability to clearly define my status.

Park (2006) notes that translating the term “postcolonialism” into Korean is tricky, and he pays special attention to the prefix “post.” According to him, “post” contains both “the temporal meaning of ‘coming after’ and the meaning of overcoming, of ‘going beyond’” (p. 8). As such, in Korean the term can be respectively interpreted as “neo-colonialism” and “postcolonialism” (Park, 2006, p. 8). Therefore, Park argues that postcolonialism demonstrates an ambivalent aspect of “continuation and termination of the legacy of colonialism” (p. 8).

According to Park (2006), Many countries with colonial histories have ostensibly taken the form of sovereign and independent states. However, Park (2006) also describes that considering the social reality that it is difficult to obtain employment and competitiveness in various fields

without English proficiency, the capital power of multinational corporations that have penetrated every corner of life, and the scope of action of the U.S. military and its vast diplomatic power, colonialism still persists today, albeit in mutated forms. Today, it is not easy to grasp colonialism from this perspective and recognize its impact and pervasiveness; it no longer needs clear national borders to pursue its goals (Park, 2006).

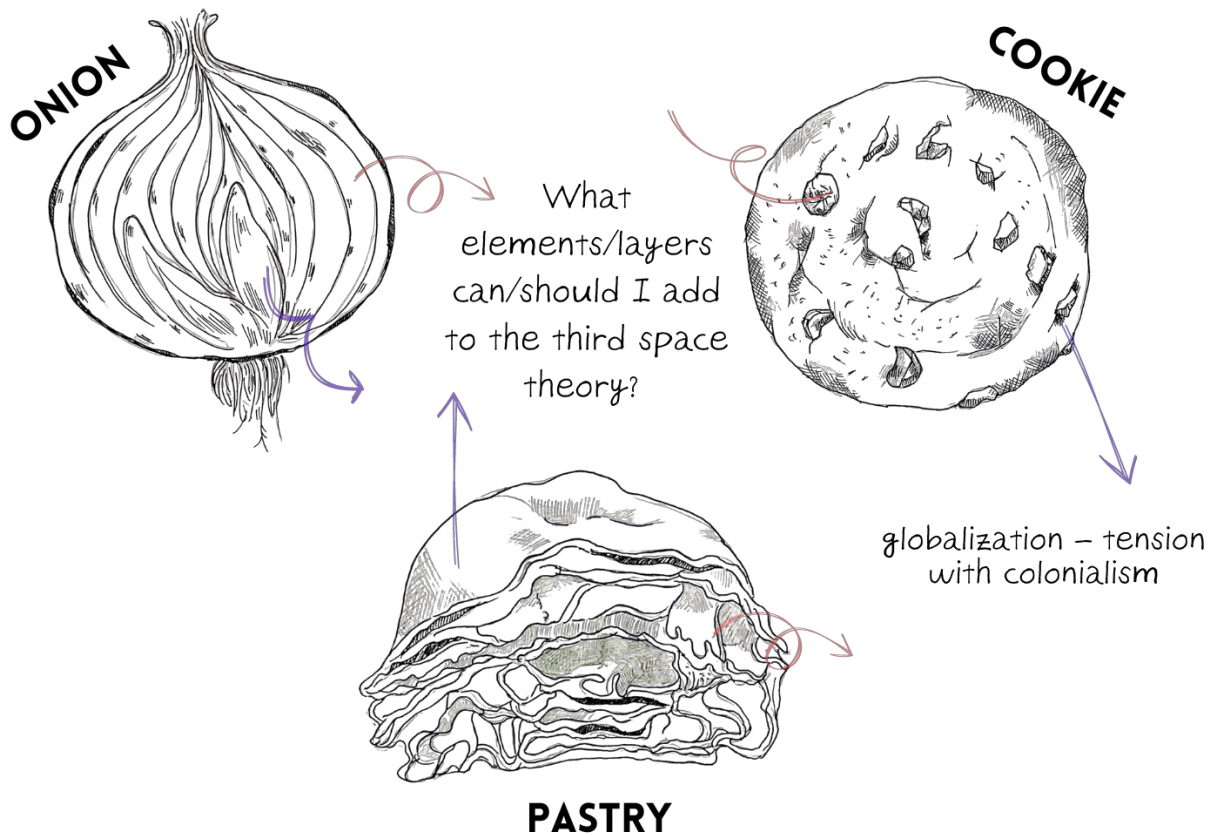


Figure 23. *Keeping postcolonialism in my mind, what elements or layers can or should I add to the third space theory?*, Hand-drawing with Canva editing

Nevertheless, since neocolonialism is still operating in subtle forms in political, economic, and cultural domains today, it is not easy to locate a specific boundary, identify the roots of a particular practice, and ascertain the beginnings of its penetration into wider culture. My original Korean education, the necessity of English skills to my occupational field and the job market as a

whole, all the triggers that led me to study abroad, the adjustments I made and academic courses I took after coming to the U.S., and even the belief that I had full self-determination and control over everything in my life, may be the result of this colonial influence and its corresponding delusions.

As I previously indicated, through this dissertation study, I engaged with various Thirdspace scholars working from a postcolonial lens. These scholars have different national origins, different ages, diversified backgrounds and historical heritages in relation to colonialism, and individual uses of terms and concepts that convey their own thoughts and assertions regarding postcolonialism. In my case, I was born at a different time, grew up in Korea, and have my own unique growth stories and different historical contexts. Considering my position, I cannot be certain that my understanding of these scholars and their writings fully accounts for their historical and socio-cultural contexts. Though I have worked hard to understand the conceptualizations of Thirdspace they put forth, I am ultimately still developing my comprehension of their postcolonial perspectives. However, many scholars remain engaged with postcolonialism in Asian countries, including Korea, and a review of their work can provide valuable resources for examining Korea's distinct circumstances.

Jo's (2023) study introduces Madiou's perspective on postcolonialism. In his study, straightforwardly titled "The Death of Postcolonialism: The Founder's Foreword" (2021), Madiou declares that "postcolonialism is a dismal failure" (p. 5). Madiou perceives that postcolonialism marginalizes and rules out urgent issues that reflect our contemporary colonial reality, and claims that many scholars who label their work as postcolonial do not achieve genuine resistance and decolonization. Jo does not hesitate to reveal his explicit stance: "Postcolonialism encourages a form of resistance that, I feel, is annoyingly polite, tries desperately to beautify the ugly, tones down the most noisily horrid of situations, and avoids with verve and skill the most serious colonial issues" (Madiou, 2021, pp. 4-5). Notwithstanding, Jo, extending Madiou's discussion of resistance, claims that "the resentment and resistance are also the heritages originated from colonialism, and they have to be disappeared with decolonization" (2023, p. 109). From her

perspective, resentment and resistance are the fruit that grows from the nourishing “lunacy of colonialism” (Jo, 2023, p. 109).

In a strict sense, I do not share the same line of thought with Jo (2023). While envisioning a symbiotic future of coexisting countries aligning with the global era, she suggests that being obsessed with feelings of hatred reflects an atavistic heritage that the code of Hammurabi would articulate as “An eye for an eye, and a tooth for a tooth” (Jo, 2023, p. 109). However, regrettably, I am not as generous, mature, rational, and cool-headed as Jo appears to be. Even now, Japan does not admit its colonial history toward Korea; rather, they distort and gloss over facts, and these disputes remain ongoing. The one obliged to apologize does not admit their past; why do forgiveness and forgetting have to be bestowed first? From Jo’s perspective, my feelings would align perfectly with the code of Hammurabi. Moreover, I believe that investigating historical damage, and remaining persistently aware of these histories, are the responsibility of this and future generations. Quelled anger and forgotten history will fail to guarantee the future.

By contrast, I ironically do not believe my anger and sense of resistance are sufficient, as Madiou insists. Even though, for example, my drawing-essay in my blog archives my life in the U.S., every individual artwork and story is not about my critical awareness of or reflection on colonialism, power dynamics, and my existence overall. My drawing-essay and ways of storytelling are playful, metaphorical, and sometimes evasive. I keep my tone moderate. My drawing-essay also does not boldly address other sensitive, political, and societal issues regarding the realities I must confront. In part, this is because I have to consider my F-1 visa status, which I have to maintain for my authorized and legal right to stay in the U.S. as an international graduate student. In 2023, when I applied for my F-1 visa reissue, I had to submit my social media account information and various other documents proving my identity and scholarship. Therefore, in terms of unpacking my authentic thoughts, I cannot be sure that my visual storytelling has been sufficiently courageous or critical in dealing with urgent societal issues. Borrowing Madiou’s (2021) words, I might be considered one of the “many who speak out both sides of their mouth” while creating “a fakely fair and human image of” myself by inviting postcolonialism into my

study (Madiou, 2021, p. 3). In this way, my ambiguous and dual stance exemplifies my reality, but also causes me to feel ashamed.

In My Third Space: Negotiation with Postcolonialism

Notwithstanding, as aforementioned in this chapter, I paradoxically struggled with feelings of resistance toward fully embracing postcolonialism. To be straightforward, I felt uncomfortable positioning myself within this theoretical grounding. Why did I feel uncomfortable? Why was it challenging to accept?

I was afraid that, as soon as I adopted a postcolonialist framework to interpret my stories, I would be trapped by the fixed status of “an international student who came from an ex-colony.” It seemed likely to generate a fixed core axis before I could choose and review any competing approaches and perspectives for analysis. Indeed, considering that my life and experiences as an international student began in the U.S., it is difficult if not impossible to wholly rule out my nationality and any related contexts. However, I at least need to have room to adopt my own lens with which to experiment, choose, examine, and explore the various aspects of my existence, my stories, potential interpretations of my experiences, and any further possibilities I may have never imagined. I deserve to explore my complex identity through multiple trials and errors. In contrast, my impressions of postcolonialism left me feeling confined in a certain box from the very beginning. I was trapped by the feeling that I should tidy up my stories and experiences to conform perfectly to this theoretical perspective. If so, what about my “debris stories,” those cut or ruled out from the frame? Should my experiences that could not be interpreted by postcolonialism nor find any corresponding necessity or rationale in this framework find yet another “third space?”

This reflection expresses my candid perspective on Thirdspace theory, which is somewhat complex, confusing, paradoxical, and ambivalent. Upon considering my stance and experiences as an international graduate student, my art that allowed me to emancipate myself (even if momentarily) from language struggles, and the expressive loci of my blog and social media account, I recognize that adopting the theoretical/conceptual framework of Thirdspace theory

to examine and analyze my artworks and narratives became essential. Of course, this entailed that I could not help but study postcolonialism diligently, as this discourse forms the basis of Thirdspace theory and its corresponding inquiries. However, the more I studied postcolonialism, the more I began thinking that I might only want to adopt the concept of "the(a) third/thirding."

Regarding my limited reflection and thoughts on this theoretical framework, I recognize the criticism I may confront. From a certain perspective, I am taking and using Thirdspace theory at my convenience. Furthermore, I am acutely aware of my historical context as a Korean, the transnational relationship and history between Korea, Japan, the U.S., and other related countries, and the corresponding interests of these forces. Per Madiou's assertion that post/de-colonialism cannot ever truly exist and that resistance alone persists forever, my ambiguous attitudes towards postcolonialism, which center upon how I should adopt and understand it, might be read as a lack of sincere resistance and an insufficiently critical perspective. To a further extent, the layers of my understanding of postcolonialism, Thirdspace theory, and the contexts beneath could be considered limited and superficial, even as I do not deny our society's basis in worldwide colonial power and capitalist dynamics and their impact on our everyday lives and the process of globalism itself. Even though globalization encompasses many countries, including Korea, and is deeply entangled there in politics, history, military affairs, cultures, and education, it cannot remove, deny, or cause to be forgotten Korea's painful and traumatic history associated with the Japanese colonial period. Moreover, we must recognize precisely how this history has affected contemporary Korea and its transnational relationships with other countries, including the U.S. To not reiterate the pain of being deprived of our country and sovereignty and to grow as a prosperous country, critical awareness and practice are essential.

However, for how long will my existence, experiences, voices, and stories have to be described and interpreted as "marginalized" or "underrepresented?" Conversely, how would I explain my academic record and career, including this doctoral dissertation, without the framework of postcolonialism and the concept of the "marginalized"? How should I address my ambiguous stance and misty vision, which makes it hard to form clear opinions and subjectivity

about postcolonialism?

Therefore, my current stance on postcolonialism is: Even though my existence cannot be completely separated from postcolonialism, I simultaneously embrace the other counter-mind that I want to achieve (or dream) — my ideological and ontological independence as a free, visible, and insubordinate individual subject, without colonial constraints. Thirdspace theory inspired me to play and live with ambiguity, and embrace, acknowledge, and respect all my contradictory and ambiguous perspectives and thoughts as they are.

As a Korean who was born and raised solely in Korea, I cannot rule out the influence of heritage and context; I acknowledge I am taking advantage of the lens of postcolonialism in interpreting and rationalizing my existence, experiences, and corresponding identity formation. Yet, concurrently, I share with Madiou doubts about whether postcolonialism can be considered equivalent to decolonization. This is because I remain suspicious that postcolonialism may continue to re-represent and/or reproduce colonial frameworks and reinforce the stigma of being colonized. Even if the country and its people were colonized in their past, emphasizing and asserting that they still remain under this cloud, even after their liberation, can paradoxically ceaselessly drag them down, while denying and underestimating their own adventurous history, endeavors, initiative, and achievements.

This re-representational attribute of postcolonialism can be taken as an insult toward all of Korea's active history and the initiative that Koreans took as they endeavored for national independence, resisted unilateral subordination, and dedicated themselves to reconstructing the country and reinventing its (art) education against socio-cultural domination, interference, and intervention by Japan and the U.S.. Korea aimed to be not merely a country that escaped and/or was rescued from other countries' domination, but rather to be “genuine Korea and Korean.” Ultimately, it was about how to be ourselves and how to live our own lives. Until Korea's liberation on August 15, 1945, Korea had long struggled against the colonial power of Japan to achieve independence. Our country wanted and endeavored to accomplish all of these goals by our own effort. While studying Korean history during the Japanese colonial era, I learned about

the resistant spirit, sacrifices, dedication, and contributions of my countless ancestors who had endeavored to achieve Korean independence in the financial, educational, political, and cultural realms by creating numerous independence and reform movements and ceaselessly resisting Japanese rule.

However, these conjunctures and the power dynamics changed swiftly due to the U.S. atomic bomb and Japan's defeat in World War II, which led to the denial and disparagement of Korea's endeavors and initiative for liberation and independence. Korea's independence has been treated as a result of an external force that was seemingly obtained by chance, and some people interpret and perceive the existence, growth, and potential of Korea from a passive perspective, saying that Korea would not have grown and been modernized to its current level if it had not first been under Japanese colonial rule and then aided by the United States. Even today, certain interpretations still align with the colonial perspective when perceiving and understanding Korean society and people.

Numerous double standards are often applied towards Korea. Such double standards share significant similarity with those described in Anzaldúa's border study. As Park's (2013) book review of *Borderlands* notes, the U.S. has taken a contradictory stance towards its southern neighbor, Mexico: it made much of Mexican territory its own and colonized Mexicans as its own citizens, while treating Mexicans attempting to immigrate to the United States as criminals. The relationship between Korea and the United States has a similarduality. In the midst of Korea's urgent need for national reconstruction after the liberation and the Korean War, the United States has often been interpreted as a country that bestowed Korea grace, like a superhero in a Disney movie. To some extent, I cannot deny the fact that the United States has brought about and contributed to many changes in Korea: Americans sympathetic to Korea's situation helped Korea achieve independence (Do, 2020); the U.S. provided military aid to Korea; many American youths sacrificed their lives in the Korean War; ham and chocolate became available through U.S. military bases in Korea; and the education system was reorganized, including art education and the acquisition of new educational changes, and so on. However, on the other

hand, after liberation, but before Korea could fully exercise its sovereignty and realize its hopes for rebuilding an independent nation, Korea was immediately placed under the influence of the intervention of the United States and the Soviet Union, and its territory was soon divided into the South and the North (Park, 2017). The Cold War and its polarized ideologies of capitalism and communism caused the United States and the Soviet Union to divide Korea into the South and the North at the 38th parallel, and triggered the reorganization of the Korean political system. Furthermore, the U.S. is still exercising influence over South Korea in various aspects, particularly in the military and economic realms, and continues to keep tabs on North Korea.

Persistently interpreting Korea and Koreans based on postcolonialism can be a narrow-minded way of thinking that confines Korea to a very limited frame, and is in fact just another form of domination. Korea's history is not only composed of the history of the Japanese colonial rule and the subsequent contemporary post-war period. Korea also has a very long history of existing as an independent nation with full sovereignty, without being subject to colonial rule. I question whether adhering to a postcolonial perspective is truly a way to consider and respect this independent and diversified aspect of Korea. I also inquire whether this perspective awards sufficient credit and appreciation to Korea's history and existence before the colonial period. For that reason, I must embrace and balance my own double standards on postcolonialism with my "critical thirding" point of view (Soja, 1996, p. 5). While embracing and utilizing the lens of postcolonialism as a supportive context and framework that undergirds my study and narrative, simultaneously, I know that this framework must disappear someday, and I should be able to be independent and liberated from its confines.

I acknowledge the influence of postcolonialism and the necessity of its framework, but concurrently, I hope that it will be possible one day to transform and reconstruct my experiences and stories into a form of research without this framework. I also desire that my existence and initiative as a Korean can be understood as valid and interpreted in and of itself without the limitations of the colonial narrative. My ambivalent stance of acknowledging postcolonialism, but not blindly following it, is rooted in my desire for a balanced and critical awareness of my

country's history, and I appreciate the endeavors, struggles, and initiatives of my ancestors, who did not lose our subjectivity even during the colonial period. It is also connected with my eagerness to break the repetitive inertia of postcolonialism, which contributes to the reproduction and maintenance of the colonial paradigm. Moreover, this endeavor might also cause us to question how one can achieve one's own ideological independence.

As an International Graduate Student, Again

For international students, the ability to adapt to their host country is one of their most vital survival skills. As an international graduate student, I learned and tried to adapt to the environment of the United States and its higher education system. I acquired many insights from socio-cultural aspects and my specific major, and I am grateful for the various opportunities I have had to build up my professional experiences and career. However, this journey was by no means an experience of mindlessly assimilating and uncritically subordinating myself to this new environment. In this unfamiliar country, I experienced various changes and expanded my worldview, but concurrently, I discovered a distinct and visible self and audible inner voice that could be neither subordinated nor dimmed. Through learning, contemplating my experiences, and navigating my daily life and studies, I have synthesized my experiences in Korea and the United States to create and recraft my own third life and individual stories. I candidly acknowledged, questioned, resisted, and criticized things in the host country that I could not understand, internalize, and adjust to. As I traveled between Korea and the United States, I witnessed the flexible identity that constantly developed, evolved, and changed through my ambivalent experiences. Simultaneously, I also realized that “whether I am in Korea or in the U.S., I cannot help but be myself.” This awareness is a steppingstone to build a sound relationship with oneself based on self-reliance. No matter what country I am in or what social culture I acquire, the more changes that occur in my life, the more I have to look at myself and think more actively and critically than ever about how I can live my life as myself.

The common denominator of my experiences in Korea and in the United States is myself. My story is private and individual, and I am just one of many international graduate students.

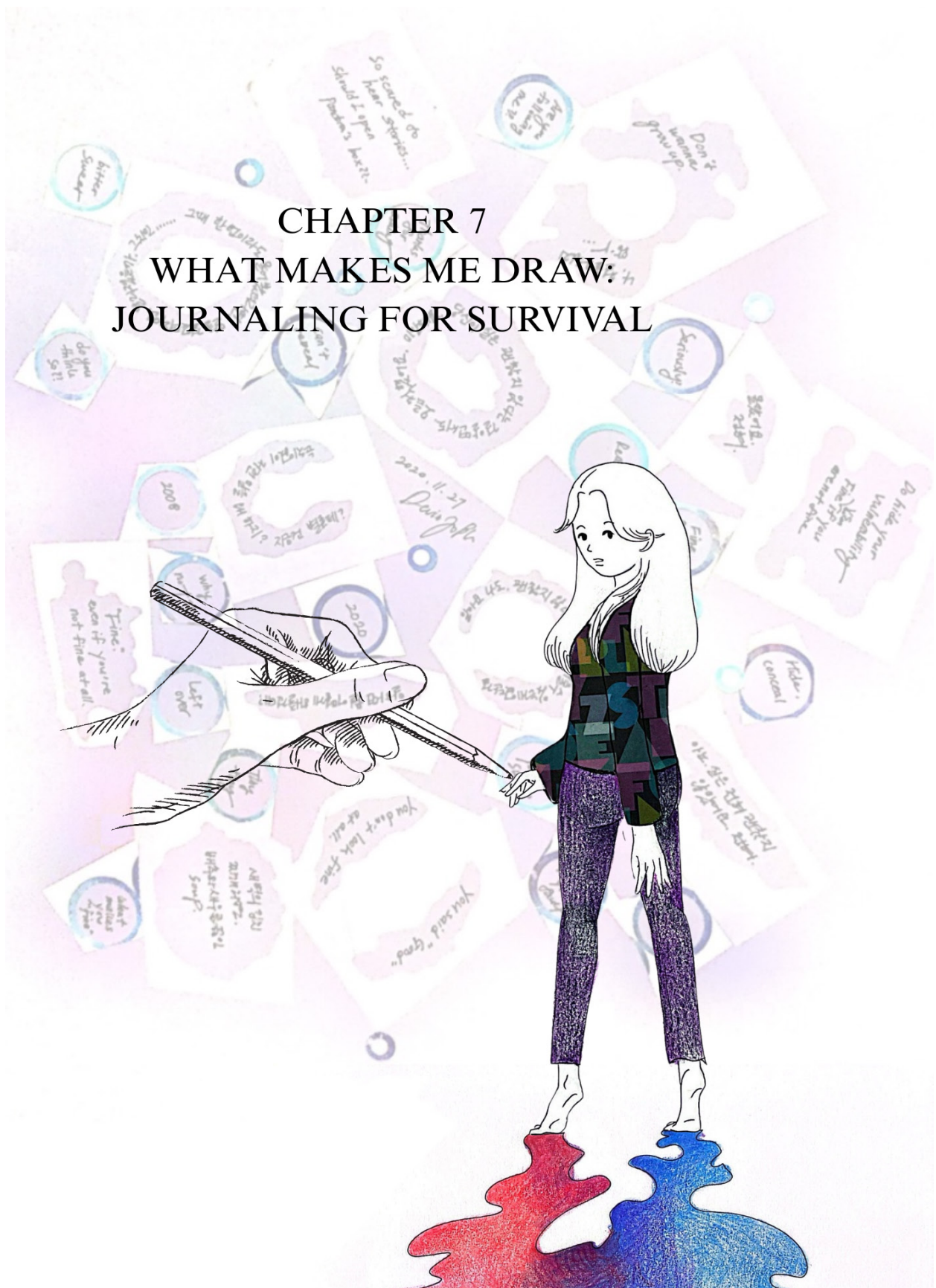
Given that, my existence and experience cannot be generalized. In the end, this process became my drawing-essay, with artistic touches and language that reflects my personality. Reflections on postcolonialism provided me with a third space of thought, and art has always been my company on this long journey.

CHAPTER 7

WHAT MAKES ME DRAW: JOURNALING FOR SURVIVAL

CHAPTER 7

WHAT MAKES ME DRAW: JOURNALING FOR SURVIVAL



Makeshift

Dismantling the paradigm that partitions the world into fixed or limited forms through polarized and dichotomized perspectives, Thirdspace theory embraces ambiguity and provides insight into the various ways an individual can express thoughts beyond text or speech-based communication. In Chapter 5, I reviewed Bhabha's insights into "hybridity" and Anzaldúa's border study. Specifically, Anzaldúa's work *Borderlands* demonstrates her hybrid and intersectional writings across multiple languages and in poetry and academic writing. The life works and academic explorations of these scholars provide important insights into how an individual's narrative and experience from multicultural backgrounds can be narrated, embodied, and interpreted in a hybrid, transnational and multilingual manner. Their work has inspired me to share my narrative as a bilingual speaker and international graduate student through a drawing essay, which is one of the many ways I practice visual self-inquiry. Through this artistic approach, I utilized text-based writing, hand-drawing, digital images and digital design platforms, and sound (background music of Instagram posts) to create a multimodal narrative. My visual self-inquiry therefore functions as a form of critical communication that blurs language boundaries and disrupts monolingual systems (Jo & Wang, 2023). Furthermore, it is interconnected to the concepts and insights of the Thirdspace theory described previously. In this chapter, I begin with my story about what made me launch my drawing-essay and the corresponding work processes. Coupled with this context, I then review visual self-inquiry and digital storytelling as the methodological framework for this study and briefly discuss the significance of these frameworks and artistic practices in terms of art education research.

"What am I supposed to do if there is no bottled water to quench my thirst? Should I at least drink seawater? No. I do not have to before I become insane and die." I am aware that this indeed sounds ridiculous; however, this was a genuine feeling I had in my first year. My new life and all the changes seemed to drive me crazy. It seemed to me that there was no other alternative. Even if it was just a stopgap measure and not a fundamental solution— I temporarily relieved the pain and stress of everyday life by talking to people and sharing my struggles with them. However, just as

seawater intensifies rather than quenches thirst, these interactions could not fundamentally fill the emptiness I felt.

If I could have imagined a fundamental solution — as I experienced difficulties in the process of adapting, made mistakes every day, sometimes fell into despair, allowed certain interactions to ruin my day regardless of how hard I tried, and made my friends and family worry and feel insecure — it would have been to make no mistakes and to do something well from the very beginning. It would have been ideal if I were perfect and equipped without any feelings of struggle from the start.

However, I could not be perfect from the beginning. I had to undergo many trials and errors and, each time, I suffered unfamiliar feelings like despair, disappointment, and helplessness on a level I had never experienced before. In this regard, my studies in America required time, adaptation, sincerity, and effort. Enduring and surviving all these years would take more than a fluke. I had to continue my efforts without giving up but, at the same time, I needed encouragement, comfort, empathy, and understanding. I depended on many people, including my friends, acquaintances in Korea, other PhD fellows, and the seniors around me. I used to say, "This feels hard," "it is challenging," and "I need advice." Sometimes, I even expressed my wish to be understood. And I frequently called and cried to my Korean friends. Due to the time gaps between the U.S. and Korea, I would usually call them when they had just woken up in the early morning or were already at their workplaces. I also contacted another friend living the life of a graduate student in the U.S. and told him about the mistakes and frustrations I had experienced that day and the depth of my despair. The people around me constantly listened to me and gave me many pep talks, pouring out their souls to calm and console my mind.

However, the encouragement, advice, and strength I gained from others did not last long. Rather, even these positive forces become stagnant. Every day was challenging because I felt depleted and depressed every day. Before today's scratches could close and scab, the same wounds would be re-opened the next day, and it seemed I could not stanch the bleeding. It just continued to flow, and I had no idea how to stop it or how to heal. I was like an inexperienced

and poorly trained boxer, busy guarding only her head with her gloves, not knowing when to counterattack, and receiving constant heavy blows from her unknown opponent. I was a failed boxer on the verge of suffering a concussion from being beaten so hard every day, who could not get her mentality right. Before even recovering from today's mistake, I knew I would make more mistakes tomorrow. I saw no signs of when or how I could be better.

People who listened to my whining, at the same time, also felt tired and had a hard time remaining engaged. Continuing this relationship and communication style would never have a positive impact on me or my friends and, in the end, it only led to the depletion of all of our emotional resources. It became self-evident that if I continued to wallow like this, I would lose all my relationships. The best way to solve problems was to prevent them from occurring in the first place and avoid falling into despair and self-defeat from the very start. If this part was not resolved, it would cause me to suffer endlessly, every day.

But when, exactly, would the time come when I would finally become thoroughly equipped and comfortable? People told me to *"take some time"* or comforted me by saying, *"Everything will be okay after the first year,"* but that was a future that no one, including me, could guarantee. Moreover, I was neither a U.S. citizen nor a permanent resident. As a foreigner and an international graduate student holding an F-1 visa, I was granted five years to pursue and complete my doctoral program. Of course, I have since learned that, depending on the time of graduation and personal circumstances, a student can apply for a "Student visa extension" when extenuating circumstances are taken into account. Additionally, a student can apply for an "OPT" even after graduation to receive an additional year. However, the important thing was that my status was not permanent, and my overall life plan was to obtain a doctorate within my early or mid-30s and begin the next chapter of my life. Because of these time constraints, I could not allow myself a leisurely and generous adjustment period. I was helplessly impatient.

At such a time, I returned to my old blog, an account that I had but had not managed for many years. It had floated through the online world like a ghost or a cloud, inert and unchanging. After returning to it, the following question immediately seized me: "How about using this?" The

blog was an account formed via Naver (www.naver.com), one of Korea's representative search engines, similar to Google in the U.S. (Jo, 2026). The blog seemed like a perfect place to express my feelings since I hoped that the people I had met in the U.S. would not know my struggles and darker feelings. I did not want them to discover the blog. Furthermore, at that time, there was nothing to replace Korean, my native language, when I wanted to express my nuanced and subtle emotions and thoughts; I could not fully and articulately describe my thoughts and feelings in English. Without knowing what kind of "new self" I could build as a Ph.D. student, I did not want to crystallize my image as a clumsy and incompetent one by speaking inarticulately. Sometimes, I needed to be freed from the need, the "oughtness," and the obligation to communicate in English for a while. Considering my desire to write in Korean and my major in art, I thought it would be a great idea to begin updating the blog again by uploading posts with my narratives and drawings (Jo, 2026). Beyond my challenges, I also knew that studying abroad itself was a significant consideration. I had never been to the United States before. I was living outside of my home country for an extended period for the first time in my life. Undoubtedly, this was an unforgettable time, and I was making memories that I would have for the rest of my life. This time and these moments in my life would never return (Jo, 2026).

I wanted to speak, about everything: all my failures, all the frustration I felt toward myself, all my complaints, all the whining that had already made my friends sick of me, and all the weaknesses and vulnerabilities that I could not talk about or share with my faculty and peers due to the pressure I felt to prove my competence and productivity as a doctoral student. Whether people discovered my story or not, and whether they were interested in my experiences or not, I could not help but draw and write like this, to breathe and survive (Jo, 2026).

If I kept exuding negative energy by repeatedly venting my struggles, even people who cared about and loved me would become exhausted and overwhelmed. After all, they also had their own concerns and experienced the full weight of their own lives. However, this space, my sketchbook and blog, would not expel or ignore me, even if I wanted to talk endlessly and visit it every day. In this space, I was not hated or treated as a wearisome being. These media just

silently captured and documented all the drawings and stories I poured out.

Meanwhile, my sly yet complacent personality and tactful yet optimistic temperament were also the driving forces that led me toward the digital space and drawing essays. I had the somewhat arrogant idea that, even if someone were to find my blog, they would be illiterate regarding Korean and unable to comprehend it. Of course, I later learned that the internet provides numerous services that can translate foreign languages, and thus non-Korean speakers could also view my writing. That said, I retained my optimistic mentality, and I knew that even if I fell down, I would pick myself up, stand on my own two feet, and then make something useful out of my circumstances, whatever they may be. In this way, I was building my own third space and shelter in a long-term and constructive way, and moving away from the stopgap of inflicting complaints and whining on my friends and family (Jo & Wang, 2023; Jo, 2026). From this impetus, I developed my art, narrative, blog, and digital space (Jo & Wang, 2023; Jo, 2026).

Devin's Drawing-Essay, "Handspan Diary"

The official name of my drawing essay, which is currently published on Korean blogs and Instagram, is "Persistent Record is My Strength: Devin's Handspan Diary." Handspan can be translated "한 뼘 (Han-ppyeom)" in Korean. The term refers to a measurement unit the size of the human palm (from the thumb to the pinky) and refers to the actual size of the illustrations inserted into the work. It also recalls the Korean idiom "growing inch by inch," which expresses incremental progress and slight growth (that is, growing bit by bit, by the size of one's palm). In other words, I wanted to suggest that my drawing essay was a record of my growth as I drew small pictures and wrote little by little, so I adopted the title "Handspan Diary."¹⁸⁾

- 18) In the Fall of 2018, I launched my drawing-essay with this name, 한 뼘 일기. However, since then, for several years, publications and journal note products have been released with the same name. For instance, Haeorum Communications (estimated 2019) released a journal note product series named 한 뼘의 글로 한 뼘의 생각을 자라게 하는 성장일기: 한 뼘 일기 [(self-translated) A growth diary that grows one inch of thoughts with one inch of writing: one-inch diary], to support and engage children's writing (Retrieved from: <https://blog.naver.com/medigateway/221728090440>). This material seemed to be mainly utilized in the Korean private education field, the so-called '학원 (private educational institute).' I remember I was astonished when I found this due to their slogan("한 뼘

When endeavoring to convert this expression into English, finding a perfect word that encompassed all of these contexts proved impossible. One day, as a part of a class presentation, I revealed the existence of my blog. My peers and the professor were pleased with my drawings and associated stories. They recommended I boldly expose my drawing- essays in a more active form and use them in my research. The first hurdle I confronted in the process was how to anglicize my drawing-essay's Korean title. The professor thought that the word “Handspan” was somewhat awkward in English, and its exact meaning somewhat obscure as it lacked a direct translation, and suggested “grow by inch” instead of this term. I felt, however, indescribable resistance to that suggestion. Google recommended the idiom "grow by inch," as did other online searches. However, I felt this phrase could not accurately capture and reflect the ambiguities of my project, which documented my ongoing growth through an act of journal production, rather than comprising the journal alone. Furthermore, the idiom did not fit grammatically as a journal title, as I felt the journal name should consist of nouns. Rather than feeling incongruent for not being able to employ accurate English, it was much more painful to imagine a title that did not wholly reflect my genuine visual narratives, one drastically changed into a form that did not echo and reflect my nuances. Above all, in the word "한 뼘," my childhood memories were

의 글로 한 뼘의 생각을 자라게 하는 성장일기”) in the title. In my uploaded post on September 22, 2018 (Retrieved from: https://blog.naver.com/apfhd7694/221364838442?trackingCode=blog_bloghome_searchlist), I also described as follows: “이제는 '그림 한 뼘씩 그려나갈때마다 성장하는 일기'이고 싶기 때문이다” (It is because, from now on, I hope my diary becomes 'a diary that grows every time of drawing inch by inch'). Furthermore, in the websites, including NAVER blog and Brunch, blogs and users who write their thoughts under the same name of "한 뼘 일기," have emerged (Retrieved from: <https://blog.naver.com/medigateway/223254502632>). In 2021, Shin Mi Na's drawing-essay work has been published under the book title of *서릿길을 셔벗셔벗: 싱고 한뼘 일기* [(self-translated) Walking the Frosty Road, Sherbet Sherbet : Shing-go Han-ppyeom Diary]. Considering the order of this publication and sequentiality, I need to clarify the fact that my drawing-essay and the title did not reference their works. Notwithstanding, this circumstance identifies the following: 1) thoughts, meaning, definition, and images that Koreans commonally think and consent regarding the idiom and expression of "한 뼘." 2) "drawing-essay" is quite familiar genre of artwork to Korean ordinary people and artists.

overflowing. In my childhood, to check how tall I had grown, my parents sometimes let me stand up against a wall and drew a line on it with a pen corresponding to the height of the top of my head. In that way, the wall was filled with graduation marks of my growth. Whenever measuring my height, my father told me, "You are about a span taller than before" (see Figure 24).

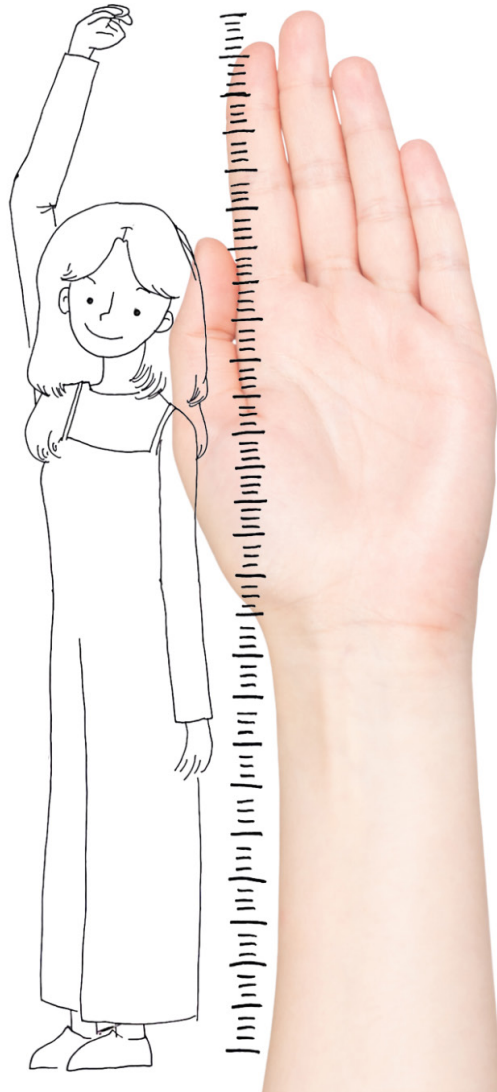


Figure 24.

My Childhood Memories engaged with “한 뼘 (Han-Ppyeom, Handspan)”, Hand-drawing with Canva editing

To other international and native speakers, "Handspan" might not be a proper word in the official English lexicon, but it was my second best option, after the original Korean name "Han-ppyeom," of course. The title "Grow by Inch," did little to convey the humor, playfulness, unique personality, and idiosyncratic characteristics of my drawing-essay. In my mind, this seemingly-

innocuous phrase had a formidable destructive power, an oppressive sterility, rendering all the characteristics of my art, including the narratives and memories of my childhood, colorless and flavorless. At that moment, I realized the contradiction that emerged from my bilingualism, and this experience itself was bittersweet, impressive, and playful. Yet, paradoxically, this vague and awkward point of translation and interpretation, stubbornly resistant to compromise, fortified my decision to use the word "Handspan." This is because, in this process of determining the title of the artwork, I was able to realize the hybrid boundaries of bilingualism that were discontinuously mixed and overlapping within me, and that in some instances, Korean and English could never be equivalent to each other (Jo & Wang, 2023).

“Drawing-Essay”: In between the Visual Journal and Visual Essay

My inability to find a word that accurately articulated what I wanted to express also led to the problem of defining and clarifying exactly what genre of art my work was. I had already named and considered a similar work as my drawing-essay even before coming to America to study. In the US, though, the keyword "drawing-essay" was difficult to find in research journals and other materials that I wanted to study. This is because, unlike “drawing-essay,” which is popular in Korea as the name of a unique genre, American scholars often use terms like “artist journal,” “visual essay” or “visual journal” (Kay, 2013; Sokol, 2015; Neuburger, 2017; Hadar, 2019). In Korea, the “drawing-essay” is a kind of presentation that juxtaposes or combines written records such as journals or diaries with other visual elements like drawings and photographs (Moon, 2015; Seonglib, 2017; Kyoungsun, 2019). Furthermore, in comparison with the term “essays,” which in Korea usually refers to casual texts such as journals and diaries, essays in the U.S. are more formal and aim to be well-organized, official texts. In this sense, the Korean drawing-essay bears greater similarity to the types of records that are usually contained in artist's notebooks or sketchbooks in the U.S. My work relies on the concept of the drawing-essay, since this genre is the very origin of my artwork and inspiration (see Figure 25). As such, my artwork consists of an intersection and juxtaposition of illustrations and text, similar to how artists create journal-style records after drawing in sketchbooks.



Figure 25.
Devin's Drawing-
essay Handspan
Diary, screen
captured image of
the author's blog

번 여름방학이 끝날 무렵
uber에서 처음으로
밥이나 떡볶이와 같은 한국의 분식을 배달해주는 식당을 발견했다.

상에... 로제 떡볶이와 김밥을 이전 배달시켜먹을 수 있다니...
난 몇년 간 한번도 본적없던 화면에
제 믿기지 않아 눈을 석석 비볐다.

동안 없었던건가 아니면 내가 못찾았던 것인가 +-+

전까지만해도 떡볶이와 김밥은
를 타고 약 한시간 동안 이동하여 한인마트에 가야만 구입할 수 있는 귀한 음식이었다.

I am a talkative person. But words alone cannot dynamically illustrate my joys, sorrows, and the subtleties of what I feel and cherish, so I cannot help but draw. On the other hand, while I could have crafted my narrative into a graphic novel, the stories and words I wanted to deliver were too overflowing to be partitioned into divided grids or speech bubbles. As an artist, I insist on calling my work a “drawing-essay” and publishing it online. As a researcher, however, I had to search and collect literature with the terms commonly used in the United States, “visual journal” or “visual essay.” Then I analyzed this material to support my work with academic evidence and scholarly methodology. In this process of figuring out precisely what my artwork is vis-a-vis a study methodology, I recognized the importance of demonstrating the relationship between *ambivalence*, *sly civility*, and the *third space* as conceptualized by Bhabha (1994/2007), and aimed to describe my wanderings as a researcher in the academic “borderlands” defined by the different cultural norms of Korea and the United States.

My project engages with the artistic expression of autobiographical stories. There are precedents for describing one's experiences as an international student based on various reflections, understanding, and empathetic reactions in life through visual works. For example, Yi's (2018) work is based on her drawing, which records the alienation, linguistic struggles, socio-cultural contexts, and thoughtful insights she encountered as an international student in Canada pursuing a master's degree in art education. Yi applied an art-based inquiry lens to reflect continuously upon her life through her drawings and writings. Her work provides a significant inspiration for this study. It demonstrates insight into how personal stories can reflect on and contribute to the adaptation processes of an international graduate student and illuminates the professional experiences and educational implications of being an art educator. In addition, Korean artist 경선 Kyoungsun's *Daily France* (2019) captured her life and failures as an international student in France. She chose to express these experiences through cartoons, because she “could not decide between writing and drawing,¹⁹⁾” and this technique allowed various episodes and narratives to unfold without any predetermined flow. My study shares with these

19) This quote(“글쓰기와 그림 그리기 중에 하나를 고를 수 없어 만화를 선택했고,”) is printed on the inside of the book cover. Therefore, the page number is unidentifiable.

works the expression of an autobiographical narrative and insights experienced as an international student through a drawing essay that composes continuous experiences and stories in an omnibus style. However, "Devin's Handspan Diary" distinguishes itself from these previous works in that it combines visuals and text (essay), rather than presenting the story as a cartoon or a stand-alone drawing. My work more closely resembles Korean drawing essays created by such artists as 문성식 (Moon Sungsic) (2015) and 성립 (Seonglib) (2017). By alternately presenting one's drawing and writing together, certain content becomes so intertwined that the image is indistinguishable from the idea, and it becomes difficult to determine if the essay is the motivation for the work (Moon, 2015).

My work consists of intertwined palm-sized snippets of visuals and texts, as shown in the picture above. I often spontaneously wrote down impressive experiences, including thoughts and words I hoped to draw and express, in small thumbnail-sized drawings and notes (see Figure 26).

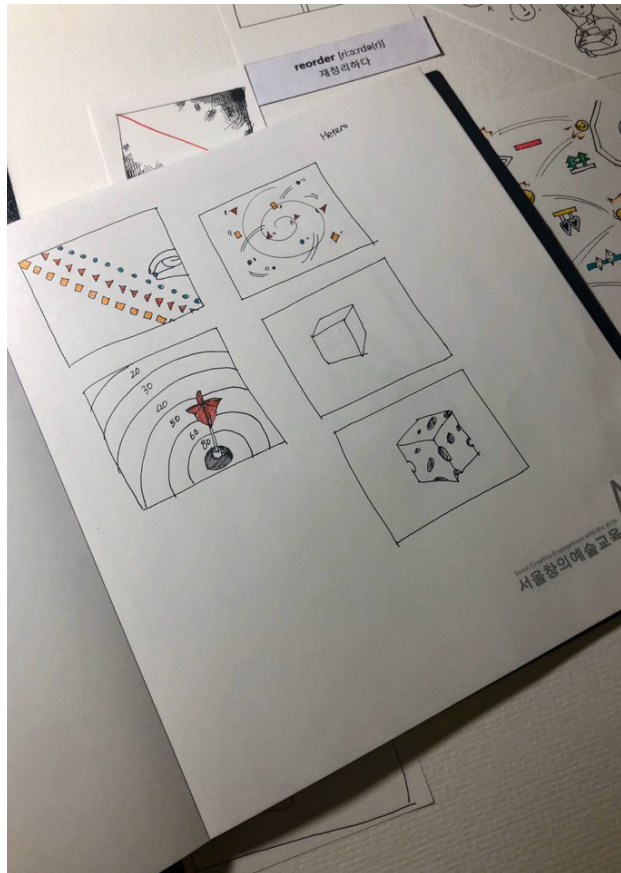


Figure 26.
Work Process:
Drawing
Vignettes/Snippets

After reconstructing the sequence and arrangement of these drawings, I then interwove

them into one complex narrative by inserting text that explicated the stories represented by each image. Therefore, in the process of creating and embodying ideas, it was impossible to clearly distinguish whether the image or the text came first (Newland, 2013). Specific ideas and feelings derived from everyday experiences and memories induced nonverbal imagery, and sometimes emerging inspirations were first clearly imprinted in the form of text. Drawing fragments, recorded like staccato rhythms in brief impressive moments to convey the story converged into an integrated and organic narrative at some point. Rather than fixating on my story of studying abroad from the very beginning, I gradually drew on related experiences, following the very minor, yet vibrant clues that I encountered by chance, and in this way created a larger context by looking for related topics and themes. All the posts I uploaded through my blog contributed to this ongoing entanglement and construction of novel ideas and stories.

Storytelling in Non-Place (Digital Storytelling)

Many others have published drawing-essays through various online writing platforms, such as blogs or the Korean website Brunch. While not all authors are professionally trained in art, they still combine multiple aspects of their lives through their drawing-essays, and publish their works independently through virtual forums such as online or social media, and share them with the public. When it comes to my drawing-essay, my blog and Instagram account are the digital and online spaces that unfold my visual storytelling. These spaces, rather than taking geological and physical territory, are non-place spaces grounded upon the domain created from virtual spaces. In these spaces, especially in my blog, rather than revealing my actual face, I take on a selective third identity by using profile images of symbolic and connotative forms. . Instead of my social security number and real name, I access the spaces with an ID and password, and I use my English name Devin and pen name “선우(洗环, Sun-woo).” ” In the third space that has emerged from an online/digital milieu that is not constrained by national boundaries, with my third identity, I embody and compose my storytelling and voice. This is a new approach to narrating stories created by reconstructing my experiences at a particular point in time with the power of digitized visuals and textual content (Marshall & Rossman, 2011).

According to Marshall and Rossman (2011), digital storytelling, which appeared in the mid-1990s, is an “empowering and/or emancipatory” (p. 154) expression and strategy that allows the general public, or ordinary people, to have and implement their own stories and narratives regardless of their societal status, financial wealth, and power. Further, Johnson (2018) addresses that digital storytelling “offers the opportunities of forming stories and sharing the works in diverse ways” to the “potential user creators” (p. 46), including teachers, researchers, and others. This process involves a fundamental “application of technology to the age-old experience of sharing personal narratives” (Educause, n. d., as cited in Marshall and Rossman, 2011, p. 154). The common point these researchers mention is that digital storytelling can be created in multimodalities, given that a user creator can utilize multiple media and modes, such as text, image, sound, and video, in a hybrid way (Marshall & Rossman, 2011, p. 154).

Artists often share their visual storytelling on Instagram. Certain Korean visual storytellers share visual storytelling based on their study abroad experiences as exchange students, undergraduate students, and graduate students under the name of “Insta-toon.” 썬니메이션 Sunnimation (@sunni_mation), who publishes cartoons exploring the experiences of exchange students, shares her encounters with racism in the United States that she experienced as a Korean woman, the travails of the COVID-19 pandemic, and dormitory life. Other creators include 밍쵸 Mingcho (@mingcho_k), who depicts studying abroad in Japan, 독일라요 (@dogillife), who illustrates her life in a master's program in Germany, and 팻잎소녀 A Diary of A Sesame Leaf Girl (@parisstorysoso), who documents her life as a doctoral student studying art history in France. Their stories often consist of about 10 images per post, and their drawings are often informal rather than aiming to achieve perfection in terms of high artistic technique. In the less formal space of social media, they share their experiences with unfamiliar food, clothing, and living situations experienced in their host countries, the small happenings in their everyday lives, and the customs, laws, institutional procedures, and diverse social expectations that comprise a culture.

Instagram also offers features and services that allow users to add background music

to their posts. By adding background music, users can create their own multi-sensorial and multimodal storytelling coupled with the visuals (visual narratives) and caption-writing (text-based narratives), without using the “story” feature or uploading specific videos with audios. Instagram does not always have music from every culture, every era, and every genre (in my case, there were several times I failed to find my old favorite songs). However, using background music through the Instagram search serves as a safeguard against potential copyright infringement issues and controversies that may arise. It also broadens the users' spectrum of expression to convey their voices and stories. This feature facilitates the creation of unique content that reflects the diverse sensibilities of users, which is a considerably appealing point (see Figure 27).



Figure 27.

Gimbap: The Happy and Heartwarming Surprise, 2024, Hand-drawing with Canva editing

Note: This is one of my Instagram posts with background music. This drawing recorded my friend's surprise gift — Gimbap, one of my favorite Korean foods, and the happy and heartwarming memories of that day. I wanted to depict this experience with my unique touch and playfulness. When uploading this post to my Instagram, my one pick for background music was 김밥(*Gimbap*) by 자두 (*The Jadu*) (2003), one of the popular songs in Korea.

I have both a blog and a social media account, but since there are differences in the narrative space provided by blogs and Instagram, I always keep in mind the amount of text expressed through Instagram and the economics of using that space. Even if the same drawing is

used in both spaces, the stories delivered through Instagram and the blog are very distinct from each other in terms of length, content, and detailed context. The content I write on the blog loses a great amount of detail when shared via Instagram. Therefore, another issue that my visual storytelling and study bumped into was integrating and overcoming the differences between my utterances on blogs and social media.

Furthermore, using digital and internet spaces brings corresponding ethical considerations. For example, as I share my academic experiences and ordinary stories as an international graduate student, I inevitably refer to human relationships and the network I have built in the US higher education institution. Although it does not mean all of my acquaintances in the US and I communicate in the digital spaces, some of their accounts and blogs are connected with mine based on the function of adding neighbors (blog) or being followers (Instagram). This offers them accessibility to my stories. Specifically, when my negative stories are intertwined with their relationship and experiences, they might be the direct or potential audiences. This aspect makes it quite challenging to courageously and thoroughly tell some of my stories. In order to abide by researcher ethics and consider the attributes of the virtual milieu, I make my stories symbolic through hand-drawn illustrations, use pseudonyms, and/or get permission from my acquaintances to include our experiences in my drawing-essay. However, this is a point of collision between my freedom and basic right of expression, academic ethics, and my human and personal relationships from a long-term point of view. Unpacking my stories to potential users and acquaintances requires courage, is expected to take risks, and simultaneously should consider ethics. When negotiating these aspects of the storytelling, I sometimes feel limited with what I can share and my creative will and sense of happiness can be discouraged.

Moreover, when it comes to blogs and Instagram, countless posts and feeds are overflowing in online and digital platforms. In a blink, new stories and data are updated, and my stories immediately get engulfed by the flood of other stories and content. All my stories in the virtual spaces have the potential to reach various people at any time and in any way. This causes me to wonder if my stories can practice authentic activism and makes it challenging for me to identify

actual and genuine far-reaching power and influence.

The Root of Artistic Ambivalence: Where Does My Playfulness Come From?

“The brighter the light, the darker and deeper the shadow becomes. The brighter colors and playful atmosphere exude from the surface of my artwork. Ironically, the more of my voice, experience, and the insecure and precarious feelings that I could not reveal from the outside, the more these feelings were demonstrated in my artwork.”

(Jo & Wang, 2023, p. 198).

When I confess my difficulties and struggles, I never express myself in a serious or sincere way. My illustrations are sometimes delicate but have a simple and concise style that occasionally creates a cute, playful, and familiar feel. My art reveals subtleties about myself that written texts cannot fully describe (Jo & Wang, 2023; Jo, 2026). Conveying narrative through art alleviates the burden of direct articulation via verbal expressions and written texts and enables rich variations by conveying subtleties and detailed nuances that cannot be expressed in words (Jo & Wang, 2023; Jo, 2026).

Koreans call themselves “the people of Heung.” In Korean, “흥 (興; exhilaration, utmost joy)”²⁰⁾ (Park, 2022, p. 236) means a feeling that causes fun or pleasure, this demonstrates the tendency of Koreans to never lose their positive characteristics even in difficulties and hardships, and it is a core Korean sentiment that runs through Korea's traditional folk culture, popular culture such as K-pop, and the philosophy of “the ethos of *pungngyu* (also spelled *poong-ryu* 풍류 風流; aesthetic entertainment of life)” (Park, 2022, p. 244). These lively emotions coexist with the contrasting states of regret, frustration, sadness, and resentment (the sentiment known as “한 (恨, Han)”²¹⁾). Koreans are often said to have ambivalence towards these two emotions

20) According to Naver's Chinese character dictionary, it is described as “재미나 즐거움을 일어나게 하는 감정(感情) (an emotion that causes fun or joy)” (Retrieved from: <https://hanja.dict.naver.com/#/entry/ccko/aac087e576f541c3b86c9e1f3a437220>).

21) Ibid, it means “몹시 억울하거나 원통하여 원망스럽게 생각하다(feel resentful because of extreme injustice or chagrin)”. (Retrieved from: <https://hanja.dict.naver.com/#/entry/ccko/dda8a3e5480a4f40b4b3d8684049ca75>) Meanwhile, Park (2022) interpreted this word as “resentment, suffering” (p. 236).

simultaneously.

Korean art history also clearly reveals this unique sensibility and sentiment that supports Korean culture and the Korean people. One of the representative examples is 풍속화(風俗畵, Pungsokhwa, genre paintings) of the late Joseon Dynasty (17th century - mid-19th century), which Cheung (2012) describes as follows:

"조선후기의 풍속화에는 진솔한 삶의 모습과 정취가 잘 드러나 그 감성과 생동감은 20세기 오늘에도 보는 이에게 소박하고 자연스러운 아름다움과 웃음을 전해 주는데 이러한 면을 조선후기 풍속화의 특징과 가치라고 할 수 있을 것이다. 해학이란 일반적으로 비극, 또는 숭고의 대립 개념으로 여겨지는데 여기에는 웃음이라는 요소가 들어있다. 즉 남을 웃기기 위한 재미있고 우스운 말 혹은 몸짓 정도의 익살에 해당하며 또 웃음을 수반하는 일체의 행위를 뜻하기도 한다.19) 해학은 인간만이 가질 수 있는 지성과 사색의 산물로서 우리 민족은 힘들고 어려운 상황에서도 웃음으로써 고통을 이기고 미래를 향해 재도약하는 저력을 보여왔다. 민족적인 위기뿐만 아니라 반복되는 고된 일상, 심지어 장례의식 속에서도 노동요, 타령, 비유와 효과적인 대구(對句)로 양반문화의 모순과 허위를 지적한 하회탈놀이 등20)을 통해 우리 정서에 맞는 고유한 율동과 가락으로 생기와 즐거움, 그리고 한의 정서를 끌어내고, 고달픈 현실을 긍정적으로 받아들이며 자신들의 삶에 지혜롭게 대처하면서 뿌리를 내리고 터전을 지켜왔던 것이다.

(Translation) The late Joseon Dynasty genre paintings clearly show the true image and sentiment of life, and their sensibility and liveliness convey simple (and honest) and natural beauty and laughter to viewers even in the 20th century. This aspect is the characteristic and value of genre paintings of the late Joseon Dynasty. 해학(諧謔, Humor) is generally considered to be the opposite concept of tragedy or the sublime, and it includes the element of laughter. . In other words, it corresponds to jokes such as funny and comical words or gestures to make others laugh and also means an overall act that accompanies laughter. Humor is a product of intelligence and reflection that

only humans can possess, and our people have shown the ability to overcome pain and leap forward toward the future through laughter even in difficult and challenging circumstances. Not only in national crises but also in repetitive and arduous everyday life, and even in funeral ceremonies, through work songs, *Taryeongs*, metaphors, effective antithesis, and Hahoe Talnori that pointed out the contradictions and falsehoods of the yangban culture; they brought out vitality, joy, and a sense of sorrow (Han) with unique rhythms and melodies that suited their sentiments, and positively accepted the harsh reality and wisely dealt with their lives, taking root and protecting their land. (p. 414)

As an international graduate student, I have felt various emotions, confusion, and struggles during the adjustment process, but my drawings were playful. Even though my mind and feelings were sometimes ugly and messy, my drawings were never messy or sloppy. While working on illustrations, sometimes I wondered about myself. There must have been darkness inside of me, and my experiences and life have included sadness, anger, resentment, humiliation, and shame. Why did I not try to depict that inner darkness and messiness in my drawings literally? Why did my drawings take on a slightly light, simple, and sometimes comical tone rather than being serious?

A long time ago, one of my senior colleagues, an international graduate student, said to me: “Devin- do you know you are a positive person?” And in the spring of 2014, when I visited a fortune-teller, she told me:

You don't have to look at your fortunes like this anymore. Don't worry about your future. You are a person who can find your own happiness in any situation and create happiness out of nothing. Needless to say, you would feel happy when you eat a steak at a fancy restaurant. However, simultaneously, you are the person who definitely would find taste and happiness even if you eat cheap instant triangle kimbap at a convenience store. You are that kind of person. Your way of thinking has priceless potential.

I assume this personality of mine has been utterly reflected in my drawing style. My

drawing-essay reflects my determination to find and choose happiness in my life as an international graduate student, no matter how difficult it has been. And this may be my deeply-engraved (and/or rooted) pride as a Korean who coexists with Han and Heung and who never loses a smile, even in difficult times.

The Drawing Essay as Visual Self-Inquiry

Though my drawing essay has always served as a way for me to negotiate my day-to-day experiences as an international graduate student, when the essay became the center of my dissertation study, I began to see the essay and the study entangled in a methodological approach I describe as visual self-inquiry. The term visual self-inquiry may be roughly divided into two parts: visual inquiry and self-inquiry. When it came to locating scholarly literature relevant to the concept of self-inquiry, I found numerous similar terms: self study (Ovens & Fletcher, 2014; Weber, 2014), self identity (Ahn & Filipenko, 2007), self-transcribing (Ahn & Filipenko, 2007), self-transcription (Ahn & Filipenko, 2007), situating ourselves (Thomas et al, 2020), self-reflection (Yang & Bautista, 2008; McGarry, 2019), self-(professional) identity (Yang & Bautista, 2008), self-referential posture (Franklin, 2012), self-reflexivity (McGarry, 2019), self-care (Franklin, 2012; Dalton, 2016; Brathwaite, 2017; Graham & Lewis, 2020; Thomas et al, 2020), self-realization (Franklin, 2012), self-experience (Maharshi, 1994; Thomas et al, 2020), selfhood (Maharshi, 1994; Ovens & Fletcher, 2014), self-knowledge (Maharshi, 1994), and self-improvement (Brathwaite, 2017; Graham & Lewis, 2020). Studies and practices that borrow and utilize the concept or principle of "self-inquiry" largely emerge from several contexts. First, self-inquiry can be related to mindfulness, in which it refers to the focus on the contemplative aspect of purifying and healing an individual's mind for therapeutic purposes (Dalton, 2016; Graham & Lewis, 2020). Second, self-inquiry can refer to an individual's effort to conduct independent research into a particular interest and use their own life experience as a method (Yi, 2018; McGarry, 2019). Finally, self-inquiry is sometimes described as a method used by prospective educators, especially in art education, to enhance their professional leadership skills through reflection on their thoughts, feelings, and individual professional experiences (Ahn & Filipenko,

2007; Kay, 2016; McGarry, 2019; Ovens & Fletcher, 2014; Weber, 2014; Yang & Bautista, 2008). In this last case, self-inquiry offers the potential for understanding methods that embrace the uncertainty, non-linearity, and unavoidable vertigo inherent in pedagogy (Ovens & Fletcher, 2014).

According to Robert V. Bullough Jr. and Steffine Pinnegar (2001), "Self-study points to a simple truth, that to study a practice is simultaneously to study self: a study of self-in-relation to other" (p. 14). Simultaneously, it can be said that this is a research practice that is sensitive and acknowledges one's own knowledge, actions, practices, and inquiries as an active practitioner in one's own field or life, and that explores and understands them concretely.

The Role of the Visual

Visual inquiry may sometimes be regarded as a synonym for "visual research methods" (Tsang & Besley, 2020, p. 3). This may be because the use of visual data, such as photos and videos in social science research, can be described as visual research methods. In her discussion of visual research methodologies, Rose (2014) has argued that visual research methods can generate meaningful data that other existing research methods may not. Visual methods create a wealth of information and knowledge that can bring "to surface areas of agreement and disagreement, to make implicit knowledge and past experiences explicit, to discover new perspectives, and to document or revise decisions" (Eppler, 2007, p. 584). In addition, visual elements are also a crucial part of exploration because they capture the comprehensive details and nuanced ideas about life that cannot be illustrated through language or text-based knowledge. (Asaba et al., 2014; see also Jo & Wang, 2023).

In my study, the terms visual and *self*-inquiry, are firmly entangled, meaning that the inquiry happens through the visual and in connection with my experiences of being and becoming in the world. The term "visual" in my approach to visual self-inquiry is therefore not a discrete research method or form of data meant to support a qualitative study, for example, but rather is central to my inquiry. For me, when self-inquiry meets *visual* inquiry, potentials unfold for enabling self-inquiry and revealing new insights and discoveries through art, in visual form. Moreover, this

combination can address emergent questions that become far more important than those initially formed and can have impacts that extend beyond the original research plans.

Unflattening (2015), is the published version of his dissertation-as-graphic novel. This project presents an integrated form of research and artwork based on his interest in comics creation. His artistic approach not only challenges the long-established hierarchy of images and texts but also shows that art, including graphics, can serve as an important space for thinking and a platform for interdisciplinary study.

The approaches to visual inquiry that I have aligned my work with have several aspects in common. First, the artist-researchers disrupt traditional hierarchies and the academic boundaries of images and text through artwork, thereby expanding their life experiences and mindsets. Second, the artwork is not merely an additional illustration to assist text-based research or data but instead has its own power to generate and reconstruct new knowledge and learning in an ongoing creative process. Third, such multimodal and transdisciplinary studies reveal the interconnectivity and intersection of knowledge. Fourth, based on the perspectives of self-study and self-inquiry, these artful and playful approaches allow individuals to adopt diverse roles and professional identities as researchers, learners, experiencers, witnesses, and artists.

Embedded in Everydayness

The combination of visual inquiry with self-inquiry also allows me to sense how qualities of everydayness permeate and flow through my inquiry, that is, my drawing-essay. My drawing-essay flows from my daily life and the corresponding everydayness. It cannot merely be described as “based” on my experience as an international graduate student. It is more than “based.” Like water that overflows from a basket and soaks the whole house, my drawing-essay is comprised of illustrations and stories that overflowed from me, since my thoughts and feelings about my life could not be held inside or silenced anymore. My voice, which could no longer be held in my basket named patience and silence, just overflowed and spilled out. This was the starting point and the source of my storytelling. Everydayness, which deals with an individual’s life and everyday experiences, does not merely “reflect” the appearance of the society and the world

to which the individual belongs. The social, cultural, and political aspects of everyday life are similar to water that has overflowed from the vessel of everyday life and the perception of it, which are exposed without any chance for pretending not to see them. The appearance of these aspects of everyday life is like the most glaringly obvious testimony that is revealed and leaked out without any hesitation or refinement. Visual self-inquiry affords a reflection on the various faces of everyday life and society, using a multidimensional voice that alternates between the first and third person perspectives. It allows simultaneous exploration in the dimensions of the narrow and private aspects (individual) and the extensive and comprehensive aspects (society and the world), thereby fusing both the internal and external discussions and becoming a third creative inquiry space.

CHAPTER 8
LANGUAGE CRISIS: WHERE DO MY SELF-ESTEEM AND
CONFIDENCE COME FROM?

Figure 28. Jo, B. (2019, November), *On My Way Home _ The Stories I Saved*, International Art Walk Exhibition, Awarded the honor of best depiction of theme, University of Georgia, Athens, GA

CHAPTER 8 LANGUAGE CRISIS: WHERE DO MY SELF-ESTEEM AND CONFIDENCE COME FROM?

Language, Language, and Language

A person's self-image is a fundamental dimension of their individuality. When considering the scope of the experience of an international graduate student, it seems natural to inquire about the origins of their "self-esteem" and "confidence." Such a question demands that we pinpoint exactly how to define these attitudes, but at least in my case, I understand the wellspring of emotions, very far from self-esteem and confidence, that I experienced as an international graduate student, and the source of my own opposing feelings of "shame and disappointment."

Not all international graduate students may agree with me. In my case, however, my first year or two in the United States were very challenging, particularly with regards to language. Gradually, as time passed, I became more accustomed to living in an English-speaking culture, and although I am still working hard to improve my English fluency, the process of learning this foreign language has given me countless complex and subtle moments of "in-betweenness."

Throughout my life, the English language has been a truly interesting, odd, and paradoxical entity. Indeed, as the world's most widely spoken language, it is by no means unfamiliar; rather, it has always dwelled in my life, but it is not easy to actually take those inputs and turn them into outputs. In order to become skilled at English output, I must not only welcome steady input (continuous learning and exposure to Anglophone environments) but also face numerous unfamiliar sensations and circumstances so that I can produce ever more fluent and natural speech and writing. This requires persistent training and dedication. As such, it is a constant internal struggle.

I first started studying English in the third grade of elementary school. At this early age, it was not a voluntary decision — English was a mandatory subject in the third-grade elementary school curriculum. If my memory serves, I received an English textbook from my homeroom teacher at the end of my second year or at the beginning of the first semester of my third year. At that point, in the 1990s, Korea was already setting its sights on reaping the benefits of globalization. Today, even for Koreans living in Korea, English fluency is considered essential to pursuing a better education, or entering a desired professional field, workplace, or project.

Shin Dongil and Shim Woojin (2011), who analyzed and investigated the historical changes and aspects of English education in Korea by examining data from Chosun Ilbo newspaper articles and domestic academic papers from 1980 to 2011, stated that “since the Kim Young-sam administration, the slogans of internationalization and globalization have appeared in earnest, and as the demand for human resources who can use English has increased, the English education industry has grown rapidly without sufficient social discussion about the necessity of English” (translated quotation — p. 253). English education in Korea had already begun to take root in 1883, when “동문학 (同文學, Dongmunhak) was established to deal with foreign affairs” (translated quotation- Lee and Yeo, 2001, cited in Shin and Shim, 2011, p. 252). Even though the growth and development of English education in Korea experienced ups and downs for a while due to historical events such as the Japanese colonial period (Park, 2007, cited in Shin and Shim, 2011) and the Korean Civil War (Han, 1999, cited in Shin and Shim, 2011); interest in and enthusiasm for English education also grew rapidly in line with Korea’s rapid economic growth. And “since 1995, English has been allowed to be taught as an elementary school subject at the discretion of the school principal....English has begun to be recognized as something useful to know from elementary school” (translated quotation — Lee and Kim, 2009, cited in Shin and Shim, 2011, p. 265).

Remaining competitive in this environment is difficult with the Korean language alone. Currently, in many educational and professional environments around the world, knowledge of English has become a default expectation rather than an unexpected asset. Korea in the 1990s may have already foreseen this future. Learning English during my elementary school years made me realize what “the mainstream is,” and how the most powerful countries exert cultural influence over other countries in the global community.

For this reason, my English studies did not begin with an understanding of the language’s practicality and necessity. Rather, my exposure was the result of the compulsory nature of public education. At that time, widespread, globally popular platforms like Netflix or YouTube through which people could access media from around the world did not yet exist. Opportunities to

encounter cultural content produced in English-speaking countries were scarce, and no catalysts emerged to spur me to develop an interest in the English language. I might have occasionally watched *Home Alone* as a Christmas special movie, or caught Disney movies on television, but from what I remember, most were dubbed in Korean. In fact, I cannot be certain that I watched any subtitled English-language films as a child.

My father was a man of intelligence, discernment, and foresight, and he had a great passion for education. He was responsive to the demands and changes of the times. When I first received my English textbook from the school, my father enrolled me in a small, private English educational institute in town. Even though our family was not well off, my father wanted his daughter to prepare for her future. At this private institute, I was given the English name Lucy. I use and prefer a different English name – Devin – now, and I somehow never felt as though the name Lucy belonged to me. The instructor's suggestion was neither based on her sincere consideration of me, nor reflective of any deeper meaning. The school wanted to avoid overlapping student names, and Lucy was merely one of the few remaining options. Nevertheless, I remember trying my best to become attached to this name while attending this institute. I would take out a piece of paper and write down the name with a pencil repeatedly every day. But I cannot remember anything about this English class and its content. What on earth did I learn? At that young age, I did not have the patience to immerse myself in tedious things that failed to stimulate my interest, and learning English was just not interesting to me. Compared to my adult mindset, as a child, I had much stronger likes and dislikes and a somewhat biased temperament. To this young girl, learning by rote or “injection” was an unsuccessful strategy, and severely drained her motivation. I was too young to comprehend my father's foresight, and my first serious encounter with English was thus neither pleasant nor productive.

My motivation to pursue English language mastery would come later. After entering middle school, I studied to get into my top choice of high school, and to do so I had to obtain a high English score on the entrance exam. When I enrolled in high school, I continued to study English in order to gain admission to the university I desired – the college entrance exam was looming

ahead of me. Whether I wanted to or not, in order to chase my dream, seize opportunities, and navigate my future like I aimed to, studying English was simply an inevitable gateway through which I had to pass. In that sense, English study was literally just a means to an end. It did not originate from sheer curiosity and interest in the English language and Anglophone culture, or a passion for studying languages in general. Attaining high scores on the English portion of the entrance exam required not only fluency, but also an astute ability to select the specific correct answer in a lengthy multiple-choice exam.

Of course, studying for this exam must have contributed to some extent to improving my English skills. For instance, I expanded my vocabulary immensely, and this particularly strengthened my reading abilities. However, in practical respects, such as listening, speaking, and writing, I was unable to use English in real life at all, and I even developed a vague fear and panic of communicating with foreigners whose eye color was different from mine.

In-Betweenness: Bilingual Juggling

웃프다 (Uspeuda? Upuda.)

Misunderstandings, misconceptions, and trials and errors in all oral and written English communication and activities were frequent occurrences in my doctoral studies. As such, “웃픈 (Upun [Ooh-peun], Upuda [Ooh-puda])” emotions have always intervened in my journeys across the English language landscape.

“Upuda” is a Korean expression that first appeared, and is still most commonly used, on the web. It appears that this term first emerged online in 2012. When I entered this word in Korean into Google Translator, its English pronunciation was indicated as shown below: “Uspeuda” (see Figure 29).

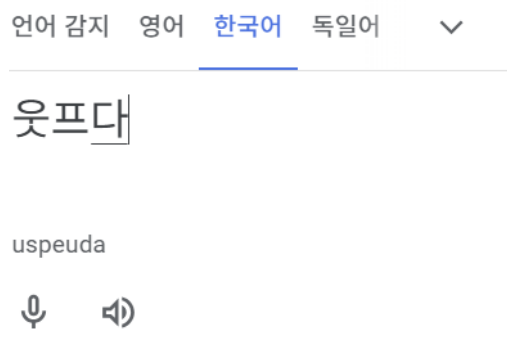


Figure 29. Screen-Captured Image of Google Translator

In reverse, when I put the word “Uspeuda” back into the translator to check this pronunciation, I heard something utterly different from the actual pronunciation of the Korean word: “you-es-p-eu-da.” Considering this incongruence, I indicate the pronunciation of the word “웃프다 (Upuda)” in English as “Ooh-puda.”

According to Namu Wiki, this word is a compound construction of the causative verb “to laugh” and the adjective “sad,” and it refers to the feeling of “when you cannot just laugh, or rather want to cry even if there is something worth laughing about.” As an example of this expression, Namu Wiki provides a scene of Korean actor Jeon Gwang-ryeol's performance in a Korean drama. In this sense, “Upuda” can describe a paradoxical situation or emotion that causes tears to flow even amid happiness. In my case, I understand this term to cover a wide range of feelings, such as helplessness, futility, extreme anger, absurdity, cynicism, and even those arising from situations that make me laugh out loud due to maximized sadness. Appropriate English equivalents for this expression would include the following terms: tragicomic, bittersweet, sad but hilarious, happy-sad.

When using English, tragicomic situations would sometimes happen, such as misunderstandings and the resulting embarrassments. I would often feel a sense of sadness, and I would think to myself, “Ah! I made another mistake! And then I ended up making it again.”

(Figure 30)



Figure 30. *If you don't want to eat the tangerine, could I have it instead?*, Hand-drawing with Canva editing, retrieved from the author's blog

Note: A friend received a tangerine from another peer, but I mistakenly misunderstood their conversation and thought she rejected it and was giving it to someone else. Given this, I boldly asked for the tangerine. Eventually, I realized my mistakes, felt very ashamed, and she handed it to me with an awkward expression.



“Formal” and “Informal”

Even though I began my doctoral studies six years ago, in 2018, some aspects of English are still difficult for me to understand. I still find it hard to accurately tell the difference between "formal" and "informal/casual" expressions and sentences in English. I am still juggling and wandering between two modes.

In my limited experience and understanding, "formal" and "informal/casual" expressions in English are divided into the following four forms: (a) formal and professional expressions and content composition vs. informal expressions and composition; (b) conversations/expressions used in interpersonal relationships at work, school, and other areas of social life vs. those used in private or among friends (which relationships are considered friendly and intimate is of course subject to personal interpretation). Even in relationships that have become familiar and intimate over a long period of time, if the relationship is clearly hierarchical, how can I be casual in English while maintaining an appropriate level of formality? How do I address an email to them? Dear? Hello? Hi?); (c) English expressions and sentence composition in formal writing, including official business emails, essays, and journal drafts, vs. private communication with friends and other acquaintances; (d) specific and complete verb and word notations vs. omitted/concise and condensed verb and word notations.

I first began sending emails in English during my doctoral application process. Before that, I had never encountered a circumstance which required me to send an email in English, nor did I have any English-speaking acquaintances. However, I considered it necessary to make a good impression as a doctoral program applicant. Furthermore, because I was desperate to be accepted to an American university, I frequently searched on the Internet for tips on how to send emails when communicating with university administrators or professors. For this reason, the first English writing I learned and attempted was very formal in style and content. Unfortunately, breaking out of this rut can become increasingly complicated over time — I felt uncomfortable sending even a short and casual text message to a friend. After my first semester as an international doctoral student, I began communicating extensively with various people, including

professors and peers, in English via text-based means, such as emails and phone texts.

Despite all this practice, my writing style was somewhat rigid, and fluidly switching between “formal” and “informal and/or casual” modes to respond appropriately based on the recipient’s respective position, our level of intimacy, and the overall relationship proved tricky. Some people may have felt that my usual style was stiff and inflexible, and my tone less than intimate. However, in circumstances where I was unsure how to precisely use expressions to strike the appropriate tone – casual, but not rude – mindlessly trying to imitate someone else’s casual style proved too great of a hurdle. Rather than making a mistake while clumsily mimicking others, I felt it was safer for me to show proper courtesy and formality to avoid appearing rude. I could only express intimacy in text communications with others by using emojis. Despite this, I still could not help but feel a bit fussy in my overall approach to written communication.

Meanwhile, on certain occasions, I felt uncomfortable with others’ casual texts. They seemed to compose sentences casually and elliptically, since they thought of me as a close friend. Nevertheless, sometimes their sentences got on my nerves because they were not as elaborate or as long as mine, and I could not be sure whether they were simply using casual expressions as a token of friendliness, or if their messages were brief to the point of rudeness. In this perplexing situation, I could not decide whether to express my displeasure.

My teaching also evoked these emotions. As a teaching assistant and instructor, I often experienced internal conflicts when interacting with students in the classroom and through email, because some students’ emails felt rude to me. To address this issue, an instructor I was grading for used to inform students about email composition every orientation class: *"Please be polite when emailing me and Devin. Don't say 'Hey!', 'Hi there.' Please begin your emails with a proper salutation."*

While I was grateful for the instructor’s request that the students be courteous toward me, I had no idea which emails were rude – were they intending to make the recipient (in this case, me) feel uncomfortable? Furthermore, since I was only a grader at the time, and not yet a professor, I assumed that I should not worry about whether the students treated me casually (or

perhaps I just did not want to argue with them). Unlike my students, I had learned and become accustomed to a formal email writing style from the beginning. No matter how unfocused or brief a student's email, I always responded with formal writing. As mentioned above, rather than risk inadvertently appearing rude by mimicking others' casual style, I believed my formal approach would be safer and avoid causing problems for anyone. However, on the other hand, I was concerned that my formal, polite responses to seemingly rude emails might seem overly easygoing or belittle my status to some of the students.

Later on, when I took charge of this class as an instructor, I reiterated the request that my students remain polite in email communications with me and the TA, just as I had learned from the previous instructor. I found that student emails can be roughly divided into the following categories: 1. those appearing rude at first glance (usually emails that just blurt out their main purpose without any salutation. As a response, I would usually ask the student to be courteous and inform them that "if I receive another email in this fashion, I will not respond."); 2. those somewhere between rudeness and politeness (these were neither particularly rude nor clearly polite, and as such could be considered acceptable – the exact boundaries can be difficult to distinguish in such cases); and 3. those composed with courtesy and formality (in such cases, I would reply to the student with polite sincerity).

Distinguishing between these kinds of responses can be quite delicate, especially in the second case. Even if a student's email seems awkward or brusque, when I would ask my peers (fellow doctoral students) or instructors in other departments in charge of teaching or teaching assistant assignments, their opinions all differed slightly. For instance, some considered opening an email with "Hey" acceptable, while others thought it rude. Moreover, students do not always treat professors and TAs with similar levels of respect, as an Asian friend who was co-teaching with her professor told me: *"The emails students send me and the professor are completely different. They are so polite to the professor, but they are rude to me."* One of my other Asian friends even believed that rude emails lacking in formality may be one of the difficulties we face as Asian female professors, specifically.

Occasionally, when students' emails provoked uncomfortable feelings in me, I would search the Internet briefly before responding. In this way, I could find discussions and examples of ideal forms of email writing between students and professors. How should students communicate via email with me, the instructor? What am I supposed to expect from them? If I had been communicating in my native language, I might not have worried about such issues.

Lost Subtleties and Details: The Impossibility of Equivalent Exchange

Even when communicating in Korean with a fellow Korean, the smoothness and qualitative satisfaction of our exchange may vary depending on the following factors: differences in each other's values, our specific knowledge levels, our relative degree of education, the level of language sophistication, our mutual understanding and capacity for tolerance, and numerous other unpredictable variables. For example, when conversing over something as inconsequential as a dessert, some people will simply exclaim, "delicious!" while others will elaborate on and express their feelings in rich detail. Specifically, those in the latter group may feel pleasure in elaborating and explaining their experience in this way, revealing what they think and feel as accurately and thoroughly as possible through their rich vocabulary and vivid expressions. Meanwhile, even if I interact with others of the same nationality and in the same language, unexpected minor misunderstandings may intervene during the communication process, and I may experience various conflicts for unknown reasons. Even among native speakers living in the same language culture, language cannot always be fair, accurate, and perfectly equitable. In this regard, the challenge of conversing in a language other than your mother tongue in a foreign country comes with its own set of dynamic problems.

Learning a language is a process of trial and error, and it has caused me many practical and emotional difficulties throughout my time as an international graduate student. Misunderstandings, frustrations, embarrassments, feelings of inferiority, and a sense of displacement often accompanied my time spent speaking English. I encountered the United States in real life for the first time in 2018, and I felt my understanding varied day by day.

my points more coherently, not all of my internal expressions could be transmitted effectively in English. When participating in class discussions, working on manuscripts for journal submission, completing class assignments, and even when expressing my discomfort during arguments or interpersonal conflicts, finding the perfect English words to elaborate the details of my thoughts and feelings was a daily adventure, unlike the effortless flow of my Korean thoughts and words. Like any language, Korean has many beautiful and powerful expressions that cannot be directly translated into other languages. When I attempted to pass these unique phrases through the mesh called English, a large amount of detail and “nutrients” were inevitably cut out. When I tried to replace this missing flavor with other English expressions, my original intention or the specific nuance I wanted to convey was lost or changed. The more my original meaning was cut away, the more my details, nuances, and colors were siphoned off, the more I felt like I was losing confidence. Ultimately, this was likely why I had no choice but to desperately work on my drawing-essay – I simply could not endure without it. Through my drawings, I was able to express my wit, my comedic impulses, and the specific lens through which I view the world, in my own colors. With my drawings, I was trying to regain the shades and hues that had been taken away from me due to my linguistic struggles.

Pronunciation Impossible: “How to Tame My Tongue (in Anzaldúa’s Borderlands)”

Among the many difficult English words to pronounce, I found “thirty-three” to be one of the most tricky. This is because my tongue was not accustomed to repeating the “th” sound twice in a row. In my mind, my pronunciation sounded dull, foolish, and utterly lacking, rendering my speech vague and unclear. What does it mean to tame a tongue to be suitable for English? I took an English course in the first semester of my doctoral program. During the learning process I struggled with unfamiliar pronunciation distinctions: the difference between the *r* and *l* sounds, and a stubborn tendency to pronounce the common pronoun *that* with the *D* sound, *dat*, were particularly troublesome.

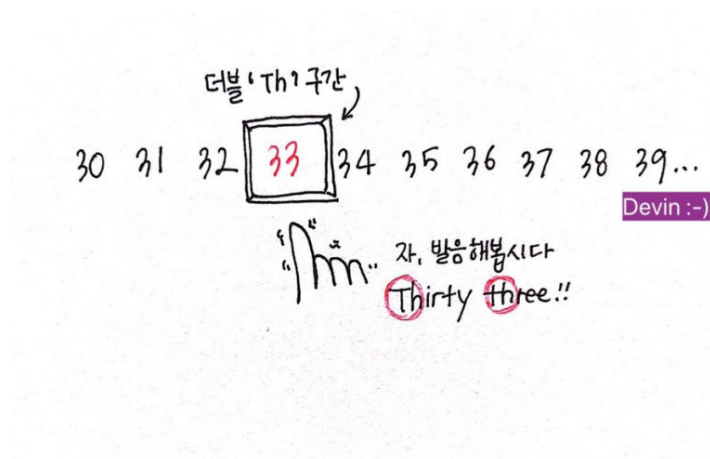


Figure 32. *The Double TH Section:*
"When I turn 33, I won't tell my age",
 Hand-drawing, retrieved from the author's blog

In my blog post No. 44, I described as follows: "다만 33살이 오는 것은 조금 겁난다. 나이 드는게 싫어서가 아니라, 그 시기의 내 나이를 영어로 말하는게 싫어서다. 가뜰이나 버거운 th 발음을 두번 연속으로 말해야하다니 (I'm just a little scared of turning 33. It's not that I don't like getting older, but I hate saying that age in English. I have to pronounce the already burdensome "th" sound twice in a row)."

On January 18, 2004, the *Los Angeles Times* released an interesting but somewhat eerie article titled "S. Koreans Accent Surgery in Bid for Flawless English.²²⁾" In the article, while focusing on the tongue surgery issue, the author Sang-Hun Choe spotlighted and critiqued some Korean parents' intense, eccentric, overheated, and delusional obsession with English Education with some even forcing tongue surgery upon their growing children, even though their tongues were healthy and well-functioning:

South Korean mothers know few bounds in trying to give their kids a leg up in speaking English. They play them nursery rhymes in the womb, hire pricey tutors for toddlers, send preschoolers to America to pick up the accent. But now they're even turning to surgery to sort out misplaced L and R sounds, underscoring the dark side of the crushing social pressures involved in getting a highly competitive society in shape for a globalized world. The surgery involves snipping the thin tissue under the tongue to make it longer and supposedly nimbler. The government is so dismayed that its National Human Rights Commission has made a movie to scare the public into ceasing the practice. It shows a young mother, obsessed with her son's pronunciation at the

22) (Retrieved from: <https://www.latimes.com/archives/la-xpm-2004-jan-18-adfg-tongue18-story.html>) The tongue surgery issue was under spotlight again in a YTN Science news video uploaded to YouTube on April 19, 2015. (<https://www.youtube.com/watch?v=rDlihk2jx5E>)

kindergarten's all-English Christmas play, rushing him to the clinic for a quick fix. The boy screams as the mother and nurses hold him down, the mother insisting: "It's all for his future." "Many viewers close their eyes at the surgery scenes," said director Park Jin-pyo, who used footage from a real operation: "I wanted them to see how our society tramples our children's human rights in the name of their future." The English craze among preschool children took off four years ago when the government made English classes mandatory starting in the third grade. Flawless English was once ridiculed as snobbish and even unpatriotic. Now it's a status symbol and prized by business and colleges. "Many parents have an illusion that good English could change their children's lives," said Song Young-hye, who runs "Wonderland," one of the thousands of English-language schools that have mushroomed in South Korea's English-teaching industry.

These parents physically and literally "tamed" their children's tongues solely for the sake of English. As I shared in the previous section of this chapter about my father taking me to a private English school as soon as I was 10 years-old, the above article gradually overlaps with my childhood memories. Although I fortunately did not experience tongue surgery and I soon quit the additional English learning, it represents the climate of the time when English was considered essential not only for awareness of globalization but also as a formula for survival and competitiveness in Korea. Time passed and now it is 2025. Over the past 20 years, the importance of English and its social awareness and gravity have also grown rapidly. I, who was 10 year-old Lucy, could have easily quit the private English institution, saying that learning English was not particularly interesting. At the time, I merely considered my parents embraced the whining of their only daughter. However, now I look back to the memory, and maybe they had foreseen something. There was no need to force their 10-year-old daughter to learn English right away, or nag her anymore. Because, they might have known that their daughter, one day, would live a life where she could not easily let English go and would voluntarily study English. Before I knew it, I had started living a life of moving around busily for English without my father's escort. It was the world covered with an "Almighty English phenomenon" (Shin, 2009, p. 78), where one seemed

to be distant from one's dreams, goals, and successes without passing through the gateway called English.

Delusional Perfectionism in Writing and Speaking

Why does the intensity of my perfectionism suddenly increase when I use English? Since my first year of doctoral studies and to the present day, I have prepared a separate script for my presentations and lectures. I still rely heavily on these scripts. Sometimes, in the middle of an important presentation, I encounter what I can only describe as “buffering,” and my English does not come out as coherently as I had expected, or I forget what I was trying to say due to panic. Therefore, I have to be vigilant about my improvisational habits to avoid having to cover up clumsy situations, irresponsibly finishing presentations, or teaching in crude English. The scripts I prepare allow me to avoid such circumstances.

However, although these scripts might have satisfied my perfectionistic tendencies in the name of readiness on the surface, this practice has also caused various forms of damage to my self-esteem due to the following factors: (a) they exacerbate my feelings of incompetence, as I lack the confidence to fully achieve my presentation without relying on the script; (b) they highlight my lack of resilient risk management and flexibility to respond adroitly on the spot in cases of script errors or content memorization failures; (c) they intensify the difficulty of giving presentations or lectures while maintaining eye contact with students, colleagues, and professors, and hinder feelings of natural interaction. Ridiculously, perhaps, I used to watch TED Talks to study English, though (needless to say) I understood I was different from the TED speakers, who sailed through their talks without even taking glimpses at a script.

College classes require occasional one-on-one interactions with students, the exchange of in-depth feedback regarding their participation, and individual mentoring. Since the discussions I will have with students, and their questions during class, are not something I can anticipate and assume in advance, a pre-prepared script cannot cover all possible circumstances. I realized, then, that my efforts were insufficient, that I needed to practice more, and that by doing these things I could improve in time. Nevertheless, I always prepared with a script to save myself from my

feelings of unease and self-doubt. I could not fathom when I would be able to escape from this compulsion (see Figure 33).

Figure 33. *Duh! I'd rather stick the script in my eyes,*
Hand-drawing, retrieved
from the author's blog



Then, one day, I was extremely surprised when I saw an international doctoral student confidently reading her script while putting it in front of her during a class presentation (see Figure 34). Is that possible? Is that *allowed*?

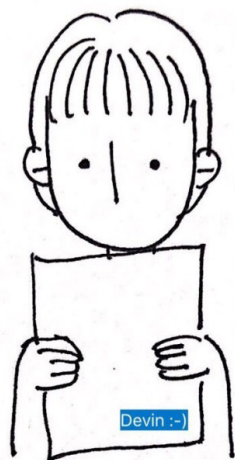


Figure 34. *The Presentation Hero,* Hand-drawing, retrieved
from the author's blog

Before I met her, I thought the ideal way to present was to completely refrain from looking at a script and conduct the presentation with only face-to-face interaction with the audience.

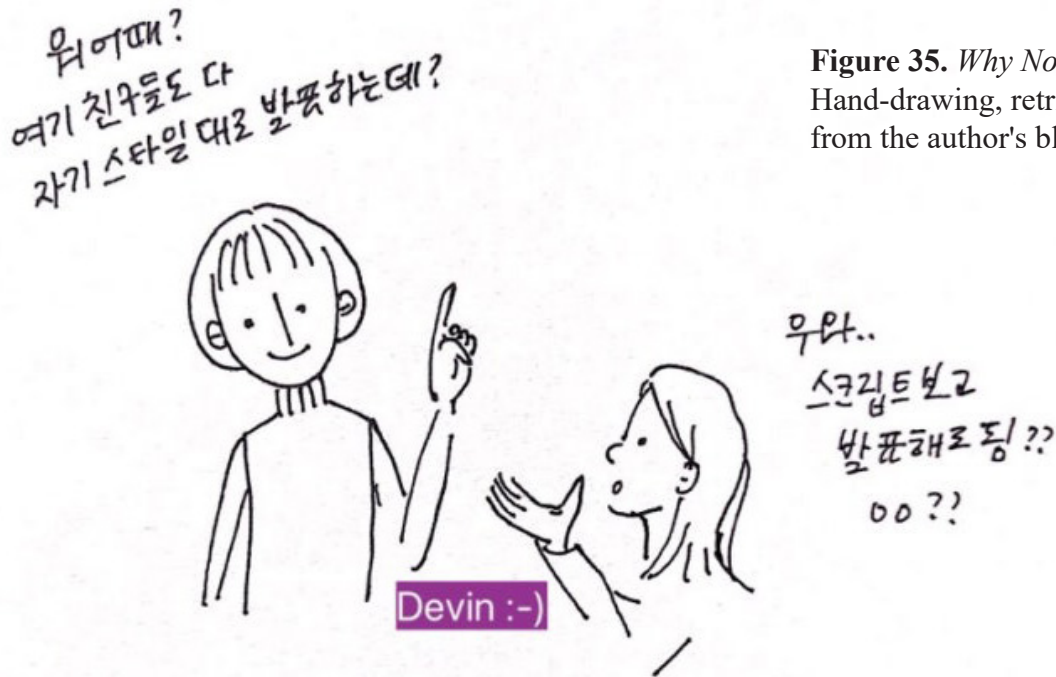


Figure 35. *Why Not?*, Hand-drawing, retrieved from the author's blog

For me, in this pivotal moment I realized I could finally bid my clumsiness farewell and reconcile myself to my inexperience as an international graduate school student and foreigner in the United States. Somewhere in my mind, I probably had a certain kind of unrealistic expectation: *"One day, if I can confidently speak English without a script and handle a 20-minute presentation, or even a several-hour-long lecture, entirely in English without a script, no one will look down on me."*

"Is that possible?"

When I approached her and asked a question, she responded with surprise:

"What?"

Then, I asked my question again, in a somewhat more refined way:

"Is it really okay to hold a script like that and present it as if you were just reading a

text? Is it really okay to present in that way? You looked so confident."

She replied: "Why not? Other native presenters also have and read their own scripts.

How about your experiences in Korea? Did you present your study without a script or notes?"

Her answer was a jolt, like hitting myself in the head with a hammer. It blew me away. It made me understand anew my long-standing struggles and trepidation regarding presentations and scripts, and my own inferiority complex. Certainly, it would be ideal to communicate naturally with the audience in English, give presentations, and teach without relying on a script, like the TED Talk speakers. However, international graduate students struggling with their English are not the only ones who must overcome such difficulties. No matter what one's linguistic experiences, cultural background, or nationality, possessing the required attitude and professionalism to deliver classes and presentations is a challenge all must tackle. In other words, I am not the only one who prepares a script. Paradoxically, I never considered others inferior or lacking due to their own scripts. Since unlike me they do not struggle with English, I perceived their scripts as tokens of their readiness. Yet for myself, I considered them to be crutches, designed to hide my weaknesses as an international graduate student with limited English skills. Indeed, as not all international graduate students have the same level of English fluency as I do, I cannot justify generalizing my own inexperience and preparation habits as if they were a characteristic of international graduate students as a whole. Nevertheless, I realized that I was trying to slyly defend my own inexperience, by highlighting my status as an international graduate student. Conversely, and ironically, in this sense I was the one indulging in my own prejudices about international graduate students.

To answer the question this presenter posed above, I must admit that I have always strived to be a well-prepared student and presenter, regardless of the language I am speaking. Why do I obsess about memorizing every single line perfectly, without a script, just because I am presenting in English? I had prepared countless scripts and presentational materials in Korea,

so why did I become consumed with this distorted and incomprehensible standard as soon as I became an international student?

Why a Korean Blog Instead of a Page?

Some people may be curious why I consider my Korean blog to be my headquarters for drawing-essay releases, rather than my official website, which people can find via Google. First, Korean is still my comfortable space for brainstorming. My thoughts and ideas still first come to mind in Korean. I need a place where I can communicate without translating my words and where the details of my thoughts do not disappear. Art is my shelter, but speaking Korean is also a shelter for me. In an overwhelmingly English-speaking environment, having space to speak Korean remains a great comfort and consolation.

Secondly, as an experience exchange, some may be able to put themselves in my shoes. People who visit my blog, especially those who are illiterate in Korean, may be intrigued by my illustrations intuitively, even if they cannot understand my words. If they are not very interested in my story, have no affection towards me, or have no specific purpose in seeking out my work, then the labor of translation would be unnecessary. At this point, lest my blog be misunderstood or interpreted maliciously, I should clarify that my language choices are by no means an act of intentional obscurity.

However, just like people who want to achieve something and make the appropriate efforts to do so, I was “interested” in studying abroad in the United States and chose to become an international graduate student. In keeping with taking responsibility for my choice, I strived to learn and study English. Those who wanted to know and understand my story, as told in my blog, were required to make an effort to learn my language. Some people have asked me for my drawing-essay in an English-translated version, and this request is a very interesting point of query. Throughout my time in the United States, I have not been able to ask anyone for reading materials translated into Korean. Although this was not the intention behind my blog, this language barrier can provoke mutual understanding, a sense of “being in another's shoes.” Non-equivalent language exchanges are not limited to my experiences in the United States. Implicitly

or explicitly, English is nowadays considered a universal language. No matter which country one travels to, there is an implicit assumption that English would work, especially for those who cannot speak the country's native language.

Criticism of Double-Isolation

“Studying in a foreign language is not only a matter of mastering day to day conversation but also gaining a lingual toe hold in the discipline’s academic terminology.” (Erichsen & Bolliger, 2011, pp. 310-311). Language skills are vital for academic achievement and emotional well-being, including developing academic relationships, and effective communication. (Erichsen & Bolliger, 2011). Kyoungsun, a Korean artist who studied in France, describes her bilingual experience as follows: “My idea was that of an adult, but my words were like that of a child” (Kyoungsun, 2019, p. 218; see also Jo, 2026).

In addition, it goes without saying that competence with the language of the host country influences academic and socio-cultural adaptation (Ward & Kennedy, 1999, Wilson, 2011). Malik's (2020) study, which details the linguistic difficulties he experienced as an international Ph.D. student pursuing a science degree in the UK, lends persuasive power to this argument. As an Indian, he describes how the differences in his English accent alongside all the diverse English accents spoken in Britain sometimes made him insecure. Furthermore, he confessed that his experience in verbal communication caused him to realize that language had a significant impact on comprehending the thinking process of one’s colleagues when working together and forming an academic network. Mastering English involves many issues, from intonation and subtle details for embodying the message (Elliot et al., 2016).

For graduate students, especially, who need to produce a large volume of writing and develop ideas in papers, assignments, and more, language fluency directly impacts the quality of their academic work. (Elliot et al., 2016). In addition, they often must invest additional time in technical reviews such as grammar checks (Elliot et al., 2016). Further they may need a secondary check process utilizing the help of a writing center or editor. In this regard, consideration of their time, economic, physical consumption, or investment is essential (Yi,

2018). Furthermore, the feelings of humiliation, embarrassment, and frustration they may experience in this process affect their psychological health and mindset and are also linked to satisfaction with their academic process and career-building, and self-esteem (Arambewela & Hall, 2009; Trice & Yoo, 2015; Elliot et al., 2016; Manjet, 2016; Yi, 2018; Lee, 2021).

임옥희(Yim Ok Hee)'s (2012) Korean-language study, *타자로서의 서구: 가야트리 스피박의 『포스트식민 이성 비판』 읽기와 쓰기* *The West as Other: Reading and Writing Gayatri Spivak's "Critique of Postcolonial Reason,"* offers an interpretation and analysis of Spivak's discourse, and she describes her first encounter with Spivak's works in 1985. She testifies about her experiences regarding English:

그녀의 텍스트 중에서 독자로서 필자가 처음 접했던 것이 「페미니즘과 비평이론 Feminism and Critical Theory」이라는 짧은 글이었다. 1985년이었고 대학원 시절이었다.(...) 친구들이 도서관 바깥에서 ‘독재 타도, 미 제국주의 타도’를 외치는 와중에 도서관에 앉아 영어 텍스트를 펼쳐놓고 있는 자신이 민망했다. 그런 만큼 대학원 진학을 택한 자신의 행위에 변명이 필요했던 시절이었다. 그 무렵 접했던 영문학자이자 페미니즘 이론가가 스피박이었다. 그렇게 민주화 쟁취가 시대적 요청이던 상황 속에서 필자는 스피박의 글을 읽었고, ‘그’글은 오랫동안 기억에 남았다. 1980년대 ‘서울의 봄’을 살고 있던 필자에게 그녀의 글은 무척 인상적이면서도 참담한 기분이 들게 했다. 그로부터 한 세대가 지났다. 지금은 한국 사회에서 영어 텍스트를 펼쳐놓고 있다는 사실만으로 부끄럽다고 느낄 사람은 아무도 없을 것이다.

Among her texts, the first one I encountered as a reader was the short piece called *Feminism and Critical Theory*. It was 1985, and I was in graduate school... I was embarrassed by myself, sitting in the library and unfolding an English text, while other friends were shouting outside of the library, “overthrow the dictatorship, overthrow American imperialism.” For that reason, this was when I found my excuse for my decision to enroll in graduate school. The English literature scholar and feminist theorist I encountered at that time was Spivak. In this sense, in the circumstances that the

attainment of democracy demands from these times, I read Spivak's piece, and this piece remained in my memory for a long time. Her work impressed me, as I lived during the “Seoul Spring” in the 1980s; however, it made me feel devastated. One generation has passed since then. As of now, no one might feel ashamed that they unfold English texts in Korean society (pp. 9-10).

As Yim affirms, contemporary Korean society does not feel ashamed of English texts. On the contrary, English fluency is considered an advantage or a privilege. Sometimes, people take pride in their English skills and possess a sense of superiority. Worse yet, the prevailing feverish climate surrounding English makes people illiterate in the language feel humiliated and inferior at times. Shin Moon-su's (2009) article criticizing the English omnipotence in Korean society introduces 윤지관 (Yoon Ji-kwan)'s (2007) book, *영어, 내 마음의 식민주의* (*English, Colonialism of My Heart*). This book provides important insight in that it "points out that English proficiency has been an important means of social advancement and success in Korean society, and illuminates English education from a class perspective" (p. 79). In this contemporary reality, competence in even domestic realms has become challenging without English abilities; non-English speakers can even be disdained as individuals ignorant of world affairs, left behind, and soon to be obsolete. When I enrolled in my master's program, I would meet with colleagues who, unlike me, had experience of studying or traveling abroad, or English fluency. From my perspective, they were magicians who digested immense English texts swiftly and effortlessly, and the feeling of comparative deprivation suffocated me. In fact, I felt tormented by the feeling that all my academic accomplishments with the Korean language seemed somewhat trivial and insignificant in comparison. It seemed everybody was surpassing me.

Considering the aforementioned radical tongue surgery, and the educational fervor for English in Korea, today's Koreans are not allowed to be satisfied with and praised for their native language. People take fluency in their mother tongue for granted; however, not all Koreans have an excellent command of Korean. As a metaphor for the language barrier, Anzaldúa (1987/2012) suggested the expression “tame tongue,” though some parents in Korea rendered this phrase

quite literal with a grotesque surgery designed to tame their young children's tongues. In middle school, I was often praised merely for following along in the school's English class. The middle school students I met in my art classes a few years ago, however, read English novels so naturally and happily during recess; I was shocked by this scene. Their smiling faces seemed to say to me, "Why Miss Devin? It's not some surprising thing! It's not supernatural!"

In the United States, where English is considered the primary language, striving to survive and make academic progress in English was an inevitable reality for me, who entered as a Korean woman student. However, why did I have to experience feelings of shame, inferiority, obsession, and humiliation with English, even in my home country, where Korean was supposed to be the primary language? Is this not a poignant representation of my reality as a Korean who cannot be fully emancipated from American imperialist power, order, and structures? After coming to the U.S., some people occasionally greeted me with Korean words; however, no non-Korean could speak Korean to me in daily circumstances, such as when ordering coffee or asking for directions. Since I am an international student studying abroad (and even if I were only a traveler), they take for granted that I should strive for English communication. They may be generous to me and endure my clumsy and broken English and wait until I finish what I want to say. And then, afterwards, they may cheer me up: "*Devin, your English will be better.*" However, their patience and generosity reveal that while they may wait for my English to improve, they are not willing to learn and study my home language to communicate with me in turn. As I chose to be an international graduate student and moved to the United States of my own volition, there was an implicit expectation that I should be responsible for my decision, and I was the one who needed to make an effort and adapt to an English-speaking environment. People also implicitly believed this was natural; some straightforwardly told me that I should do so. These experiences might bear a resemblance to Anzaldúa's (Anzaldúa's (1987/2012) testimonies regarding what her Anglo teacher said to her: "If you want to be American, speak 'American.' If you don't like it, go back to Mexico where you belong" (p. 75).

Yet, ironically, in my many years living in Korea, I have never seen any foreigners asking

for help or attempting conversation in Korean. They just looked for Koreans who could speak in English for them while repeating the steady question: "Can you speak English?" A few years ago, in the Seoul neighborhood of Gangnam, a foreigner asked me directions to a burger restaurant in English. I was rendered speechless by the sudden question, since I had no idea where this burger restaurant was and how to reply to this question in English. I could only squeeze out an, "I don't know." This was my best and most honest response in the moment. However, a friend I was with at the time blamed me for this awkward encounter. From his perspective, I seemed like a mean, unfriendly Korean. The foreigner, meanwhile, looked very uncomfortable and unhappy with my response. My friend also seemed to believe that I did not do my best. However, as a Korean living in Korea, why did I have to be blamed and judged as an unkind being? I do not know why the traveler had come to Korea, but why did she not make an effort to prepare by learning some Korean greetings or basic questions beforehand? Why did the traveler think that Koreans would naturally be able to use English? Why did she take our kindness and effort for granted? Even if I had an unfriendly intent, as my friend assumed, was that so wrong? The foreigners whom I had met in my home country expected Koreans to willingly attempt to communicate in English; they sometimes lamented their hardships and sense of isolation while implicitly considering Koreans to be passive participants in their interactions. However, in my perspective, they did not actually study Korean enough, attempt to ask for help in Korean, or actively endeavor to communicate and socialize with Koreans in Korean. Sincerely, with whom does the problem lie? Furthermore, I have recollections from my middle and high school years of native English speakers from Western countries working in temporary teaching positions. Students rarely approached or actively spoke to these teachers with confidence – me included. And I remember the teachers often looked very depressed and lonely, likely as a result of their linguistic isolation. Every time I saw their lonely faces, I used to think: "At least they could once try differently." Even now, I often feel ambiguity when I recall those old memories: "Why do they just wait for Korean students to approach them in English?" "Since they voluntarily came to Korea to work and found Korean students' fear of English, couldn't they have attempted to study and learn Korean culture

and language to some extent and approached Korean students first to build a rapport?" In my limited life experience and memories, as much as Koreans struggle to learn English in their home country, foreigners I had encountered did not make even the most basic level of effort in Korean. They take it for granted that Koreans speak in English even in their native country. Even Koreans themselves often share this expectation.

Either in the past in Korea or the present in the U.S., I still live with my struggles with English daily. I suffer from lower self-esteem regarding my English and, simultaneously, feel the pressure of maintaining my competency and competitive edge with demonstrable progress in my English ability. For a long time, I had thought that all of these things were my responsibility. And I cannot clearly discern if this was self-gaslighting, or gaslighting by systematic power dynamics and realities. In this way, my bi-linguistic reality reflects my unstable and in-between status between Korea (Korean) and the U.S. (English), and this reality at times limits my ability to savor linguistic fulfillment, to enjoy a sense of belonging, and to equip myself with a sufficient sense of self-efficacy.

At times, I resented, lamented, and even hated myself due to my slow progress in English and academic achievement. When I had to confront conflict and collision with people in English communication, rather than bring them to account, I blamed my own pathetic self, who could not understand their words and could not fight back to them in English fluently and logically. Sometimes, even worse, I was trapped in an attribution error: that my insufficient English was the cause of all the conflicts. And, simultaneously, some even led me to believe that.

The more cruel, miserable part was when, at times, Asians attacked my English during arguments, *"I don't wanna argue with you. If you don't understand my words, study English hard."* In that way, they managed to place all the blame on me, while running away from their own responsibility in these messy circumstances. These uncomfortable experiences caused trauma and feelings of contempt. It feels more brutal than the attacks from non-Asians and reminds me of Anzaldúa's (1987/2012) remark: "So, if you want to really hurt me, talk badly about my language" (p. 81). Forming sustainable and mutually supportive AAPI communities

based on solidarity is an idealistic goal (Jo & Wang, 2023). However, while I treasure that vision, I frequently must confront the circumstances of the mutual harm caused by monolithic linguistic power dynamics, and the systems that bestow opportunities, recognition, and respect when achieving English fluency and its attendant linguistic competitiveness. What lessons can I glean from these experiences? Can their remarks "study English hard" even be considered pedagogical or educational? Whenever I face these linguistic and communicational conflicts and misunderstandings, I can feel neither full engagement with fellow Asians, nor fully experience a sense of belonging in my host country. This is a kind of double-isolation. In this way, again, I happen to be looking for a third space, an imaginary linguistic space where I can belong: "I am my language" (Anzaldúa, 1987/2012, p. 81).

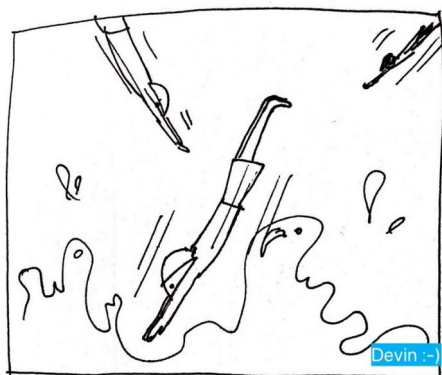
CHAPTER 9
ACADEMIC EXPERIENCES

My Rhythm in a New Academic Milieu

In everyday life, individuals live their own lives with their own unique rhythms across space and time. In contemporary communities, cities, and society at large, these varied rhythms either play in unison, or generate continuous collisions and intersections, depending on the socio-cultural atmospheres, institutions, laws, and systems of power in which they reside, wander, and travel (Lefebvre, 1992/2004; Lefebvre, 1992/2020).

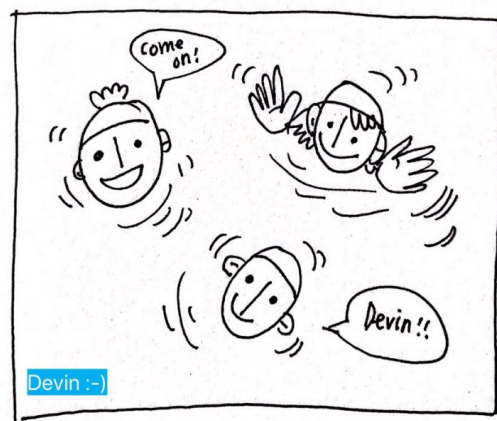
Even if from birth to death I were to limit my residence to one country and a specific region and avoid entirely any transnational migration, miscellaneous rhythms could still be generated at any time by both individuals and changes in laws, institutions, and systems. From a certain perspective then, moving to an unfamiliar foreign country should not be difficult. Wherever I go, the collision and intersection of different rhythms is expected. Transnational migration may not even be an unusual luxury anymore, considering today's cutting-edge media and technology. Nevertheless, life in a foreign country and the corresponding transition often entail amazement, shock, and other extraordinary feelings, as I experience new, surprising, and confusing situations. This comparison, between rhythms of my past and those of my present, frequently and effortlessly occurs in my daily life.

I came to the United States to study. The rhythms I had to directly confront the most were those of English itself (its melodious intonation and rolling pronunciation that sometimes conflicted with my Koreanized delivery, the tempo of my stuttering speech, the speed of my reading and communication, the rough process of unboxing my ideas in writing), my new academic environment, the learning pace and culture, and my responses to those stimuli. Often, I felt these rhythms were too unrhythmical and uncooperative to agree with me.



Everyone else seemed to blend smoothly and naturally into class discussions, activities, and games. It seemed they were comfortable and familiar with the rhythm and pace of the class. As if jumping into a diving pool of unknown depth, they dove into discussions and class activities without fear and hesitation. Unlike my classmates, I needed time to think and contemplate.

Compared with them, my rhythm was sluggish. When questions, tasks, games or activities, or discussion topics arose in class, I hoped to have some time to understand and digest them before participating. Although I strove to complete the assigned readings in advance, utilizing these preparations in class proved highly challenging. The professors and my peers seemed to often be discussing something unrelated to the pre-assigned readings, course calendars, or syllabi. The flow and



direction of conversation would unpredictably diverge and expand in a thousand different ways. I was eager to jump into and soak up the class atmosphere and rhythm with them. But sadly, my rhythm usually just bounced out or wandered around in the margins. Unlike them, my English speaking was not very rhythmic or beautiful. Beyond my words falling out and scattering around the room, sometimes I managed to completely cease the flowing and boisterous

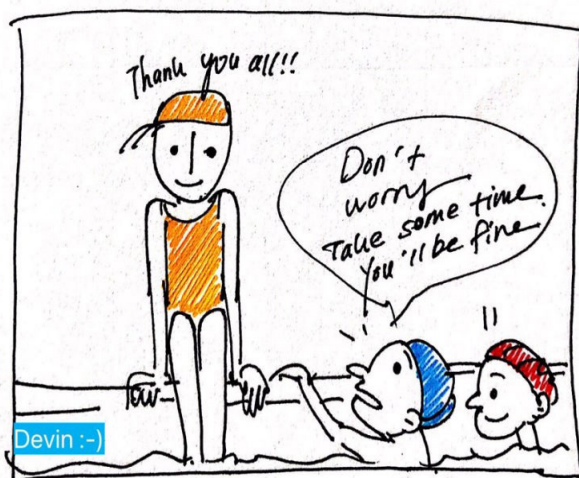


Figure 36. *Diving Pool-Classroom Discussion*, 2018, Hand-drawing, Retrieved from the author's blog

rhythms of the class and its activities. As a result, I thought it would be better if my rhythm remained unnoticeable. Sometimes, rather than feeling merely embarrassed and ashamed, I just wanted to disappear, like smoke in the air.

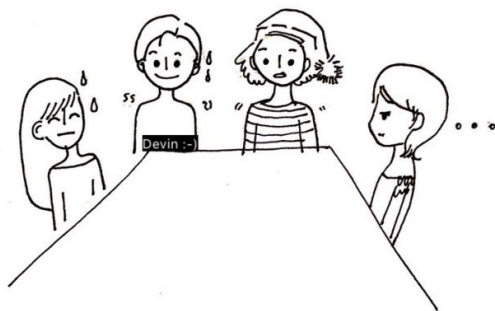


Figure 37. *"Hey.. Please say something.. Somebody? Anybody?"*, 2020, Hand-drawing, Retrieved from the author's blog

As aforementioned, my learning experiences in Korea were more contemplative and not quite “active.” Active learning was unfamiliar to me from my experiences in Korean elementary, middle, and high school education. Rather than enjoying games, activities, and discussions, my education had been lecture-based; as a result, asking questions and making my voice heard during class was a frightening task that required tremendous courage. Seizing the spotlight and standing could be a terrifying endeavor, as my foolishness and (in)competence could be judged and evaluated through my words.

My memory of any experiences I may have had with active learning in elementary, middle, and high school is somewhat vague: Did activities such as discussions or games exist in my classes? If they did exist, how did I participate? Did I engage in the activities? Why can I not remember these experiences vividly? Why do they not remain engraved in my mind, powerfully and impressively?

I have little understanding of the current educational experiences of Korean students. My learning experiences, at least in compulsory education (elementary school to high school) were mainly lecture-based classes, close to one-way teaching and absorption. In order to study effectively and obtain excellent grades, memorization and comprehension were essential. I mainly strove to absorb the teacher's every word (even meaningless joking) and materials as they were presented: the contents of Educational Broadcasting System (EBS) lectures, textbooks, and any additional reference books I had. My handwriting speed for jotting notes, in which I wanted to record everything of importance so they could serve as useful resources, began to catch up with the teacher's handwriting pace on the blackboard, and these two actions formed a harmonious rhythm with each other.

My study style and habits involved repeatedly reviewing and memorizing my notes and materials, and these processes also generated a repetitive and regular rhythm. I thought of myself as a queen of note-taking and was proud of my handwriting. A mere glimpse at my hefty volume of notes and materials brought me tremendous satisfaction and a feeling of achievement: The secret notes summarizing lecture and class content; the reflective notes after taking exams and tests; the transcription notebooks for memorizing the contents of textbooks and other relevant books (Korean language and history, economics, English, etc.); my handmade pocket-sized zine (so that I could carry and study English vocabulary, specific jargon and terms, socio-political facts, and so on, at any time — for instance, at lunchtime, on the bus, or while walking). These notes formed a collective that best demonstrated, represented, and symbolized my school life as a whole. I would often feel euphoria during this work — of storing, collecting, and organizing — and formed my understanding of a subject through this entire handmade process.

While I actively engaged in my own learning through such note-taking endeavors, the dynamic rhythms of the active learning and class discussion experiences that I have had in the United States have proven to be very different. My studies in Korea had a clear purpose: To get high grades in entrance exams so I could enter a top high school and my first-choice university (and to some extent, my studies in college continued in this same vein). Performing well on exams was important to me, and, inevitably, I would memorize the teacher's lectures and textbook contents as much as possible and make them my own. In such a framework, success should be demonstrated and proven through high and quantifiable grades and exam results, not class discussions or activities.

Of course, this does not mean I only adopted a silent, wait-and-see attitude in the classroom. I also asked questions. However, I sometimes felt uncomfortable under the spotlight in the classroom, and participating carried a certain level of burden. Jumping into and cutting off the flow of the class to ask a question was neither easy nor comfortable. In addition, for some reason, I was often afraid that my questions would be considered stupid, silly, unduly trivial, or low-quality. I thought questions appropriate only after first making an effort to understand and digest a teacher's lecture – asking for help beforehand felt premature. As a result, during classes, I was busy and overwhelmed enough just trying to catch up and understand the lectures with the rest of the class.

Some of my friends often actively asked the teacher questions during class. However, I could never feel the timing of my questions was in sync with theirs. My rhythm was slow, even then. Moreover, the rhythms of my engagement in class could not quite synchronize with others', and would become muddled with other interfering rhythms (a teacher's speaking and writing on the blackboard, students whispering among themselves, various audio-visual materials, unexpected noises arising in and outside of the classroom, etc.) that simultaneously occur in time and space. In this sense, for me, active learning in the U.S. embodied unfamiliar and alien rhythms. Like oil and water, which resist mingling and mixing with each other, my own rhythms felt out of sync with those around me.

During my undergraduate and master's programs, professors often sought student participation and engagement in class discussions. I was eager to participate to meet their expectations. Additionally, I often aimed to work harder to stand out, get good grades, make myself visible in the classroom, and leave a good impression overall. Certainly, some (or perhaps many) advantages may have resulted from my efforts; however, at the same time, refraining from active participation in questions or discussions brought no disadvantages. In that context, I felt it much more natural and genuine to keep silent, to observe and understand my peers, to avoid seeking attention and the spotlight, and to listen to the professor without saying anything. In an environment where participation is more unusual, asking questions or comments attracts attention, and through participation I could make an impression on my peers and teachers, and gain certain corresponding advantages afterwards.

Predictably, standing out, seeking attention, and embracing the spotlight occasionally provoked negative reactions, and even rejection, from those around me: *"She's only doing that on purpose to get good grades," "She's crazy about being first place," "She's doing this intentionally to flatter the professor and gain their favor," "She works so hard just to make her peers look incompetent,"* and so on. While some sought to tarnish my reputation, others respected and cherished my attitude and regarded my efforts positively, recognizing that I was genuine and candid in my approach.

However, in classes in certain fields (such as social science, ethics, and education), students' active discussion and participation were indeed required or encouraged. In some cases, to form an environment suitable for discussion, the desks and chairs in the classroom were arranged in a circle so that all students faced each other. In other cases, discussion questions were provided and prepared in advance, with discussions then held in the next class. One of my professors encouraged us to join in discussions not only in the classroom but also in an online forum: we would participate in discussions by uploading posts to the class webpage. Our participation through these posts was graded with quantified scores based on the number and quality of our initial posts and our responses to our peers. With grades on the line, students participated en

masse in these activities. After coming to the U.S. for my doctoral studies, my encounters with this type of discussion activity became increasingly frequent. In fact, I often noticed that course syllabi would highlight “participation” as an essential part of coursework occupying an important portion of the overall grade.

While experiencing these new and different rhythms, I often felt very small and powerless compared with my peers in the United States, who freely shared their thoughts, ideas, and questions and did not hesitate to jump into activities. At the same time, I would remember the faces of several of my Korean professors, who eagerly requested students' participation and questions and who expected students to exchange their opinions with each other, expand upon their ideas, and make the class atmosphere lively. They were sometimes embarrassed in class when their questions were met with only silence. One such professor told us, *"In classrooms abroad, there are much more active discussions. It is not like this."* From their perspective, they may have felt depressed or helpless due to the pervasive learning atmosphere and the students' sealed lips.

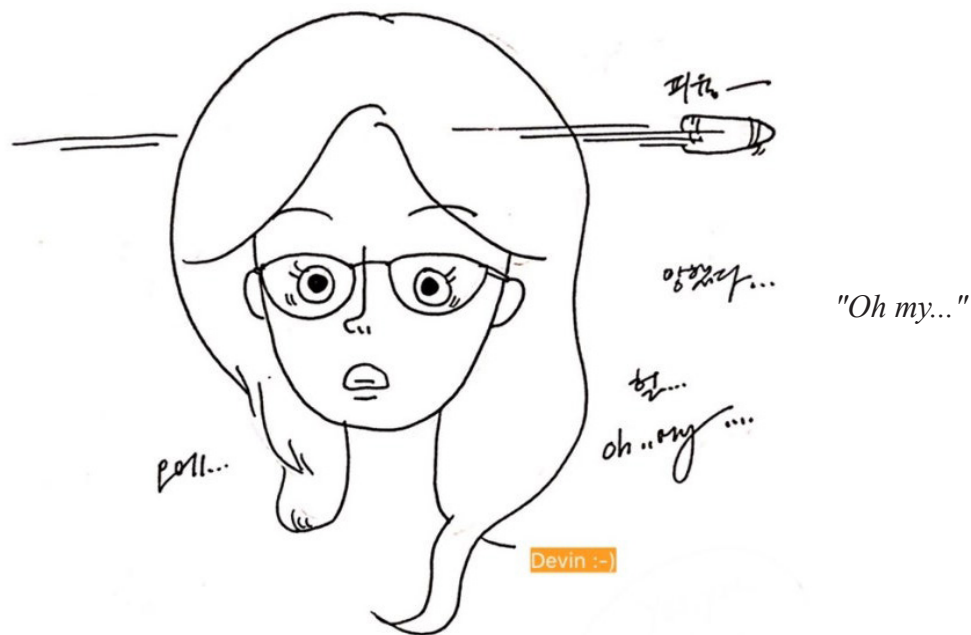
However, as much as I admired, and was surprised by, the stimulating atmosphere of the American classroom environment, I also missed the contemplative (or even somewhat silent and static) learning atmosphere and corresponding rhythms of Korean education.

“Ah.. please, just...!! Give me some time to think!”

No matter how much I prepared in advance by reading the designated book chapters or articles and organizing my thoughts about the subject (of course, my reading speed in English was so slow that I often could not read the entire assigned amount within the time limit), my preparation and readiness at times did not work at all. It was bizarre. Occasionally, it even led me to think it was not even worth trying. In Korea, as long as I had prepared well, I had no problem participating in class, and doing so successfully actually boosted my confidence. As my preparations had been effective, I felt a sense of initiative and self-efficacy. It was the feeling of taking the lead in my own learning.

I used to be swept up by a specific flow of thoughts in the classroom. It was a silent clamor:

"Why on earth was I like that in class? Why did I feel so stuffy?! Even though I had prepared, why did I always end up feeling like I was not prepared? Why was I panicking when I had read my assignments in advance? Why do professors and peers talk about things that seem irrelevant to the readings' content? Did I read something wrong? Did I misunderstand what I had to read? No, the course calendar definitely says to read this page of this book this week! They understand what they are saying, but why can't I? Wait a moment! What did that person just say? Ugh? Why is the discussion suddenly leaking out in a different direction again? Which page are they talking about?! What? Has the activity already begun? But I still don't understand what I've heard so far! Okay, what am I supposed to do right now for this activity? What is the correct order? What should I do? What????? Is this an assignment I should've done before class started?????" (Figure 38)

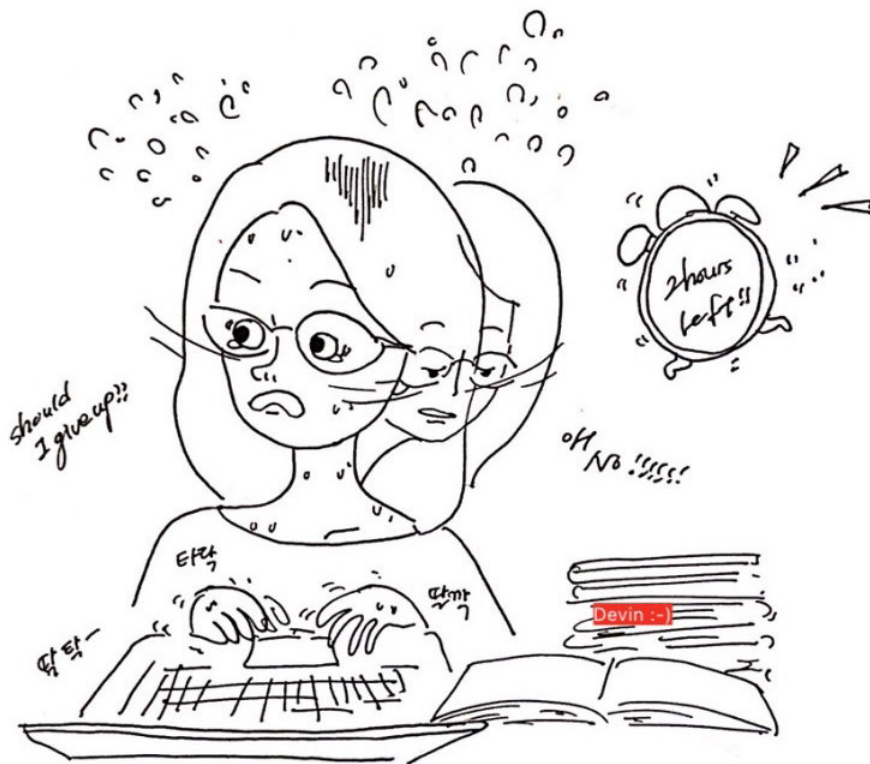


Looking forward to
your,

"**FINAL**
Presentation"

Devin :-)

"Wasn't it the assignment for next week?"



"Don't give up! Never give up, Dev!"



"Finally, done now....."

*What a day!
Feel like I aged by decades
in just a few hours....*

Figure 38. *Safe!*, 2020, Hand-drawing
Retrieved from the author's blog

No matter what I did, I could not break through these invasive thoughts. I could not feel like I was participating properly, and while I kept trying to understand what my peers were saying and thinking about what I should say, I would frequently miss out on relevant information that I should have caught. There were no words to describe this ongoing crisis, except for “a mess.” I would have been able to understand my struggles and easily admit that I could not keep up with the class progress, discussions, and content if I had not studied and prepared beforehand. But how on earth could I cope with the fact that, despite my efforts, I was left in much greater despair and embarrassment than if I had simply not prepared? If I had exerted my efforts in the wrong direction, what should I have done differently from the very beginning? I became chronically seized by a sense of helplessness – no matter what I did, it would all be a waste of my time and ultimately useless.

When I had to leave my apartment to go to class, I would sit down at the front door. As soon as I would reach to grab the front door handle, I would become so short of breath, unable to breathe properly, and incapable of going outside. At such times, I could hear my heart pounding uncontrollably, its rhythm, its echo. I would rub my left arm repeatedly and say, “It’s okay, Bo-kyoung, it’s okay, Bo-kyoung.” I would repeat this mantra obsessively to myself, as if a third person was actually speaking to me. These symptoms would rush upon me like a flood while I was working on assignments, and each time, I would go to my room, lie down on the bed, and rub my left arm, persistently telling myself, “It’s okay. It’s totally fine.”

“It’s okay, Bo-kyoung. You have never been to the United States or any other country with an English-speaking culture before, whether for language study or even just tourism. You just came here for your doctoral program. You are studying for a doctoral degree without having ample previous experience in either English communication or even the United States itself. You are indeed a newbie. What does it matter if you can’t say anything in class? Why does it matter if you make a mistake and mess up? You are truly amazing, even if all you can do is sit there and endure! You know, it’s indeed the very first time in your life you’ve ever done something like this. That’s okay. Time will tell. You’re going to grow up. It’s getting better and better. Everything’s

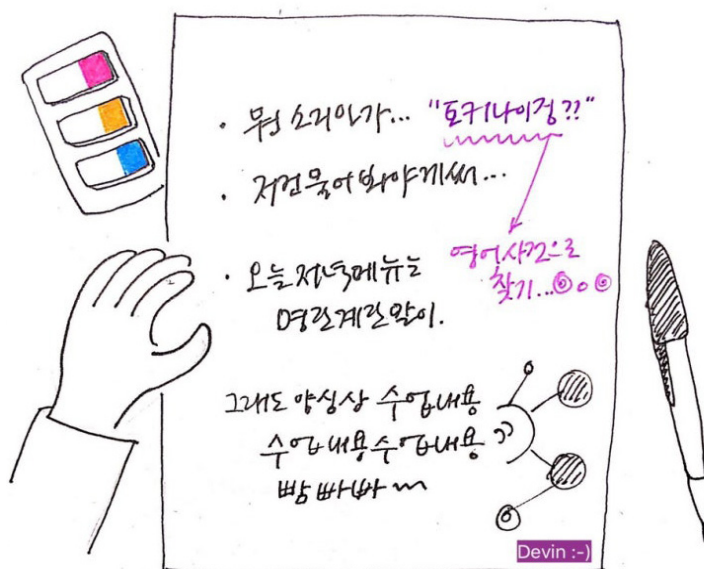
going to be okay.”

Figure 39. "The Lady in Dignity", 2019, Hand-drawing, Retrieved from the author's blog

Note: There are also good things about being an international student. No one will notice what I take notes on in class unless they know my native language. Echoing with 경선 (Kyoungsun)'s drawing-essay book, 데일리프랑스 (Daily France) (inspired by her story on page 145), I could recall my old memory and visualize it.



Devin, a professional note-taker and an international student from a non-English speaking country,



*never lose her Sly elegance,
even when she lose focus during class,
even when she sometimes doesn't understand the content.*

I felt starved for time. Active learning and class discussions were both useful and important activities, but difficult to digest promptly and fully. I constantly wished I could have more time to contemplate. Even though I consistently previewed the assigned readings, I did not always arrive at class with a full understanding of the content. Before starting class, that is, before participating in discussions or any activities in earnest, I found it necessary to recap my understanding of what exactly I had read. Of course, I clearly recognized it would be impossible to prioritize only my needs in a classroom full of people. We had to share class time with each other equally. As frequently aforementioned, my rhythm was slower than others', and distinctively my own: I required a repetitive rhythm derived from consistent practices accompanied by patience.

As the COVID-19 pandemic erupted in early 2020, communities, societies, and the world as a whole became rapidly embroiled in turmoil, not least due to social distancing policies designed to combat the spread of the virus. Many people struggled immensely, and even I might have been in a more critical situation than I can recognize and remember now. Even though I feel somewhat guilty for saying this, I was a little grateful for the self-quarantined life that the COVID-19 pandemic brought. As I no longer had to leave my apartment, I could reduce the time it took to get to the "classroom" thanks to Zoom (early on, all classes were completely transferred to online formats), and I could perform and complete all other work at home. I gained additional time to complete my work, without necessarily having to meet people or go to actual physical spaces. This was a leisure and luxury I had not had since I began my doctoral program and started my life as an international graduate student (further detailed stories will be discussed in a later chapter).

Reading complex texts in English was already challenging, and preparing assignments in English required much more time and effort than when studying in Korean in Korea; therefore, I was always in urgent situations until the very start of class time. I often had to complete assignments or readings on the bus (Figure 40).

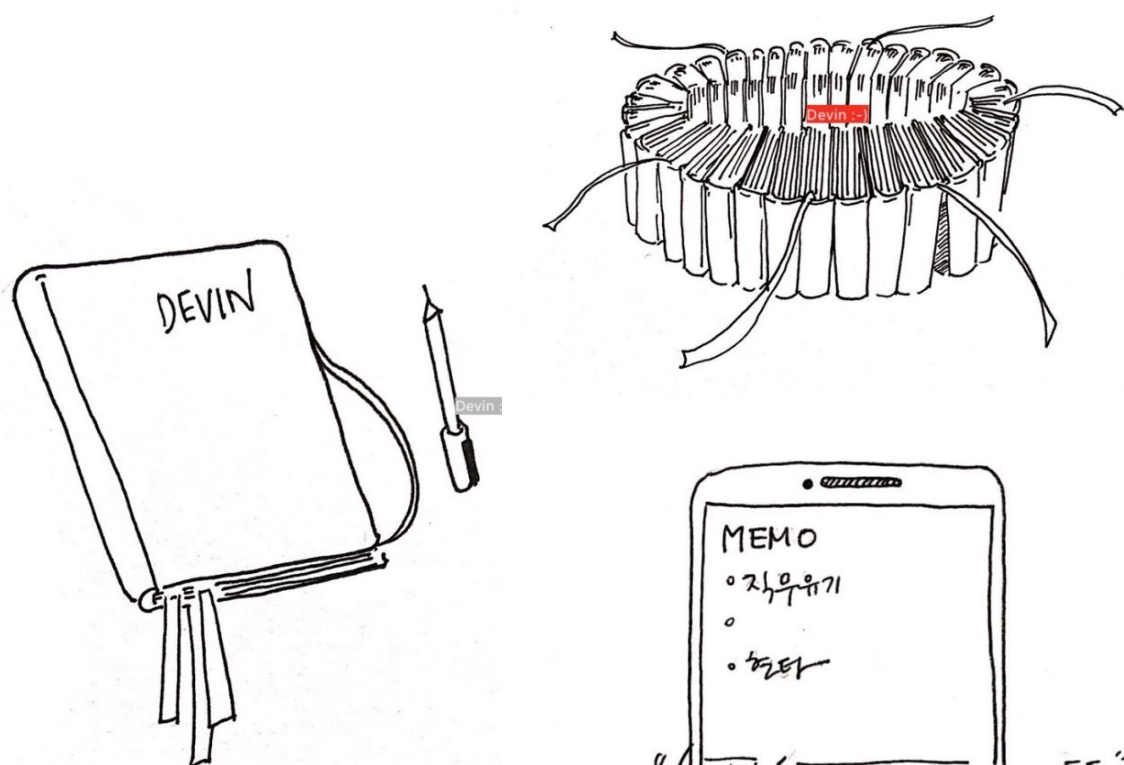
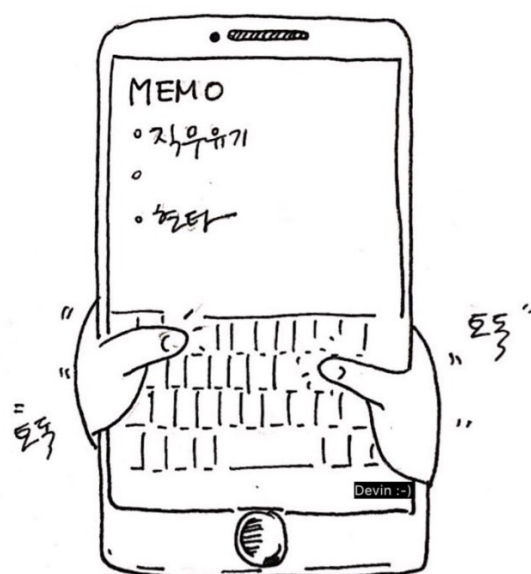


Figure 40. *"Don't wanna waste my time"*, 2020, Hand-drawing, Retrieved from the author's blog



However, even though I was trying so hard to keep up in my classes, it was far from guaranteed that I could complete the required pre-study in time. Whether weekdays or weekends, day or night—I was not lazy and never rested at all. But why? I had sacrificed everything familiar that I used to enjoy in Korea, including my social life and personal schedule. Why was I still running out of time, even though I had invested all the time I had? My Korean friend, who had the same persistent problem (slow learning speed) and who was continuously overwhelmed and struggling due to lack of time, asked me: “*So, Devin. Where do you think your problem comes from?*” I wanted to answer my friend, but all I could say was, “How would I know?” I was the one most desperate to learn the answer to this question, as it was one I constantly asked myself.

The conclusion I eventually came to was simply that I needed more time in the absolute sense. I already had strong scheduling skills: I would start by creating my weekly schedule according to the assignments I needed to complete that month. Then, I would plan in detail how much time I needed to invest in each assignment per day and what work should be accomplished within that time allotment. Because I hate cramming, I have always worked diligently by deciding upon a schedule each day, rather than putting off tasks until the last minute. However, when I would describe my work habits, my (Korean) friends would quietly listen to me and reply, puzzled, that they too were working and managing their schedule like I was. And then they would ask me: “*But why do you keep struggling with it (unlike me)? Why is this problem (time deficiency) still bothering you?*”

Ultimately, my problem rested with my level of English at the time, which in turn impacted the speed and rhythm of my learning, and my ability to understand and digest content. Rather than one month, I absolutely needed at least two months (or even three—one month per assignment) to complete the necessary assignments. My friends were not afflicted by this issue to the same degree, as even though we were all Korean students, my experience and background in relation to English differed completely from theirs. To reduce the amount of time I required, I had to become more accustomed to the entire process of living and learning in English, and this necessitated an adaptation period of about one or two years. Over this period, I would inevitably

experience many trials and errors, but my existing rhythm would, eventually, shift to a new, and faster, one. The key to this process was to shorten time by approaching it from a holistic perspective called “adjustment or adaptation.”

“Let Me Hear Your Body” and Mind “Talk”: Physical and Psychological Struggles

Approximately seven or eight years ago, I submitted my final assignment for the semester for one of my master's courses. I was feeling quite fatigued. After taking a nap, I received a message from my friend Y as the sun was setting, proposing that we convene for a meal and drinks to commemorate the conclusion of the semester. Unlike myself, Y was employed by a company close to my university. While we enjoyed dinner together, Y recounted various work-related anecdotes and happenings. I discussed the pressure I had experienced prior to submitting my final assignment and the subsequent sense of relief and satisfaction upon completion. Studying and writing had proven to be arduous and physically taxing tasks, requiring endurance through somewhat tedious processes. Nevertheless, the sense of achievement upon completion and progression to the next stage was deeply gratifying. Y, who had attentively listened to my narrative, remarked as she clinked her glass to mine.

“That’s your destiny. You are doomed to study.”

Y's remark about fate, and an innate quality I seemingly possessed, posed an intriguing question—is a passion for academics a curse or a blessing? I still have no clear answer. However, I find myself still dedicated to studying for my doctoral degree, even after all these years.

“Let’s Get Physical”: A Struggle Against Chronic Fatigue

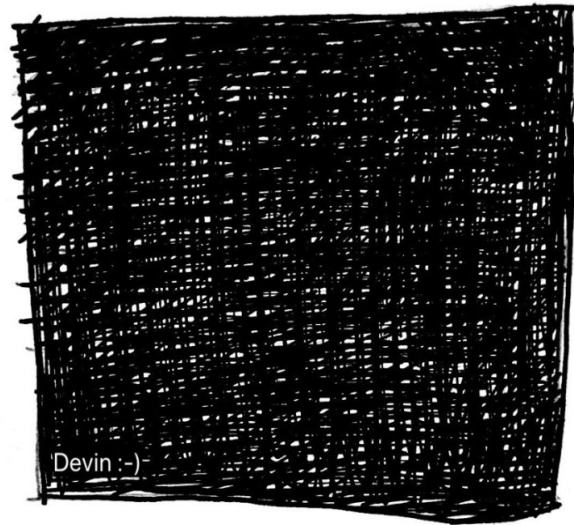
In contrast to pursuing a doctoral program in the United States, my experiences while studying for a master's degree in Korea afforded me considerably more flexibility. I was able to distinctly demarcate weekdays from weekends, enabling frequent social gatherings with friends. These gatherings typically involved shared meals, visits to cafes, indulgence in desserts, and engaging in prolonged discussions well into the night, a testimony to the ample free time at our disposal.

Upon commencing my doctoral program in the United States, I found that the distinction

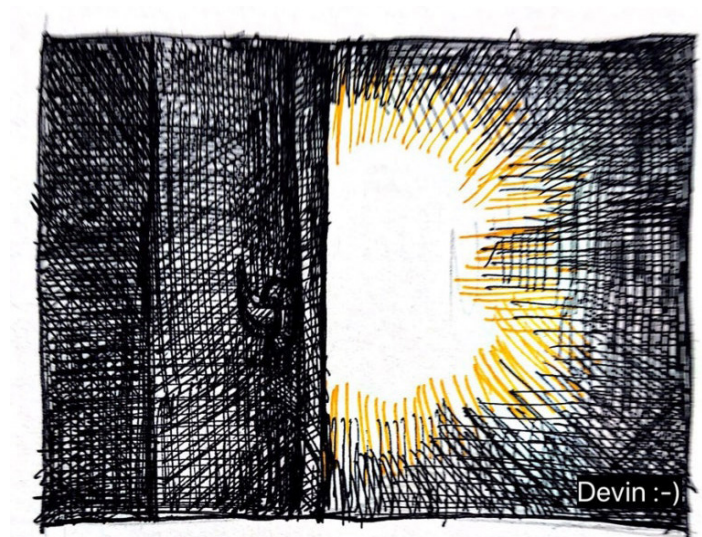
between weekdays and weekends quickly became opaque (Figure 41).

My weekends and weekdays are identified by the light through the crack in the door connecting my bedroom and living room.

Figure 41.
*The Light:
In Between
Weekends and
Weekdays, 2018,*
Hand-drawing,
Retrieved from
the author's blog



On weekends, waking up late is perfectly fine. Even if I don't hear the alarm, I still have the flexibility to handle my assignments and schedule. Therefore, before I go to bed, I turn off all the lights in my bedroom, living room, kitchen, and other rooms, allowing me to have a deep sleep in the darkness.



But weekdays are different. Since I have to wake up on time when the alarm goes off (of course, there are days of failure), with a high level of nervousness, I turn off the lights in my bedroom except for the kitchen and living room.

The official weekly schedule required my attendance for three to four days, encompassing both class sessions and my TA responsibilities. Regrettably, this workload left no room for a weekend respite. Balancing the substantial amount of weekly reading with my non-native English reading pace presented a significant challenge. Despite dedicating all my weekend hours to study, I consistently attended classes without having completed the required reading, resulting in feelings of vulnerability and anxiety stemming from an inability to fully engage in class discussions and spontaneous activities.

Due to my limited English proficiency, I recognized that I bore sole responsibility for improvement, and this realization compelled me to strive for greater proficiency. Owing to significant fatigue, I often had to rest briefly to retain my efficiency. However, even during such respites, my thoughts were consumed by study and work. Even in my dreams, I worked and studied and grappled with the challenges of effectively managing my time to fulfill all my obligations. I knew I could not improve my English proficiency overnight. In hindsight, I barely recognized the value of cultivating patience and self-care during this initial period. My inconsistent lifestyle, insufficient rest, persistent fatigue, and suboptimal physical health compromised my immunity, making me susceptible to frequent illnesses such as colds and coughs. Consequently, I since have developed a strong inclination towards acquiring sufficient and uninterrupted rest as a result of the pressures of hectic schedules and commitments (Figure 42).



Figure 42. *"I Will Survive"*, 2021, Hand-drawing, Retrieved from the author's blog

However, as my academic progress continued, I knew that assignments would become more intense and challenging, demanding a commensurate rise in proficiency to meet and exceed expectations. Advancement into the senior years of a doctoral degree is expected to yield further refinement of academic acumen. Each subsequent year will invariably present fresh responsibilities, capabilities, and hurdles to surmount. As I enhanced my expertise and language proficiency, I needed to accumulate additional professional experiences that could be incorporated into my CV on a semesterly and even monthly basis. Upon obtaining a doctoral degree, the demands and professional challenges within the sphere of higher education far surpass those experienced during doctoral studies. I am expected to assume a significantly broader array of responsibilities, with a corresponding increase in overall duties.

Ultimately, I realized I could not merely leave my present circumstances unresolved. I could not allow my physical and mental well-being to deteriorate due to perpetual overwork and fatigue (see Figure 43). On a physical level, I needed to redevelop the strength in my hips, which had lost elasticity due to prolonged periods of chair sitting, and increase my muscle mass. In addition, despite a demanding schedule, I aimed to incorporate more frequent movement into my daily routine. Furthermore, I strove to focus on regular body stretching to alleviate stiffness and improve my posture.

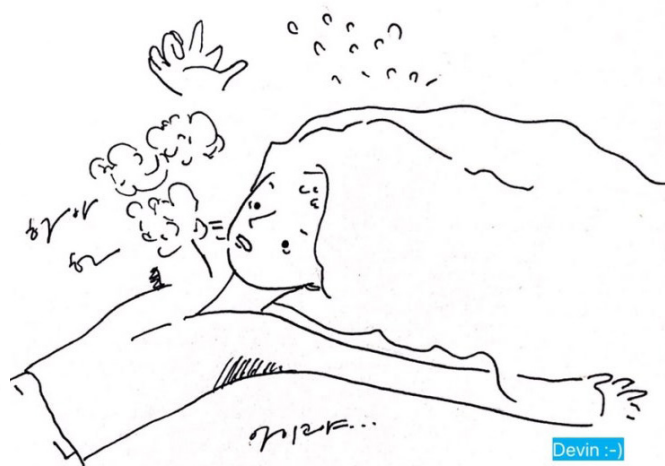


Figure 43. *Fighting!!*, 2020, Hand-drawing. Retrieved from the author's blog

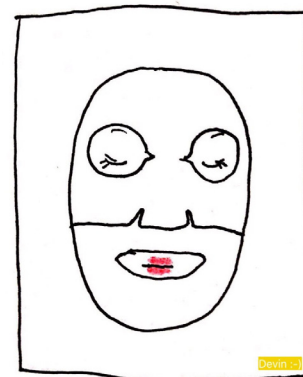
In the face of mental and physical fatigue and the relentless demands of daily life, I sought a means of rejuvenation. I found solace in my drawing-essay, "Handspan Diary." This endeavor facilitated a process of introspection, enabling me to imbue my life as an international graduate student with full meaning despite my daily hectic pace.

Loving Myself: Mindset, Mental Care, Self-trust, Psychological Struggles

My life as an international doctoral student, with its myriad adjustments and seemingly never-ending academic assignments, was more challenging than I had originally estimated. Increasingly, I suffered from extreme stress and chronic fatigue that deteriorated my immunity and caused frequent burn-out. My daily life seemed to have bound my body, my desk, and my laptop together, like a hybrid unit of custom-built furniture. My physical energy was constantly drained, and a sinking sentiment sometimes enveloped me. Suffocating in this swamp, I realized that I had to raise my own self, my mind, and my feelings to improve my everyday existence and progress in my life itself, by any means necessary. More than ever before, I needed to converse with, listen to, reflect on, and confront myself. Sometimes, I felt like a doctor, questioning and diagnosing myself about what was wrong and how to address my current state. If necessary, this imaginary doctor could become a therapist, administering special care to my mind with a considerate touch (this 'touch,' in fact, was my own drawing) (Figure 44). Sometimes, it was necessary to think of myself as someone else. I had to approach and listen carefully to myself, as if I were caring for beloved family and friends. In other words, this process entailed being kind and understanding towards myself. It began with no longer saying to myself anything that I would not say to others, and, it also entailed that if I could comfort others, I should be able to extend the same comfort to myself.

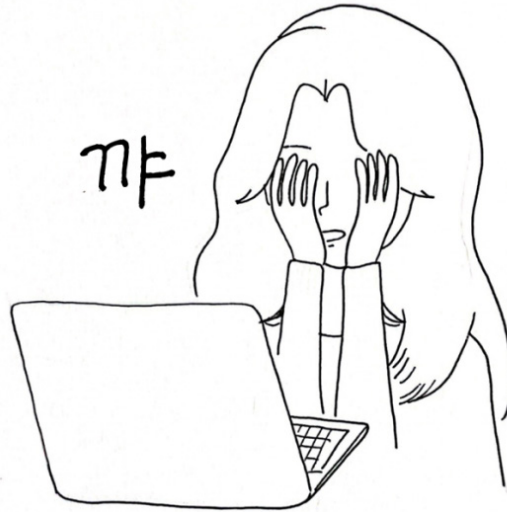
Figure 44. *Mental Care Mask Sheet*, 2018, Hand-drawing, Retrieved from the author's blog

"It calms nerves that have become rough and sensitive due to the obsession with being good at everything and perfect."



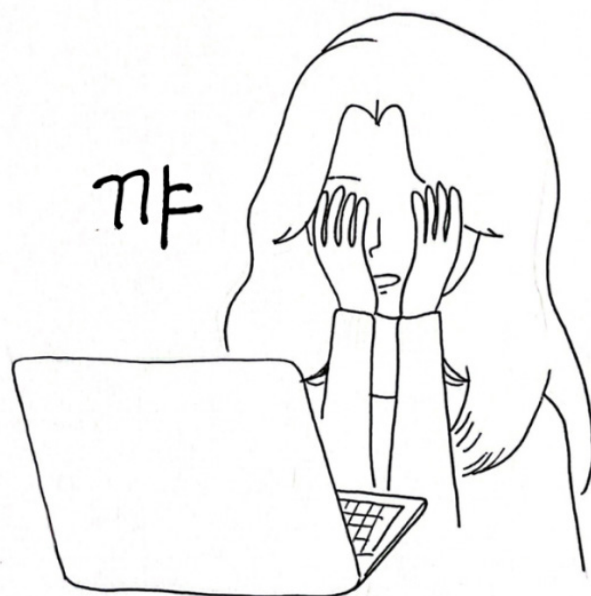
New Semester Blues

Since commencing my doctoral program in the United States, I began to encounter a new, and previously unfamiliar, affliction. I call this affliction "New Semester Blues" (Figure 45). The name reflects its parallel to "Marriage Blues," the melancholic feelings and anxiety experienced by a bride before getting married, and it refers to the tension and unease I feel at the start of each new semester.



아냐!
난 할 수 잇쥬!





깨어나라
내안의 용사여!!!!



Figure 45. *Self Disunion*, 2023, Hand-drawing

Upon receiving acceptance into the doctoral program in April 2018, I informed my mother that my new semester in the host country would commence in August, unlike in September as in Korea. This news came as a shock to her, and she expressed immediate concern and disappointment. I explained that I would have to leave Korea by the end of July to start the new semester, which compounded her negative reaction. She had not expected such a rapid relocation, and it meant she had one less month to spend with her daughter than she had thought. My mother was clearly disappointed and upset due to this circumstance. At my new institution, classes and final assignments were completed in early to mid-December, and the spring semester commenced in early to mid-January of the subsequent year. Winter breaks, I found, only lasted about one month. Adjusting to the relatively short winter vacation period also proved to be a significant challenge. During my previous studies in Korea, the academic semester typically concluded in early December, with the new semester commencing in March of the following year.

After completing the demanding first semester of my first year, I felt like an inexperienced mountaineer who had just climbed the Matterhorn. Similar to an individual whose physical strength or skills are not yet fully developed, I recognized the need for a period of substantial rest. Adjusting to a new environment was arduous, and navigating the various adaptation processes throughout the semester was considerably taxing, both mentally and physically. I sought a complete detox and rejuvenation from the accumulated fatigue, stress, and negative emotions of the semester. However, I found myself still in the United States, rather than Korea, with a winter break lasting only a month. I acknowledged the necessity of adapting to this short break, despite its unfamiliarity. This one change completely disrupted the unique rhythm I had cultivated during my extensive higher education experiences in Korea.

Ch-adult (in between Child and Adult) Who Dreams of Growth

Ahead of my departure, my Korean friends told me that: “If you go to the U.S., you will do great! Like a fish in the water!” (Figure 46).

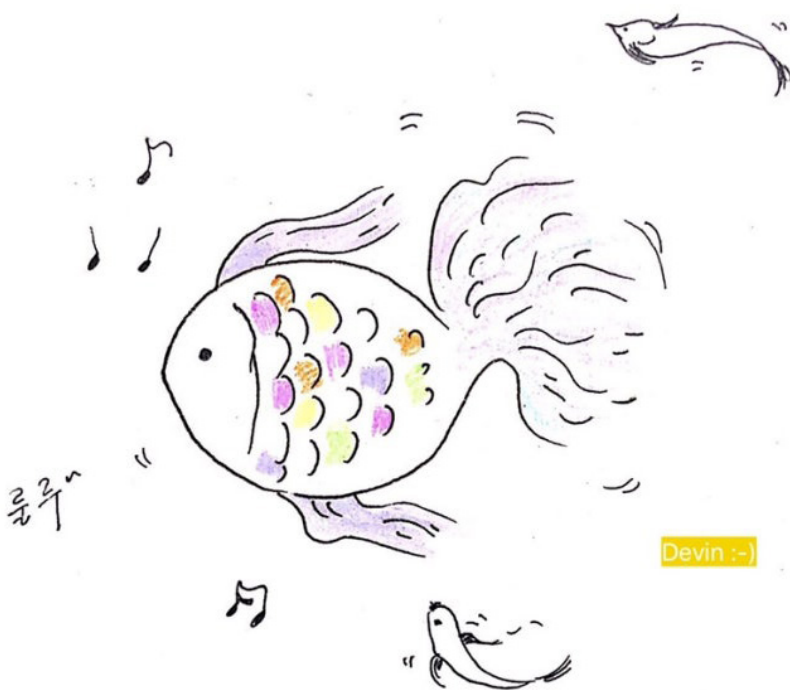


Figure 46. *You Will Be Doing Great*, 2019, Hand-drawing, retrieved from the author's blog

They encouraged me, saying I would spread my wings more in the U.S. than I had in Korea. However, I actually could not become this “fish” so promptly. What I felt was far from the natural feeling of being exactly where I should have been. With insufficient room for appreciating my new life and learning opportunities, I tended to whine about my hectic life, and could not handle my feelings of turmoil. I felt as though I was about to explode, on the verge of popping open like a giant balloon. When I took a more holistic and comprehensive perspective of my life, I tried to regard my current struggles as trivial and temporary, and attempted to perceive the forest rather than a tree; however, the everyday reality in front of my face and the pain of welcoming every morning was vivid and difficult to acclimate to.

Needless to say, studying abroad was a choice I made from a growth-oriented perspective. I wanted to see how much further I could pursue my goals in a promising direction, I had expectations and curiosity about how the new experience would deepen and expand my thoughts and perspective, and I desired to build up my professional experiences as an art educator and researcher. This choice was rooted in my expectations of myself, my life aspirations, and my

intense eagerness to achieve my goals. These core thoughts still support me in my daily life.

Socially, my friends perceived me as a positive influence. My international graduate student peers were also strong, energetic, and positive people, with immense scholarly and professional viability. While trying to catch my breath and restore my lowered energy after completing extremely stressful assignments, one of my IGS friends would sometimes ask me: "Don't you think this learning process is exciting? Aren't you feeling we are growing up?" Since my peers were international graduate students just like me, they also had their workloads and assignments, and the corresponding pressure, struggles, and unexpected challenges. However, they shared a growth-oriented mindset. They considered hardships constructive challenges, fertilizers, and assets for their development, and they sought to enjoy, cherish, and appreciate the present. I am fortunate to have met them. Simultaneously, I also thought that their great attributes – positive mindset and resilience – led them to become international students in the first place. Ironically, my initial orientation towards and desire for growth did not seem so delicate and detailed. I imagined achievements, successes, and progress with a five-year plan, though I overlooked the various trials and tribulations that could arise during the journey. I miscalculated, believing that my usual tempo, rhythms, and modes of living, learning, and working in Korea could be sustained in the U.S. exactly as they were.

One's development can be discussed from diversified perspectives and dimensions; the developments and career progress a doctoral student visibly builds up are interconnected with time and speed. As aforementioned, drawing inspiration from Kelsky's (2015) book, I always kept this advice in mind: "Make sure that each month you add another line to your CV" (p. 93). As soon as I enrolled in the doctoral program, I wanted to prove my capabilities and expected to build something new and productive every semester. At least, I believed I should and could do this.

I strove to fit myself and my life into that desired time frame, speed, and rhythm. In this sense, in recognizing the expectations for myself and my career (e.g., scholarly activities, teaching, service, other forms of contributions, and so on) that I aimed to fulfill across the

duration of the doctoral program, my corresponding plans became centered around avoiding belated achievements, failures, trials and errors, and leaving important things behind. Specifically, if someone had lived and progressed as she wanted in her home country (that is, if her way had worked), and that became her normal sense of life and rhythm, then the struggle to adjust and feel comfortable in a host country would be a challenge to smoothly accept. It would of course take some "time." After coming to the U.S. to study, I usually needed more time to read, to complete assignments, to do just about everything. While others could accomplish many things, I could barely do one thing in the same amount of time. I had never had such experiences in Korea. It felt like trying to capture a star in the sky, and I began to feel despair about my capabilities, as I required so much time to do what came to others easily. This situation did however become better, little by little over time.

Whenever making mistakes I would never do if I were in Korea, missing opportunities, drawing other people into my messes, and encountering their resulting embarrassed facial expressions, I would always murmur to myself in frustration: "*Come on, Devin! You've never done anything like this in Korea.*" Such experiences were a sort of uncanny encounter with my new self, one I had never seen before. It could not have been creepier if I had actually met my doppelgänger. I felt I was separating in two: the "me in Korea" and the "me in the U.S." began to be generated, and this bifurcation was accompanied by feelings of humiliation, obsession (the persistent desire to revive the "me in Korea," or to do my assignments more perfectly), despair, and panic. At that time, I used to call it "hardship," but people surrounding me corrected me, saying that it should be described as "struggle."

My family and friends in Korea would advise me not to become buried by perfectionism (Figure 47).

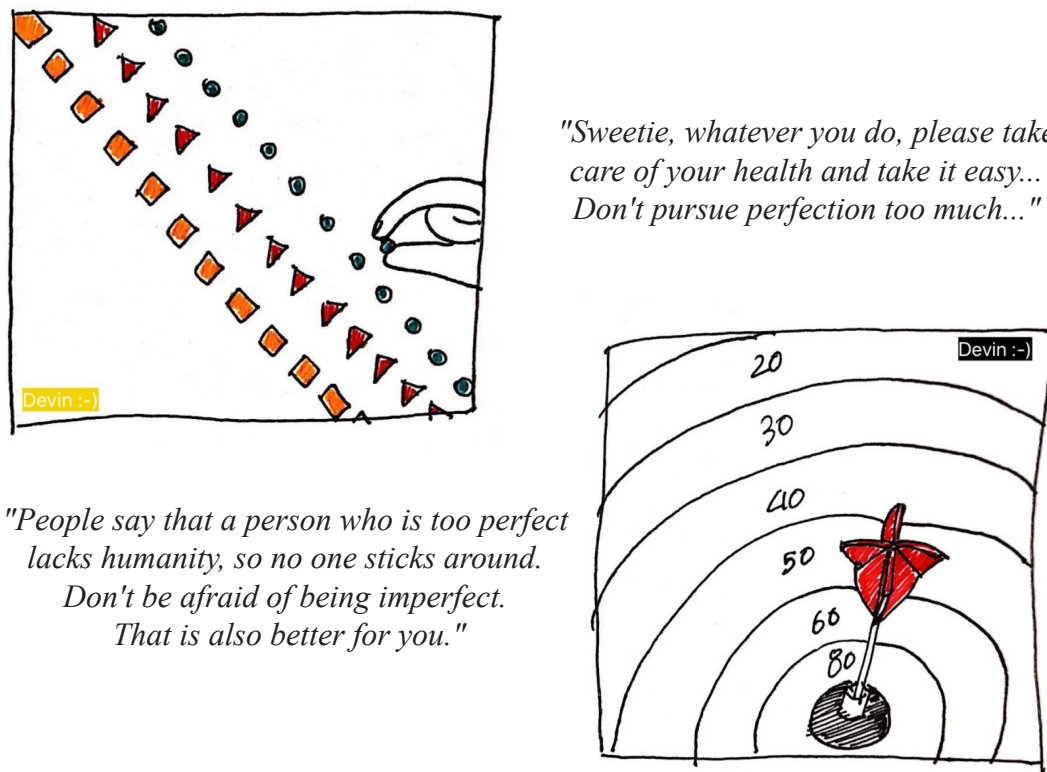


Figure 47. *Pursuing Perfection? Luxury to Me*, 2018, Hand-drawing, Retrieved from the author's blog

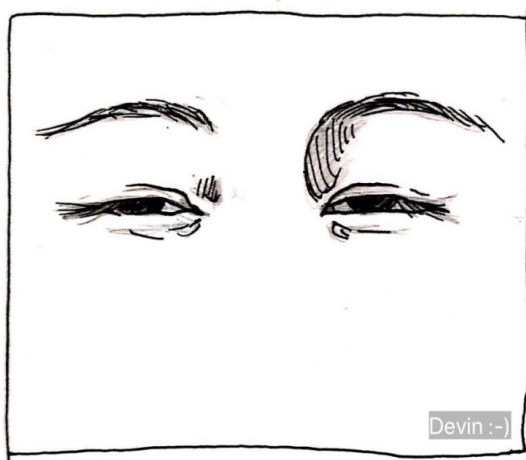
However, it was not a matter of perfectionism! The luxury of pursuing perfection was not allowed to me – I could not even master the basics! I was in the unique circumstance of bravely tackling doctoral studies in a language of which I had a very limited command. I was not even sure if my English abilities were comparable to those of local children. A Korean proverb admonishes us: “뱀새가 황새 따라가려다 가랑이 찢어진 다.” That is, “If a Korean crow-tit tries to walk like a stork, he will break his legs; tailor your ambitions to the measure of your abilities.” My pain reminded me of this Korean idiom and reiterated the futility of perfectionism. My academic adjustment process literally felt like breaking my legs to chase a scholarship. In this way, I kept battling with myself. My goal-driven personality and aspirations for advancement could not allow me to forgive myself, especially when I fell behind. Furthermore, I struggled to accept that “development” or “growth” would fail to visibly and promptly blossom.

This ambivalence — between a) the eagerness to take back my own self-fulfillment, confidence, growth-oriented mindset, and energy, and b) denying my current self as it manifested in the U.S.— ceaselessly bothered me. From my second year to my seventh and final year, I have, step by step, become more familiar with my academic assignments, more skillfully navigated my life, and learned how to find composure (maintaining my rhythm and routine), even in tumultuous circumstances. However, even now, I sometimes cannot understand the inner ambivalence (the "so not me" self—the clumsy and chaotic version of me) that seized me at the time.

“All my fault”: Attribution and Accountability

“Attribution” commonly concerns where to attribute the causes of problems or affairs: “Attribution theory is a field of social psychology that aims at explaining how individuals determine the causes of an event or behavior; as well as the consequences of such attribution on their subsequent behavior” (Schmitt, 2015, p. 1).

So far, all the uploaded drawing-essay posts in my blog (especially, those from the early days of my doctoral program) have had something in common. Regarding the failures and struggles I had experienced, a pattern emerged in these stories: I would take all responsibility for the circumstances and blame myself, sometimes excessively. Reviewing the drawing-essay posts I created during that time, some vestiges remain that show that I considered myself to be the leading cause of all my problems (Figure 48).



미국에 와서도 여전히, 실눈뜨고 나를 보는 사람이 불편했다.
 그 표정은 곧 내가 말하는 영어가 잘 전달되지 않는다는 것,
 지금 나는 열심히 말하고 있지만 내 의사는 제대로 전달되고
 있지 않을 가능성이 크다는 것을 의미하기 때문이었다.

*Even after coming to America, I still felt uncomfortable when people looked
 at me with their half-closed eyes wide open.
 That expression meant that my English was not being communicated well.
 I am trying hard to speak well, though their eyes suggest that my message
 did not reach them properly.*

(...)

그럼에도 불구하고 내 이야기를 어떻게든 귀담아 들으려
 이들은 얼굴 근육까지 모두 총동원해
 내 말에 집중하고자 애를 쓰고 있으니
 어떻게 그들의 실눈에 감사하지 않을 수 있을까

*Nevertheless, they are trying to listen to my story somehow, even using
 all their facial muscles to focus on what I am saying, so how can I not be
 grateful for their half-closed eyes?*

여기 와서 나는 여러 사람을 실눈뜨게 했다.
 여러 명의 눈가와 미간에 주름을 만들었다.
 아이크림이라도 하나씩 선물해드려야 하나 싶다.

*Coming here, I made people squint their eyes.
 I made them wrinkle on their eyes and foreheads.
 I think I should present them each some eye cream.*

Figure 48. In *Handspan Diary* post(no. 21) _ '실눈'에 대한 관점의 전환,
 (uploaded on 2018. 9. 28), retrieved from the author's blog

It is hard to determine if these posts were written from a right (appropriate and objective) or wrong (somewhat emotional and mis-comprehensible) perspective. Regardless, they all include ambivalent aspects, given that both viewpoints are inseparable, intertwined, and applicable in both my stories and my mind. From a positive perspective, my self-blaming tendencies could reflect independence and accountability in my life and decisions. Attributing causes of life events to external factors can lessen individual initiative, and this could even subjugate my life to others and outer domains beyond my control. I might lose the potential, willpower, and aggression to break through and resolve difficulties myself. Ultimately, this could deprive me of affirmative attributes that could improve my life, such as self-trust, self-esteem, self-efficacy, confidence, and independence.

However, this attribution pattern also has some worrisome aspects. Attributing causes and incidents to oneself can easily become excessive. If this recognition process becomes extremely distorted, unreasonable, and incomprehensible, self-blaming and self-criticism can occur, causing unnecessary harm and trauma, which in turn can become another form of self-inflicted physical or mental pain. Ultimately, this hinders an individual from perceiving and ameliorating his or her situation accurately and rationally (Figure 49).

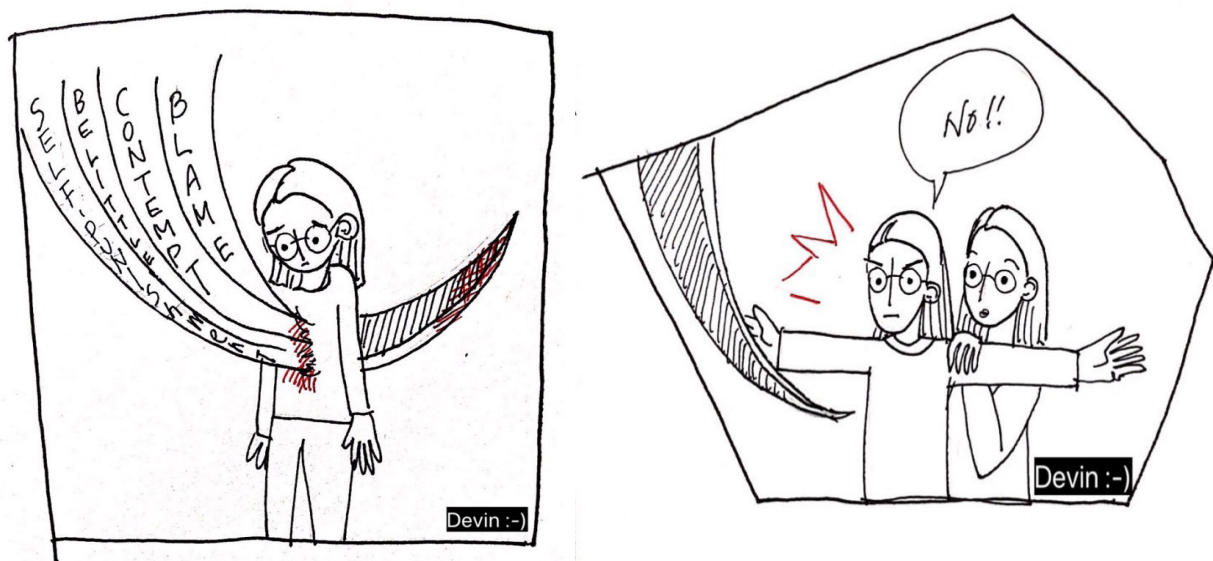


Figure 49. *STOP! I Don't Wanna Hurt Myself Anymore!*, 2018, Hand-drawing, retrieved from the author's blog

In my case, I had difficulty communicating in an unfamiliar language and had to adapt to an unfamiliar socio-cultural context, including the particular characteristics, customs, and systems of the host country. One could argue that I had to take responsibility for this situation and perform the necessary extra work, and regard other people's mistakes and misunderstandings as my own. I sometimes became confused by sudden requests and instruction changes. However, since I could not trust my English ability at the time and often made mistakes, I could not help but think, 'Did I misunderstand and wrongly remember again?' I had no choice but to get started on the work that was requested, without raising any objections. Later on, I might receive an apology, but it was usually too late. Due to these extra work requests, I would at times be unable to complete any of my assigned classwork that week. Even in such difficult situations, I would just assume that my English was lacking, and that everything I was experiencing was due to my own shortcomings.

At first glance, this seemed like an accurate analysis. At the time, I thought it was an accountable attitude and philosophy towards life and work. Furthermore, I believed that only with this mindset could I grow. I was certain that I could only truly make progress in my life by experiencing and overcoming pain and difficulty. However, such intense self-scrutiny left scars on my heart and caused me immense confusion, as I did not know where to direct my anger and resentment. I should of course reflect upon and repair my mistakes, but when I would blame myself for things I did not do, and consider myself the cause of anything and everything that went wrong, I was framing myself unfairly, and making my situation even worse. This at times led to misunderstandings in interpersonal relationships and entanglement in unwanted conflicts. Also, my fear that sharing my burdens about my chosen life as an IGS could be read as mere whining or incompetence, and my refusal to accept my honest feelings of pain, could actually hinder my resilience and prevent me from clearly understanding the problem, ultimately leading to a state of mental decay. At such times, to what should I attribute my struggles, and what should I seek to improve?

Noticing that I was constantly digging into myself and falling into depression, one day one

of my Korean friends came up to me, grabbed my hands, and said: “언니 그런 때는 시원하게 그냥 욕을 하세요. 그냥 (물론 남 탓이 아니라 할지라도) 남 탓을 하세요. 그리고 시원하게 좋지 않았던 기분을 털어버리세요. 안 그러면 언니 그러다 병들어요 (Hey, at times like this, just swear. Spit it out! Just blame others. And just let go of all those unpleasant feelings. Otherwise, you’ll get sick).”

In a book chapter that we collaborated on, my co-author Yixuan shares an anecdote about how she once had difficulty ordering coffee at Starbucks because the employee did not understand how to spell or pronounce her name properly and changed her name to make her order (Jo & Wang, 2023). I have also had the same experience. However, in the past I had never pondered critically about such experiences as she did. I just considered it natural that native English speakers would find it difficult to pronounce my unfamiliar Korean name. It seemed easier for me to find the cause in myself rather than confront injustice directly or to engage in conflicts with others. Maybe I just took it for granted that it was more expedient to regard myself as (and act like) an easygoing person than to respect and fight for myself in unfair situations. That was one of the meaningful insights I gained through my collaboration with this colleague.

Upon recognizing the source of such attributions, I frequently questioned myself: Am I taking responsibility, or am I just self-gaslighting? It can be difficult to find and identify causes and effects in a crystal-clear way and decide on the right or wrong course amid numerous situations, conflicts, and misunderstandings. Reasons might lie within me or in external factors (or perhaps in both, or in neither). Ultimately, no matter how sharp one’s perspective, casual forces are often intertwined and vaguely shrouded in fog and may never fully reveal themselves.

Creatively Surviving: When Confronting Inevitable and Essential Solitude

One of my IGS friends who majored in STEM shared the following insight, informed by her understanding of when “failures” happen in science experiments: *“It’s not failure. It’s another experience and discovery.”*

According to her, failure is one of the trials and errors we must encounter in pursuing and reaching our ultimate goals and accomplishments. Failure is just one aspect of feedback;

however, it cannot be the final conclusion of any process. Even if one attempt produces unsatisfying results, from that experience we can at least infer that the attempted approach was not appropriate to the given question, and this new information encourages us to explore and experience new problem-solving strategies and investigative techniques. This entire process eventually enriches many realms of human experience, and my journey as an IGS students was no exception.

What Do They Face and Experience?

Many higher education institutions prepare educational programs to help newcomers like international graduate students live and engage in productive academic achievement. These programs provide guidance through various ancillary departments and resources, and they outline the systems and regulations students must follow. In recent years, universities have increasingly engaged in enhanced preparations for international students, including extensive communications, expanded international orientations, the inclusion of more Americans in international activities, amplification of English language improvement activities, and the continuous assessment of international programs, among other efforts (Wilson, 2011). However, learning and education can occur anywhere, regardless of whether international graduate students participate in these voluntary or compulsory programs. As learning often operates in in-between spaces of liminality, it is hard to say whether these programs evenly penetrate the detailed aspects of each international graduate student's daily life (Mori, 2000; Sandhu & Asrabadi, 1994). Furthermore, a study by Lee et al. (2020) explored the low engagement rates of international graduate students in campus recreation activities provided by U.S. higher education institutions and found that they lack time to complete and enjoy their daily lives and recreational activities. This implies the daily experiences and actual circumstances of international graduate students, who are limited in fully accessing and using all the resources and services available on their campus, including recreation and counseling. Wilson (2011) argued that "higher educational institutions in the U.S. have not paid sufficient attention to international student" life and experience, asserting that "it is important, therefore, to understand how institutions of higher education can help international

students to adapt better, both socially and culturally, in new settings" (p. 1).

International students face unique difficulties and problems, anguish and anxieties related to daily life, and often seek resources and methods on their own to aid in their learning. Even if daily schedules appear rather ordinary, they create an intra-active relationship with the environment, people, and resources surrounding them and make student life colorful and dynamic. At least when it comes to their own lives, students are initiative artists. This process has educational implications in that the lessons, know-how, and realizations gained through their experiences in the higher education system become important knowledge that can be passed on to newcomers and other students.

International graduate students must often adapt from the academic conventions and expectations of their prior environment to the academic system and changes they must now face in their host country. The adaptation process applies to the differences in language, society, and culture discussed earlier. In addition to gaining language proficiency and integrating into the surrounding culture, it is essential that international students adapt to their new academic environment, which will likely be very different from the one they previously knew.

Nevertheless, universities frequently assume that graduate students are well-trained in academic writing, regardless of where they came from (Phillips, 2017). However, many multinational graduate students have hardships with basic facets of writing, "such as structure, organization, and development" (Phillips, 2017, p. 41). Comparing their academic process to that of other local or native students suggests that international graduate students often invest relatively more time and effort into their studies and writing, which may significantly affect the academic achievement gap and the sense of achievement and satisfaction associated with the learning process. Higher education institutions provide counseling services for students, but sometimes students do not use them due to anxieties about confidentiality (Cree, 2012).

In addition, when studying abroad in Western countries such as the United States and Australia, international graduate students may experience the dual dilemmas of autonomy in higher education along with these countries' individualistic culture and climate. Anglo-European

cultures are rooted in the notion of the ideal man, the familiar “independent individual at the heart of Western liberalism” (Goode, 2007, p. 591; Cree, 2012). Basically, Western higher education advances a discourse strongly favoring “independent learning” and adult learning (Goode, 2007, p. 600; Elliot et al., 2016), which are believed to be essential pathways to becoming more professional in their studies (Goode, 2007).

However, academic success and failure are not the property of individual students, nor are they the property of the teaching they receive; rather, they lie in the relationship between students and the practices that students and their instructors engage in during their ongoing interactions (Cantwell et al. 2018; Elliot & Kobayashi, 2019; Goode, 2007;). International graduate students also perceive that not only learning but also their relationships with faculty, can sustain their academic programs, keep them in their host countries, and retain their funding (Cantwell et al., 2018). The discourse of autonomy, which aims to empower individual learners, can conversely lead to the unhelpful assumption that international graduate students, with their various learning experiences in different socio-cultural climates, should still be aware of these characteristics and understand the learning culture of the host country from the very beginning. The personalization of learning constructed by this individualistic discourse underestimates the cooperative nature of learning (Goode, 2007).

Johnson et al. (2000) reveal how the desired results for doctoral candidates and autonomous scholars are obtained by rejecting emotion and human dependence. Edwards et al. (1996) also challenge the values of the independence, autonomy, and self-orientation of learning that predominate in educational environments. These values underpin higher education itself, and compel first-year students to take responsibility for their own learning as independent, autonomous, and self-directed individuals who are active consumers of educational services. This leads to the misconception that, under neoliberalism, all students take full responsibility for their own educational choices and futures, and an excessive reliance on their leaders and surrounding people and resources is classified as a pathological deficiency (Goode, 2007). This learning atmosphere puts pressure on international graduate students, especially undergraduate

freshmen, exacerbating the sense of deprivation they may experience in the process of adaptation and learning; confessing their difficulties may result in them being perceived as incompetent or deficient.

However, issues surrounding students' autonomy and adult learning in higher education are not limited to the concerns and experiences of international graduate students. Faculty advising them may also be confused as to how far they should support and intervene in their students' lives and learning processes and where to draw the appropriate lines. Notions like "spoon-feeding" (Goode, 2007, p. 600) and the semantic confusion that stems from student statements like, "I'd like to call you my mother" (Cree, 2012, p. 451), can make it difficult for faculty to determine how to appropriately support and cooperate with international graduate students.

Earning a Ph.D. degree is a challenging endeavor. It is a process full of diverse possibilities and potential. (Garner, 2007, as cited in Elliot et al, 2016). At the same time, this journey is regarded as crucial, essential work that must be done as a kind of "academic rite of passage" (Amran & Ibrahim, 2012, p. 528, as cited in Elliot et al, 2016, p. 1181). Pursuing a Ph.D. education in a foreign country, away from one's familiar homeland, increases the demand for intellectual adventure.

Elliot et al. (2016) pointed out the need for Ph.D. students to use the "third space" to carve out "a creative pathway and strategy for maximizing students' chances of achieving a successful PhD academic and acculturation journey" (p. 1180). PhD students tend to be luxuriously perceived as a privileged group of knowledge producers and learners who pursue the highest degree of education based on scholarships and personal financial resources. (Acker & Haque, 2015; Wright, 2003, as cited in Elliot et al., 2016).

However, with this awareness comes predictable and demanding expectations, complex difficulties, and unpredictable intellectual challenges; doctoral students must contend with all of these factors to complete independent and high-quality academic research that genuinely contributes to knowledge. (Cotterall, 2013; Trafford & Leshem, 2009, as cited in Elliot et al. 2016). They also must engage in time-consuming and isolated efforts to develop a research-

oriented mentality (Walsh, 2010, as cited in Elliot et al. 2016). A Ph.D. program is not a single event or a project. There are no set landmarks; it is a process of twists and turns in which students have to adapt to unexpected events constantly (Brydon & Fleming, 2011, as cited in Elliot et al. 2016).

Every IGS makes the decision to embark on the long journey to the host country, guided by their own purposes, ambitions, and desires. Their academic considerations are intermingled with their career goals, dreams, and various future directions they might pursue after graduation. Whether they remain rooted in academia as a professor, find other jobs related to their majors, or pioneer other survival routes, , they use their time studying abroad to develop themselves and become qualified as experts in their fields of study, even if they aim to escape the ivory tower called “university.” In the meantime, they invest vast amounts of time, effort, money, and resources into this process, while facing varied struggles. This journey has no shortcuts and no hacks. It is a journey one can only endure when faithfully living in the present and sincerely focusing on one's plan.

To survive in this unfamiliar academic milieu, my first task as an IGS was to ensure that I, myself, had to be by my side as an ally and strengthening force. If one comes alone to the host country, far away from family, friends, and any other familiar relationships, one must develop their power and value and construct and expand their new networks. However, without the initiative, physical health, and inner power to navigate and sustain her life journey by herself, she may hardly handle the allotted assignments, required research, expected and unexpected stresses, and any other critical situations that arise in daily life. In this regard, healthy and balanced self-esteem (that is, reflecting upon oneself without hatred and condemnation) (Figure 50), problem-solving, and strong resilience are all essential qualities.

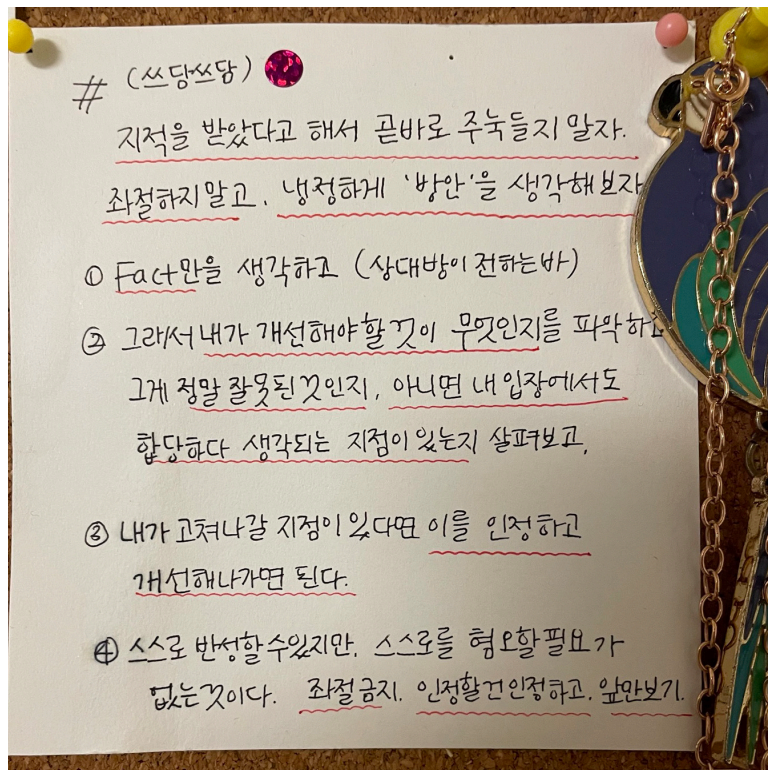


Figure 50. *A Jotted Note About How To Be Rational And Not Despair (2018)*

Certainly, this is not an easy process. As human beings, how can we remain optimistic and positive all the time? If gratitude, appreciation, and a positive mindset are merely disguised defense mechanisms, if they are just self-deceiving hypocrisy, the suppressed feelings and thoughts, which may be buried but remain unresolved, may incur negative and uncontrollable results. As Bhabha (1994/2007) noticed about “sly civility,” it is nothing but sly obedience to be submissive and resigned to certain circumstances, rather than recognize a process of genuine “adjustment.” “Sly Civility” is a concept that Bhabha specifically addresses in *The Location of Culture* (1994) and is closely tied to the “ambivalence” that arises between the colonizer and the colonized, as well as the various “contradictions” that result (Bhabha, 1994/2007; van der Haagen-Wulff, 2015, p. 385). Some researchers have pointed out that Bhabha's notion of Sly Civility is ultimately connected to the concepts of “mimicry” and “ambivalence” (van der Haagen-Wulff, 2015, p. 385; see also Jones, 2013 and Mehrvand & Khorsandi, 2018), and analyzed that this is a form of subtle mockery and resistance to the colonial paradigm (Ashcroft, 1998, cited in van der Haagen-Wulff, 2015; Jones, 2013; Mehrvand & Khorsandi, 2018). On the surface, the colonized faithfully follow and imitate the norms and systems of the colonizer, but

behind the scenes, their own sociocultural contexts subtly intervene, creating differences and contradictions that cannot be veneered by mere mimicry (Bhabha, 1994/2007; Jones, 2013; van der Haagen-Wulff, 2015). When considering this attribute of Sly civility in conjunction with my attribution mechanism discussed earlier, I sensed that it is quite similar to passive aggression from a psychological perspective. In real life or conversations with people, I seemed to be receptive to life in the U.S., reality, and people's reactions, or I seemingly appeared to adapt to the situation. However, eventually, through my drawing-essay, my critical questions, reflections, and unanswered inquiries (which stem from my inability to entirely understand or accept the situation, or to fully assimilate into the system or culture), as well as my socio-cultural identity and individuality, are revealed through my playful drawings. My sly civility, then, comes to be embedded in my drawing-essay.

Sustaining self-trust and self-faithfulness is also challenging. Bilingual struggles and difficulties caused by low academic achievement can damage self-efficacy. I may be overwhelmed by negative comparisons to others and feelings of despair and stress. These heightened emotional upheavals might even make me forget the person I was, and what inner gems and beauty I possess: my potential, capabilities, strengths, and positive outlook.

Promoting an intimate and positive relationship with oneself is the key factor to soundly protecting one's goals, passion, and life as a whole. This entails scrutinizing, understanding, and focusing on one's own mind; taking good, considerate, and persistent care of oneself to avoid mental and physical collapse; taking the appropriate amount of time to catching one's breath in a jam-packed schedule; and supplying various motivations by appreciating and enjoying one's favorite things (Figure 51). Even if no one else can help set me upright, I, at least, should be the ultimate and fundamental force that lifts me up.

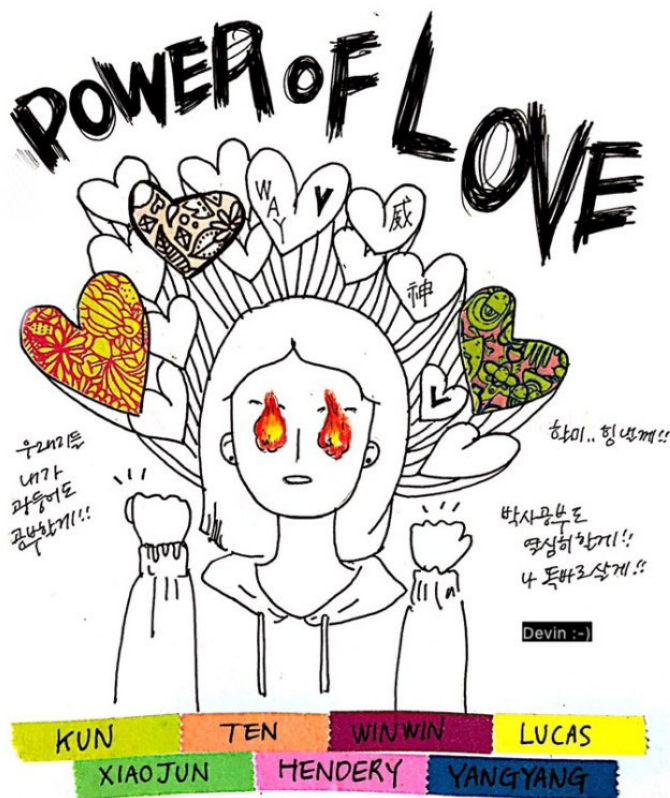


Figure 51. *Power of Love* (2020), in my blog post (no. 98: Jay, an inquiry about her)

https://blog.naver.com/apfhd7694/222117167806?trackingCode=blog_bloghome_searchlist

One of my IGS friends, Jay, has a driving force to sustain her doctoral study and daily life, which was the “power of love” toward her favorite idol stars.

This point (which will soon be connected with the following chapter 10), then, is that a relationship of love or friendship with oneself is essential. I can give myself love, encouragement, leisure, and care. I can stimulate my own constructive growth. However, simultaneously, I can experience the tedious and repetitive cycle of fiercely fighting and reconciling with myself. Nevertheless, unlike my relationships with others, while I live, I cannot break up with or separate from myself. I have to confront myself with all my strength and my best efforts.

Being an international graduate student and pursuing a doctoral degree is not just a luxury that adds one more extravagant line to a curriculum vitae or resume. In this journey, in which one engages in multiple and various academic processes, hones their perspective, and survives in a new environment and culture while forming a professional identity, we might inevitably face a fundamental and essential solitude, immune to any consolation, and that can make us feel that

only we, ourselves, can solve our problems. As an IGS who is constantly learning about her new environment even now, I cannot say that students can necessarily hang on to all their previous habits and customs in a host country; however, simultaneously, complete assimilation to the host country's environment, culture, norms, and thoughts is impossible. In these confusing and contradictory circumstances, informed by the intersection of our past and present experiences and the collision between old and new experiential knowledge within ourselves, we are required to establish our own creative thinking spaces and pathways (Arendt, 1951). This also entails the reinvention of a third (or forth, or fifth, or more) way of survival.

An IGS' viability may depend on their ability to build up their given life, their capacity to creatively invent and contemplate their own solitude, and their persistence in consistently connecting their experiences with the new challenges they face (Arendt, 1951). Even if one faces agitating ordeals that cause despair in the pursuit of their own scholarship, and even if one walks a meandering road that makes them waver and temporarily lose direction, trust in oneself is necessary to navigate this journey with initiative and resilience.

CHAPTER 10
GUILTY PLEASURE:
AMBIVALENT DAYS FROM THE COVID-19 PANDEMIC

CHAPTER 10
GUILTY PLEASURE:
AMBIVALENT DAYS
FROM THE COVID-19
PANDEMIC



Shutdown, All of a Sudden

The COVID-19 pandemic was a global crisis on multiple levels. The pandemic exacerbated and made more visible numerous social problems: the gap between rich and poor, the weakness of social and economic systems, and the realities of the lives of the at-risk groups associated with these developments. Furthermore, many other vulnerable communities, sectors, districts, and regions were often in peril (Aristovnik et al., 2020; Rashid & Yadav, 2020). The COVID-19 pandemic era is also a period of time that cannot be excluded from any account of my study abroad life. It engraved a deep and thick furrow through my seven years of doctoral study: the bags containing Starbucks coffee I ordered from Uber Eats and the paper bags I obsessively collected during that time became the most obvious indicators of the changes the pandemic wrought in my daily life. During the pandemic, I did not have a car. I lived in a campus apartment, and utilized the school bus that circles around campus, or walked to class. When the bus schedule did not match my class time or TA schedule or I had to go grocery shopping, I intermittently used Uber, which was costly. At the beginning of spring break in 2020, the university decided to shut down due to the pandemic. My life was immediately rearranged under self-quarantine and social distancing mode. I stayed only in my apartment. Upon strictly limiting in-person interactions and going out, I chose not to use the school bus or Uber. At that time, I started using the delivery service of grocery stores and Uber Eats in earnest in spite of the financial impact.



Figure 52. *"Who Made My Vanilla Latte?"* (2020)
(retrieved from: <https://www.devinjobk.com/single-post/2020/09/20/who-made-my-vanilla-latte>)

Devin's Handspan Diary #. 20200906

COVID-19 has made me lock myself up into self-quarantine life since mid-March, and I have been cautious to go to public places where people gather.

Naturally, both grocery shopping, and ordering goods are up to delivery service. If I make an order on the smartphone and select the "leave at door" option, someone selects the products on my behalf, and packs them. Then someone brings them and puts them in front of my room, and knocks on the door. I immediately answer and say, "Thank you so much," without opening the door.

Not facing each other and embracing voluntary isolation have become forms of courtesy, of protecting each other. The more we are individuals, the we are "us." It became a mode of public health and one way to engage in social participation.

Coffee is another mode of social participation. In early March, when I went to Starbucks for the last time before I started quarantine life, I grabbed a grande-sized coffee and thought perhaps that it would be the last time. But UberEats let me know I didn't have to give up vanilla lattes, or anything else I liked, as long as I had corresponding money.

What I was able to see with my own eyes became invisible, but instead, it has been becoming a trace that makes me feel someone's presence and movement around me.

Text messages from someone who is shopping for me now-

A text message that my request will be delivered soon-

The alarm that my vanilla latte is currently being made-

The notice that my vanilla latte is coming towards me now-

The alarm to allow the carrier time until he or she puts my vanilla latte in front of my house-

The written "Devin" and "Have a great day" on the paper bag-

Same paper bags every time, but different handwriting-

From the signals that someone tells me and the traces that someone left behind, I can vaguely guess how the process is moving along, and sense workers' existence. And imagining and

recalling them is a small pleasure in my own daily life.

My Starbucks paper bag collection is still ongoing. While collecting them over the years, constant questions have come to my mind: Why, out of all the items in the world, did it have to be a Starbucks paper bag? Why was I intrigued by this bag during the pandemic? After continued thought on this pattern of collecting, I can say that this paper bag represents a third space for me. Zoll et al. (2024), who studied the changes in principal leadership and the search for new communication spaces during the COVID-19 pandemic based on the concept of Thirdspace, reviewed the third space discourses of Bhabha and Anzaldúa as follows: "Bhabha (1994) described these spaces as dialogic spaces and Anzaldúa (1999) described them as places both individual and communal" (p. 402). Just as the polarization of social and financial strata became more extreme during a long period of self-quarantine due to the pandemic, the dichotomous climate and the resulting polarization in my life became more distinct: homebody/social being, home/school, inside/outside, my domain/others', center/periphery, Asian/non-Asian (in terms of the cause of the pandemic and the resulting blame, extreme hatred, and discrimination), mask-accepting culture/mask-unfriendly culture, etc. During those times of mandatorily protecting myself, continuing my life, and studying at home while being isolated from the outside world, the Starbucks relics and paper bag with my hand-written name on it made me feel that even in my dichotomously bifurcated world, and even in my existence that was pushed even further to the borderlands, there was still a third way of communication that could connect me to the world. The smartphone and Uber Eats application that received my order were a space of in-betweenness, a third realm that did not physically belong anywhere else, neither at home nor outside. My name, Devin, hand-written by someone on a Starbucks paper bag, made me realize that, even without going to the store and meeting people in person, there was labor, busy movement, dedication, and care of countless invisible people somewhere in those borderlands that clearly existed. Uber Eats delivery drivers made me feel connected to the community outside my home. Simultaneously, they made me aware of their vulnerable reality and the blind spots of society, where they could not stop working outdoors to earn a living even in circumstances where their health and safety

might be jeopardized. Even in the polarized world where I could not physically interact with others, it was possible I just wanted to persistently seek to find my own third dialogicspace where I could connect with them.

In addition to the aforementioned study by Zoll et al. (2024), other various studies also have focused on Thirdspace theory or the concept of Third space to explore the rapid shifting and confusion that occurred in society, community, and education due to the COVID-19 pandemic, and the invisible existences in liminal spaces that struggled to find their own way of survival even in the crisis. Ramírez (2021) criticizes competition, violence, devastation, and polarized urban spaces among people, which became more extreme due to the pandemic. The author invites Soja's Thirdspace theory and Lefebvre's spatial reflection to explore reconciliation and overcoming from a theological perspective. Reflecting on the concept of third space from Ray Oldenburg's book *The Great Good Place* (1989), Wood (2020) focuses on libraries as another third space. According to Wood, Oldenburg's book did not cover library space. Wood sheds light on how libraries served as third places and were committed to their communities by transitioning to an online milieu during the pandemic. They created new domains and positively changed the library's data holdings, including making educational resources accessible for financially disadvantaged learners. Johnston et al. (2022) rely on Bhabha's concept of Third Space to describe how digital technologies and online environments bridged the isolated circumstances between home and school, creating a variety of third educational endeavors, communications, and hybrid educational spaces and experiences. Kashyap's (2023) study is also an example of research that gained insight from Bhabha's Third Space discourse. The author notes that the emergence of the COVID-19 pandemic had ripple effects not only on the world and humanity but also on literature that reflected these aspects. Further, the study focused on how people marginalized and peripheralized from the center explored and formed their own means of survival and identity and built a creative third space.

Given these inspirations and insights attained from these studies, in this chapter, I will approach anecdotes from my life, along with my visual narratives during the pandemic as an

international graduate student, from an ambivalent perspective. In this way, I will discuss the difficulties I underwent in the midst of a global crisis, as well as the stability and ironic satisfaction I found in the turmoil. The stories that will unfold from now on are candid testimonies, memories, and shared experiences about how I, as a Korean woman international graduate student, survived in the dichotomous and polarized environment of the US/Korea, home/school, center/periphery, and family/community during the pandemic, how I navigated my everyday life, and how I tried to make my academic experiences productive without becoming discouraged even in limited circumstances.

Unfortunate, As Expected

When the COVID-19 pandemic began, changes swept through individuals' daily lives as well as the education system, local communities, broader society, and almost every other aspect of human existence. As an international graduate student living and studying on campus, what struck me most directly and strongly were the sudden changes that gripped the educational environment.

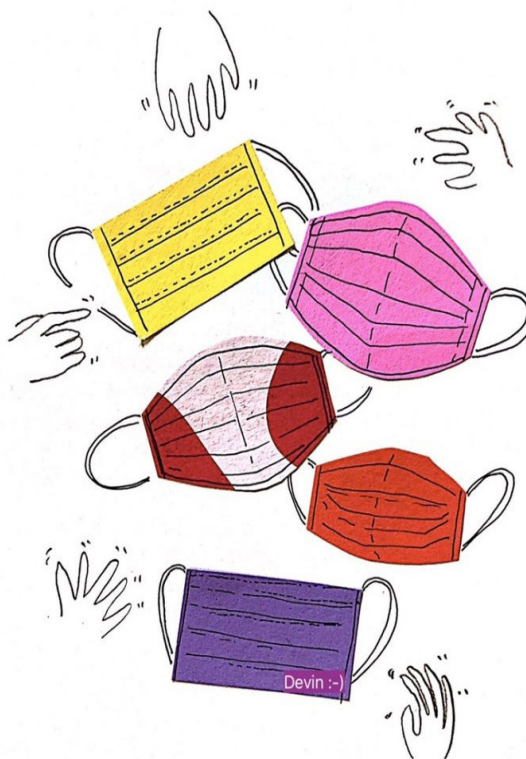
My university first decided to shut down as a measure to mitigate the incipient COVID-19 pandemic during the spring break of March 2020. From my perspective, as I already had been hearing about the virus from my Korean family and friends since January of that year and had received masks from my family through an international delivery service, the shutdown in March felt a bit delayed. While much of the world was already in turmoil due to the emergence of the Coronavirus, the campus seemed to carry on as normal, with no signs of mask wearing anywhere. In fact, the campus seemed gripped by an uncanny feeling, as if the coronavirus did not even yet exist.

However, once shutdowns began to be implemented across the country, the university very quickly switched all classes to online formats. The courses I was taking for my own program, as well as the classes I had to support as a TA, were all transferred to online settings. Since classes were no longer being held in a physical classroom, I had to swiftly become accustomed to the online environment to an extent I never had before. I not only reviewed class materials and participated in discussions through e-Learning Commons (eLC), the university's primary online

learning platform, but I also attended virtual conferences through Zoom and continuously had to learn how to utilize online programs through external platforms such as Padlet and Google Jamboard. My work as a TA also changed significantly. Of course, even in pre-pandemic offline settings, some assignments were submitted and graded through the eLC website, but I also simultaneously graded test papers gathered in the classroom by hand. It was also necessary to visit the classroom in person, attend classes with students, and check their attendance. However, during the shutdown, student attendance data obtained through classroom attendance was replaced by students' remote access data through course channels on eLC. This at times posed logistical problems, as students' internet connections were not always stable, and it proved difficult to guarantee the reliability of online data. As all of my assignments as a student and TA shifted to online environments, I began to live a life facing the laptop, slowly becoming one with the desk and chair.

Suddenly In the Spotlight²³⁾

Figure 53. *Can I Cover My Face?* (2020), Hand-drawing with origami paper.



23) This section is based on the content of the book chapter I co-wrote that recalls and restates my personal experiences related to the pandemic: “Identity, Voices, And Agency of Asian Female Graduate Students through Visual Self-Inquiry: An Interdisciplinary Study of Art, Literacy, and Language” in *Art as a Way of Listening*, published by Routledge (2023).

As aforementioned, before the shutdown, no one was wearing masks on my American campus. However, because I had already heard about COVID-19 from my family in Korea, I had previously tried to purchase masks in January and February. Yet, in contrast to the campus atmosphere, where mask-wearing seemed unheard of, I found that masks were often sold out on Amazon (Figure 53).

After encountering these obstacles, I was able to secure a small amount of masks from my Korean family in the mail. Nonetheless, no one on campus or in my classrooms was yet wearing a mask, so I did not have the courage to wear one myself. I found this situation somewhat unfamiliar, but, at the time, one of my Korean friends informed me that wearing masks was far outside the norm in U.S. culture. In Korea, people often wear masks on a daily basis to protect their respiratory organs from fine dust, and if they catch a cold, they wear a mask to school or work. However, wearing a mask in the United States indicated that a patient was suffering from a severe illness and had a fragile immune system. Therefore, according to my friend, if someone was sick enough to wear a mask, they were expected to rest at home and “avoid spreading germs to others.” In short, for Americans, wearing a mask was a culturally foreign practice that “meant a lot.” This conversation with my friend gave me an inkling of how individualistic American culture is.

Furthermore, fear was another critical factor I had to consider when wearing a mask. When Korea was experiencing a rapid spread of the virus and a surge of patients, the country promptly responded to the pandemic by introducing various prevention systems and widespread testing. However, the coronavirus’ highly publicized origin in Wuhan, China, reignited the discrimination and prejudice against the AAPI community that had long existed in U.S. society, and this animosity began to reveal itself more clearly in the form of rising hate crimes against people of Asian ancestry.

In these circumstances, as an Asian person, I felt like wearing a mask, ironically, made me far too visible, too exposed. In other words, I felt like mask-wearing could potentially make me a target of violence and threats. This inner conflict was truly contradictory. If I did not wear

a mask, I would not be able to protect my health and safety during the pandemic. However, if I wore a mask, I could jeopardize myself by attracting hostile gazes, potentially hateful words, or even unexpected incidents. At first, I reckoned that my thoughts and concerns might be excessive. However, since 2020, I had encountered multiple ambiguously uncomfortable experiences in my daily life:

During spring 2020, I went grocery shopping, and while I was immersed in choosing green onions, a stranger approached and asked me, “*Do you know this news in your country?*” He suddenly showed his phone to me, which displayed news about COVID-19 spreading in Korea. His sudden behavior was abrupt and seemed aggressive to me. I felt that he was telling me that my country was the main culprit behind this pandemic, and my country, including me, must be responsible for it. Whenever I took an Uber, the drivers I encountered during that time would ask me, “*Where are you from?*” Already prepared for such a question, I would answer, “Don’t worry. I’m from Korea, and I haven’t left the United States in two years. I’ve never visited Korea during that time.” As soon as I responded, they were at ease.

In Bokyoung’s Stories (Jo & Wang, 2023, pp. 196-197)

Later, March 2021 witnessed the Atlanta spa shooting incident, in which six of the eight individuals killed were women of Asian descent. My co-author and I investigated the social atmosphere and changes occurring at that time, as follows:

Incidents of hate crimes, racism, discrimination, and xenophobia against AAPI communities have increased since the beginning of the COVID-19 pandemic in 2020. According to the research released by the reporting forum, Stop AAPI Hate, nearly 3,800 incidents of discrimination were reported in a one-year span from March 2020 to February 2021. Within these incidents, women reported 2.3 times more frequently than did men (Stop AAPI Hate, 2021). The pain and anger of the AAPI community reached its peak after the tragic spa shootings in the Atlanta metropolitan area in March 2021. The shooter’s comments on his sex addiction drew society’s attention to the intertwined

issues of sexism and racism that Asian females continue to face in the United States.

Although most of the victims in the spa shootings were Asian immigrants who worked in the service industry, harmful stereotypes, racism, and sexism against Asian females exist in many other professions. (Jo & Wang, 2023, p. 189)

Before the pandemic, I had never considered myself to be such a visible being. I had never been afraid of standing out too much on campus. I was just one of many students. However, the COVID-19 pandemic made me wonder: “Have I ever felt so visible as I have during this short time I have lived in the United States, only one or two years?” The following artwork was included in the book chapter mentioned above, and it fully reflects my fears, concerns, and experiences at the time.



Figure 54. Devin Jo (2020). *Cute Mask Design*, hand-drawing with origami paper-cut, in Jo, B., and Wang, Y. (2023). Identity, voices, and agency of Asian female graduate students through visual self-inquiry: An interdisciplinary study of art, literacy, and language. In Berriz, B. R. & Wager, A. (Eds.). *Art as a Way of Listening: Centering Student and Community Voices in Language Learning and Cultural Revitalization*. Routledge.

Cute Mask Design captures the school-life changes that I experienced as I began my self-quarantine in mid-March of 2020 (see Figure 45). This piece was designed to look fancy and pretty at the first glance. However, the pretty masks, with their cute arrangements of round mandarins, reflect the defense mechanisms I mounted to protect myself from my own fears in the wake of intensifying hatred against AAPIs during the COVID-19 pandemic in the United States, where wearing masks is not common (...) The brighter the light, the darker and deeper the shadow becomes. The brighter colors and playful atmosphere exude from the surface of my artwork. Ironically, the more of my voice, experience, and the insecure and precarious feelings that I could not reveal from the outside, the more of these feelings were demonstrated in my artwork.

in Bokyoung's Stories (Jo & Wang, 2023, pp. 196-198)

Withheld Happiness and Hope Without Promise

I visited Korea in the summer of 2019, having just finished my first year of study abroad in America. I had to get a driver's license, but more than anything, I wanted to see my family, friends, and acquaintances in Korea again. After a year of living in the United States, I was happy to visit my family and friends, recharge my energy, and make invaluable memories. Later, upon returning to the United States for the upcoming fall semester that year, one of my colleagues told me, "I'm glad to hear about your visit to Korea after finishing your first year. You did a great job. We need that recharging and rejuvenating time. As you get busier year after year, visiting Korea might become more difficult."

Whether in Korea or the U.S., I never doubted I would have the opportunity and time to see my family at least once a year. I could not understand what my friend was saying at the

time. I firmly believed that I would be able to see my family and friends again the summer after I finished my second year of study. However, in life, unexpected things can happen that make it impossible to guarantee tomorrow. We take it for granted that if we make up our minds, we can meet with our close, intimate friends and loved ones whenever we decide, as promised, even as soon as tomorrow. And, sometimes, such beliefs are upended in unforeseeable ways.

The emergence of the COVID-19 pandemic and the resulting long-term quarantine not only frustrated my expectations of being able to see my family and friends in the summer of 2020, but also the expectations and wishes of those who missed me and wanted to see me as well. In such difficult circumstances, ironically, we had to refuse to give up, even when faced with crisis and disconnection, and continuously adjust our expectations.

Based on our belief that, eventually, the pandemic would end or at least become less serious, even if only slightly, my family, friends, and acquaintances continued to fuel each other with the hope that we would be able to travel to and from each other's countries and have physical contact with each other again someday. We looked forward to the day we could celebrate together once more and make up for the long period of disconnection and isolation by traveling, eating delicious food, and having endless chats face-to-face. In particular, as the pandemic caused not only massive public health issues but also a global social crisis and various economic upheavals and hardships, including occupational changes for large numbers of people, we needed to firmly maintain and actively protect our own safety and health. More than ever, we needed to cultivate a strong attachment to life, a persistent desire for survival, and a robust mentality that could withstand any challenges. In this sense, the belief and promise that "one day we will meet up" was not only the core fuel for this desire to survive, but also the armor by which we supported and protected each other, even from a distance.

"Like Leaves Falling in the Autumn Wind": Precarious States

Due to the pandemic, many university institutions decided to shut down and resume classes after switching to online education, leading to an increase in students leaving campus and returning to their hometowns. In fact, the university I belong to closed campus housing, including

several dormitories and student apartments that typically guarantee communal living. Students living in these complexes had to move until campus safety could be secured due to quarantine.

Even though I was living alone in a campus apartment as a single resident graduate student without a roommate, I was no exception to the university's policies and prevention regulations in the face of the COVID-19 crisis. At first, we all received emails recommending temporary relocation from the university's housing office, regardless of whether we were residents of single or shared rooms or undergraduate or graduate students. However, I had difficulties fully complying with this. Therefore, I had to send an email raising my objections and simultaneously pleading my case. I had already been living in a single room and was confident that I could be faithful in complying with the self-quarantine policy stipulated by the housing office (and, if I may add, even before the pandemic, I was already living a self-quarantine-like life in my room, immersed in my studies and work).

Both the pandemic and the university's decision to shut down were extremely sudden. I did not have sufficient preparation time to leave my campus apartment and find a new place to stay on such short notice. Moreover, as I had to refrain from going out and avoid contact with people, my ability to explore the area and find a new place was quite limited; plus, I did not have a car. This lack of transportation would have made it impossible to follow quarantine measures that encouraged social distancing. Even when using Uber while wearing a mask, safety-related anxiety was not easy to dispel. As I mentioned earlier, some Uber drivers were somewhat wary or reluctant toward me because I looked Asian, asking questions like, "Where do you come from?" "How long have you been in America?" "Have you recently traveled to any other country?" In an environment where hatred, prejudice, and wariness against Asians had become ever more extreme due to COVID-19, it felt like there was no safe haven anywhere, except for the small room in which I lived.

When I emailed the housing office to plead my case, I also explained, "I have no family or relatives in the United States, and I came to this country alone." I did have friends, and a professor who knew about my situation and told me not to hesitate if I had trouble with living

and accommodation issues. Needless to say, I was so grateful to the people who reached out to help me. However, at the time, I thought it would be safer for everyone if I carefully remained in the room I had been living in. Since there was no way to predict when and how this pandemic would end, I was guided by only a vague feeling, but it felt like the correct course of action.

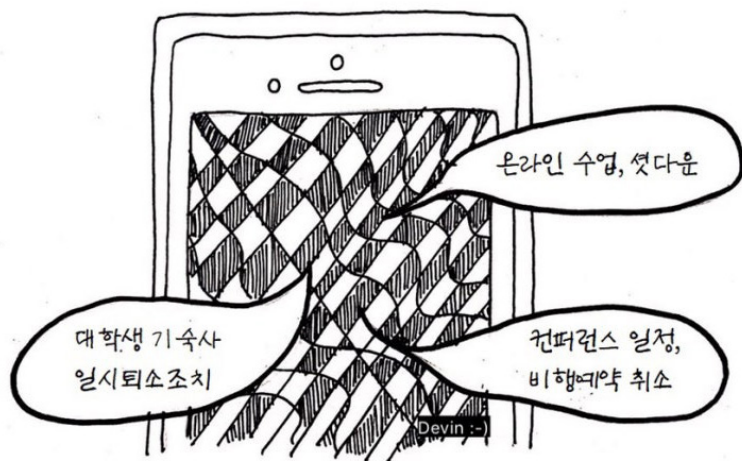


Figure 55. *Shut Down* (2020), Hand-drawing with Canva editing, retrieved from the author's blog

Fortunately, the Housing Office conducted several surveys of graduate students living in campus apartments, and ultimately, I was allowed to stay in the apartment after participating in these surveys. Of course, this was under the condition that I limit my excursions and not invite other guests to my room. I believe the survey results likely reflected the varied circumstances of the residents, many of whom were also international students with few other housing options.

Though the housing situation worked out, one incident confirmed my precarious and vulnerable position as an international graduate student. That summer, the Trump administration announced “plans to force foreign students, others out of U.S.” (Anderson, 2020). Anderson's article, first published in *Forbes* on July 7, 2020, and updated again the following day, reported:

On July 6, 2020, the Trump administration announced that international students at U.S. universities “operating entirely online may not take a full online course load and remain in the United States,” according to the Student and Exchange Visitor Program (SEVP).

“The U.S. Department of State will not issue visas to students enrolled in schools and/or programs that are fully online for the fall semester nor will U.S. Customs and Border Protection permit these students to enter the United States. Active students currently in the United States enrolled in such programs must depart the country or take other measures, such as transferring to a school with in-person instruction to remain in lawful status. If not, they may face immigration consequences including, but not limited to, the initiation of removal proceedings.” (Emphasis in original.)

With online classes apparently inevitable at that time, this directive seemed to suggest that international students were a particular target of the Trump administration (Figure 56).



**You've successfully signed the petition below.
Your signature has been verified and counted.**

Allow International Students to Finish Their Degrees

Help the petition reach its goal, share
with others:

URL:

<https://petitions.whitehouse.gov/petition/allow-international-students-finish-their-degrees>



How Petitions Work

Figure 56. *Petition: My Voice in the White House* (2020), Screen-captured image

One day, a Korean international graduate student friend sent me a link to an online petition. She explained the Trump administration's plans, the protests at Ivy League universities held by students and professors against this policy, and our precarious situation as international graduate students. My friend encouraged me to join the petition and said emphatically, "International students are being held hostage." She believed that the president was using international students as an excuse to pressure universities to open their classrooms to in-person instruction, in spite of the ongoing COVID-19 pandemic.

Every international graduate student has a unique background and must face different circumstances. Leaving family and friends in their home country and living in an unfamiliar place requires considerable thought, determination, and preparation. The administration's plan seemed inconsiderate and appeared to ignore the considerably difficult process of coming to study abroad – a process that is by no means straightforward. I felt dejected. While contemplating this immensely unfortunate series of events, I felt like we, international students, were like “추풍낙엽 (leaves falling in the fall wind, 秋風落葉).” I may have moved to the United States of my own free will, but securing my status and survival in this country proved to be an entirely new challenge.

However, Fortunate

When thinking back on my memories of the pandemic, I also realize that I was fortunate in many ways. At the very least, I had entered a doctoral program and started my IGS life before the pandemic emerged. In 2018, everyone was able to communicate face-to-face without wearing a mask, and all classes were held in-person. Since we often met in classrooms or offices, we not only exchanged greetings but also naturally had necessary consultations and meetings about the upcoming semester's classes and our current progress, and shared additional useful information. The occasional coffee (especially the vanilla latte) with them was also a joy for me, like a ray of light allowing me to feel relaxed amidst my arduous schedule. When a new semester began or the end of the year approached, the faculty professors in our department held regular gatherings, allowing graduate students to meet socially and form a close network. These practical contacts

and exchange opportunities influenced my overall academic process by allowing me to build academic relationships with peers and faculty in the following ways: receiving advice every semester; acquiring new opportunities, information, and research-related materials to build an academic career; building relationships with fellow researchers for collaborative research and other projects; constructing study plans to ensure dissertation progress; engaging in the process of asking for references for job applications or scholarship support, and in countless other areas of my academic life. Even though the basic premise of graduate learning is based on students' independent endeavors and navigation (Ndanguza & Mutarutinya, 2017; Sari & Ashadi, 2020), graduate school is also a community that requires academic and social connections, and as such it requires not only individual efforts but also building networks, making contributions, and exhibiting dedication on a social level (Ndanguza & Mutarutinya, 2017).

The foundation of networks, friendships, and solidarity built through direct interactions with people over the two years before the pandemic gave me the strength to remain connected to people while studying and working in quarantine. These connections also provided significant support in tasks that required interactions with international graduate students from other departments. In addition, when the shutdown terminated and all classes returned to an offline environment, I could adapt more quickly to yet another change in my learning and work modes, because I could connect with others once again.

A Time of Refuge and Recovery: There Might Be a Paradise to Run Away To

One day, I came across the following statement: "도망친 그 곳에 낙원은 없다 (There is no paradise for you to escape to)." Initially, I could not remember exactly where I heard this. At the time, I understood this saying to mean that I could not solve my problems or escape my current situation simply by fleeing. Later, when I searched the Internet to investigate the origin of this sentence, I found out that this was a line from renowned manga artist Kentaro Miura's (1989/2020) *ベルセルク* (Berserk) vol. 16 (Chapter 117). The original sentence is as follows: "There is no paradise in the place you ran away to (逃げ出した先に「園なんてありやしねえのさ」)" (p. 227).

However, even before the pandemic shutdowns, I felt like a general fighting on a battlefield every day. To me, the classroom, my own room, the desk where I sat alone and struggled with my studies, and even my bed, where I was busy organizing my schedule and writing even in my dreams, all felt like battlefields. To me, struggling to study others' faces and participate in class discussions, giving presentations while fraught with nerves, and exerting all my efforts to submit assignments by the deadline were all decisive battles, parts of great and small wars. I tried to confront all of these obstacles without fail, and every day, I felt like I was being brutally broken and smashed apart. I am not Super Mario. I did not have a great strategy or magic item that would instantly absolve my vulnerabilities (e.g., my incomplete command of language, haphazard adaptation to an unfamiliar educational environment, insufficient background knowledge about the host country, lack of a social network, etc.). Furthermore, this was not a battle I could ask anyone else to fight for me. Eventually, I realized that all these personal wars were a lonely process of patience and growth that I had to think about, experience, and overcome myself. Nonetheless, these processes were often painful. I experienced moments of drought from time to time, when my spring of positivity dried up. The more I failed to acknowledge or fully accept my feelings of pain and frustration, and the more I tried to outright deny them, the more I realized that what I thought were efforts toward self-affirmation were ultimately just self-deception.

Before the shutdown began, about a week before spring break, I had a bad cough and body aches and was unable to go to class. I was not COVID-19 positive, however. These were symptoms I often experienced when suffering from chronic fatigue and stress. As soon as the spring break shutdown began, in all honestly, I felt as though I had received some gap time, a short break in which to catch my breath. The COVID-19 pandemic was undoubtedly a global crisis for public health, safety, and society at large, but the social distance temporarily gave me a reasonable excuse to distance myself from classroom communications, direct discussions with people, and the accompanying feelings of tension, pain, and stress. With respect to Kentaro Miura's famous adage mentioned above, I seemed to have found my paradise in the place I had run away to: my apartment, my refuge away from the world. With the appropriate excuse of self-

quarantine, I could escape from the classroom and face-to-face communication with people for a while. And I could protect, rest, and recharge, as I had been tired and hurt (in a way that was difficult to quantify) and felt depleted of energy. During this period, I gained time and space to reorganize and care for myself in various ways, and made important changes in daily life, studies, and adaptations. On a subconscious level, I probably wanted to stop for a moment and take some time to myself.

This period of time had two meanings for me. First of all, I had to secure the physically sufficient time and space necessary to complete the detailed processes of my assigned studies, papers, and other projects. Since all classes were being held online, I was able to complete all my activities at home without having to roam around campus (Figure 57).

Figure 57. *Stuck in My Apartment Like Canned Food (2021), Hand-drawing*



Since my reading speed was slow and I often lacked time to complete assignments, I always liked to hold on to the reading materials and assignments until just before class began. However, traveling from building to building by bus, with all my papers in tow, proved quite challenging. I often tried to complete all my required work on the bus, and this procedure drained my stamina. Inevitably, I was often exhausted by the time I arrived at the classroom. Conversely, classes held via Zoom helped me prepare and complete all my necessary assignments and courses without having to leave my home or desk.

The time I used to spend waiting for buses or Ubers and commuting from place to place could be used solely for resting, recharging, class preparation, assignments, and any other tasks I needed to complete. For me, who was so often pressed for time, such a systemic change felt like salvation. Moreover (as embarrassed as I am to confess this), one day I realized that I could now cope with unexpected circumstances. On the day of an important presentation that I discovered too late I had forgotten to prepare, I had to rush to create PowerPoint slides with only three hours left before class was scheduled to start. This improvisation was only possible because all classes were held on Zoom and everything had to be done online and remotely.

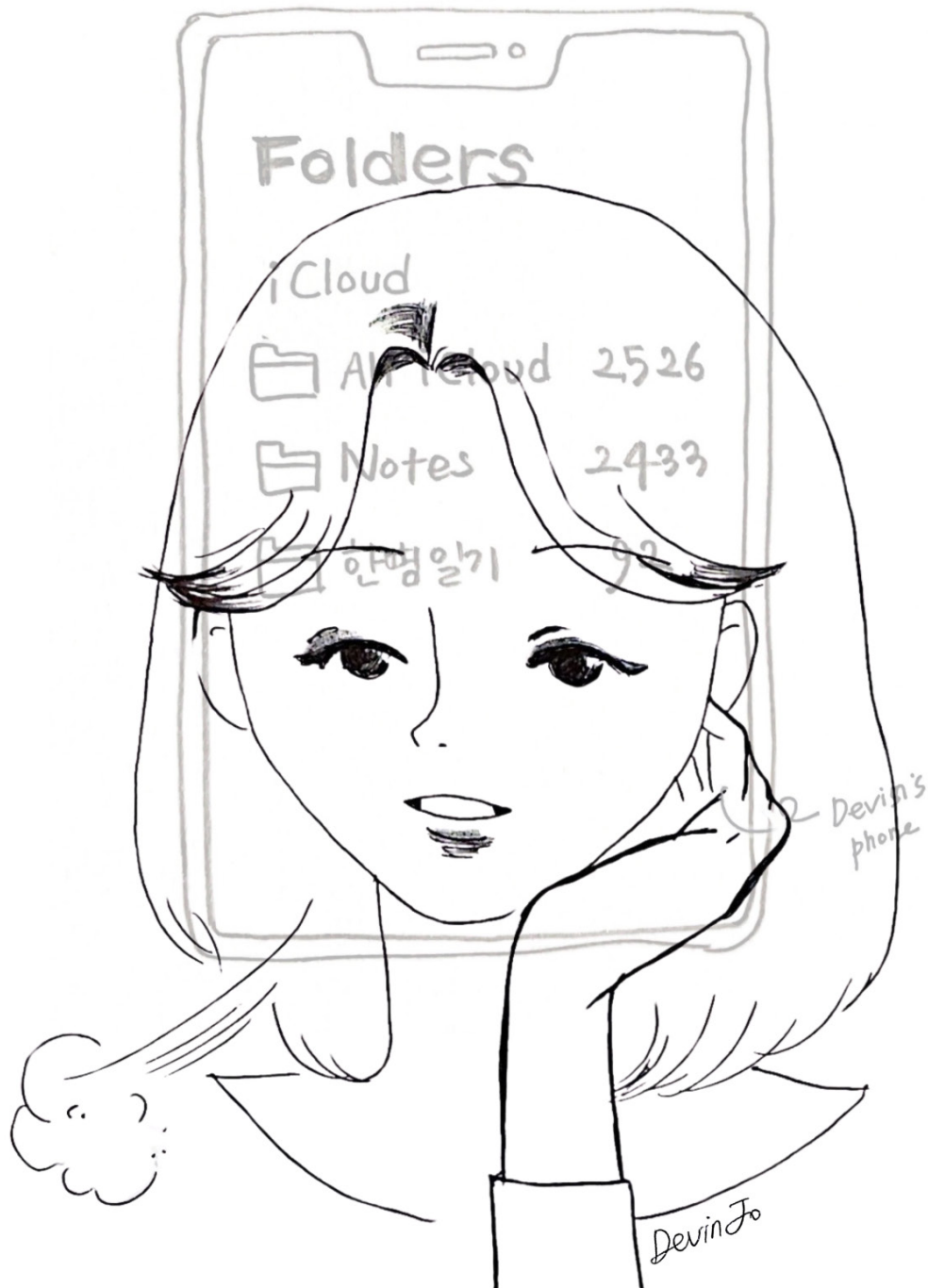
Despite the challenges I faced as a Korean student at this time, the ability to feel safe and protected during quarantine also demonstrates a certain measure of privilege. As an international graduate student with an F-1 visa status, I was not allowed to engage in economic activities outside of the university. However, the university provided scholarship support. This support proved to be a critical factor in allowing me to stay home and safely maintain my studies and daily life, even within the constraints of self-quarantine. Additionally, thanks to the campus environment and its support for access to online and digital resources, and the flexibility and prompt responses of faculty, administrators, and engineers when called to rapidly revamp the educational environment and reorganize numerous systems, I was able to work and study from home without having to engage in any on-site activities. This meant I had the psychological time and leisure to protect, recharge, and rehabilitate myself by being separated from the classroom and other people. At the time, I was not yet able to adapt to the classroom environment, and I was pushed to my mental and physical limit because everything felt burdensome to me. Without a doubt, the stimulation of consistently participating in classes and interacting with people spurred me to apply myself and ultimately helped me grow in many ways. However, my spirit needed a grace period and time to recharge, even for a short while. The place I fled to was, ironically, a paradise for me.

As Starbucks bags were a third tunnel and space that allowed me to feel connected to my surroundings, people, and community even in unexpected isolation circumstances, I figured

out how to create my own sustainable and challenging lifestyle and academic journey amid the radical life changes caused by the COVID-19 pandemic (the third environment where isolation in physical space and connection in an online environment coexist) and survived during the period. Thirdspace is usually about finding reconciliation in and resistance against a dichotomous world that is bifurcated into one or the other. Anzaldúa shared this insight through her Border studies. Furthermore, for those who experience both countries through migration, such as international graduate students, Thirdspace is about all the clashes of cultures and lifestyles that occur in an individual's life and the compromises that create their own third way. This is an insight that Bhabha shares through his reflection on the Third Space. As an international graduate student who was roaming between Korea and the United States, I experienced both isolation and connection during the pandemic. A doubled ambivalent aspect of life was formed, and these factors might have multiplied each other to create a third, or even a fourth, or a fifth way of life.

CHAPTER 11
ETHICAL SELF-INQUIRY?:
CREATIVE AND REFLECTIVE WHINING

CHAPTER 11
ETHICAL SELF-INQUIRY?: CREATIVE
AND REFLECTIVE WHINING



Where Is My Courage?

On January 6, 2021, the renowned Korean advertising creator Shin Woo-Seok appeared on a Korean entertainment show called *You Quiz on the Block* and mentioned one of his favorite quotes from Niccolò Machiavelli. It seemed to reflect his mindset as a creator: "Never was anything great achieved without danger" (see Figure 58). He explained the reason why he loves this quote: "재능있는 사람들은 너무 많으니까 용기가 더 중요한거라고 생각하거든요. 용기가 있어야지 재능을 펼칠 수 있다고 생각해요 (Since there are so many talented people, I believe courage is more important. Courage is required to display our talent)."



"Never was anything great achieved without danger."

Niccolò Machiavelli

Figure 58. *Screen Captured Image of the Interview with Director Shin from Yu, J. & Cho, S. (Host). (2021, Jan, 6). 광고에 스토리를 담다, 천만 광고 감독의 신우석 자기님 (Putting a story into an advertisement, Shin Woo-seok, the director of 10 million advertisements) 1 첫 만남부터 느낌이 화악 오는데? 딱- 내 스타일! (No. 88), in You Quiz on the Block, tvN, URL: <https://www.youtube.com/watch?v=dWms17MYBAA>*

“UNTOLD: In Between Courage and Silence”

As frequently mentioned in the previous chapters, my drawing-essay has been shared and published via my blog and social media accounts since 2018. But at some point, I began to notice that I rarely uploaded my drawing essays to my blog anymore, and even my activity

rejected. However, it is my favorite of my pieces and might be my most authentic and candid work. I was drawn to work on it after watching Director Shin's interview, and I believe I was hoping to relieve some of the pressure from my accumulated contemplations.

This work consists of several layers. The first layer is a superimposition of screen captures from my smartphone's notes app. I do this before I begin to draw or write directly. In my daily life, when I suddenly gain insight, make a discovery, or capture an emotion or thought that I need to remember, I type the idea into the memo app on my smartphone and save it. This forms a warehouse of potential ideas that I can selectively implement through my *Handspan Diary*.

The second layer is a superimposition of my hand-drawn works. For this stage, I selected some of the initial ideas stored in my phone and hand-drew them to make them into drawing-essays. However, after much deliberation, I gave up on uploading these drawings. In other words, I decided not to reveal these stories to the world permanently, or temporarily declined to publish them.

The third layer is an image created by overlapping the stevia packet bags I have collected. I use stevia as a sugar substitute, and my chosen brand's products have cheerful and inspirational pep-talk-like messages printed on each packet cover. I loved these packets and often collected them. The stories in the first and second layers are a bit dark, confusing, critical, raw, aggressive (or even savage), sensitive, and sometimes mysterious. I decided to temporarily withhold these stories from the public because I felt their content might be somewhat dangerous (for me or anyone else), or at least too direct and too personal. Hence the inclusion of the stevia packets: I photographed each of the small bags, made them into usable images, and placed them one by one on top of the first and second image layers. In this way, I covered up the words, expressions, and drawings revealed in the first and second layers with the third layer. This reflects my ambivalent stance towards this process, as I selectively uploaded only the stories and sentences that seemed safe and positive, while those narratives I did not want to make public were buried and hidden from view.

The fourth and final layer is a superimposition of images of engraved necklace pendants

with my English name. These necklace pendants are my possessions: I purchased the rose gold one in the summer of 2019, and I received the white-gold one as a gift for my birthday in 2023. They are both designed with sealing wax images. These also serve as devices to conceal the messages and stories revealed in the first and second layers, like the Stevia packets, and they are scattered across the screen, in a stamping-like pattern. Some may perceive a somewhat grotesque or obsessive sense of narcissism in the repeated presentation of those pendants. Certainly, this fourth layer reveals my perhaps excessive self-consciousness.

Self-Censorship: In Between Creativity and Research Ethics

This idea of *self-consciousness* was best articulated by a Korean friend of mine. About 10 years ago, noticing that I was always careful and cautious, and acting with concern and care, he said to me: “보경아. 그건 너의 과잉된 자의식일 수 있어. 생각보다 사람들은 남들에게 그렇게 크게 관심이 없어” (“*Bo-kyoung, that could be your excessive self-consciousness. People don’t care as much about others as you think*”).

However, considering research ethics in autoethnographic research and self-study is indeed about operating within my own self-consciousness. Reconciling self-censorship and compliance with research ethics is a difficult process, even without the premise that my drawing-essay and this doctoral dissertation will be read with interest by the public. The awareness of this certainly impacted my behavior as a writer and researcher. In this realm, scholars must become our own fortune tellers. We must be able to guess, imagine, and anticipate all the risks and possibilities that we might take when we reveal our stories publicly. Even then, it is impossible to grasp or imagine all potential future reactions. Throughout this entire process, I had to squeeze out every bit of my creativity and foresight, consider the advice offered by Edwards (2021): “With reference to an ethic of the self, opportunities to consider whether harm can be caused by in-depth personal revelation is prescient” (p. 4).

Where's My Broccoli?

So far, I have fortunately had many opportunities to present my dissertation study at various conferences. At these conferences, many people, including audience members, friends,

and other acquaintances have given me encouraging feedback: “*Devin, you are courageous, creative, and talented.*” However, through working on my studies and my art, I have frequently had to face how timid, cowardly, and indecisive I can be – how much I prefer safety to risk-taking, how seriously and obsessively I take everything, how often I worry, and how anxious I feel. This is because, as I began to transform my drawing-essay work into a form of academic research, I experienced internal conflicts in the borderland of what I could and could not say on my blog and social media.

In the chapter called “Broccoli ” (pp. 103-107) in Anne Lamott's (1994/1995) *Bird by Bird: Some Instructions on Writing and Life*, she discusses revealing one's authentic thoughts, voice, and candid details in writing. Broccoli is a metaphor that the author borrowed from a Mel Brooks routine in “2,000-Year-Old Man” (Lamott, 1994/1995, p. 103), in which broccoli represents an individual's instinctive intuition and inner voice. For Lamott (1994/1995), Broccoli refers to our own true heart, genuine opinions, and the courage to voice them. This is something that adults may have lost or forgotten since childhood, or been deprived of at some point by the older generation represented as “grown-ups” (Lamott, 1994/1995, p. 103), the societal rules, implicit agreements and customs, and the gaze and thoughts of others that bar one’s freedom of expression. In the author's context, this “broccoli” refers to the authentic voice of a writer that must be reclaimed and fostered, not only for an individual's initiative and proactive life, but also for successful writing. She emphasizes trusting our intuition and following our own voices. This reading taught me a lesson about “taking a risk” and self-trust. As I read Lamott’s chapter, I sensed a strange feeling, almost like a tantrum, leaking out inside me that I did not know how to describe. I came to realize that these feelings arose because her words reminded me of the countless voices and feelings of anger that I had repressed and sacrificed while focusing on “relational ethics” (Ellis, 2007; cited in Edwards, 2021, p. 3) and “an ethic of the self” (Edwards, 2021, p. 3). That voice could almost share all the conflicts and heartaches that had occurred in my limited academic community or other private relationships, such as my family and close friends, but it was soon swallowed up. I pondered it from multiple angles, though at the time, I could not

think of any exquisite protection and camouflage devices to avoid traceability, and I could not foresee how to prepare and defend against the unexpected regrets and risks that might come in the future (such as legal disputes or defamation controversies).

Tricky Casting: May I Ask You to Appear in My Story?

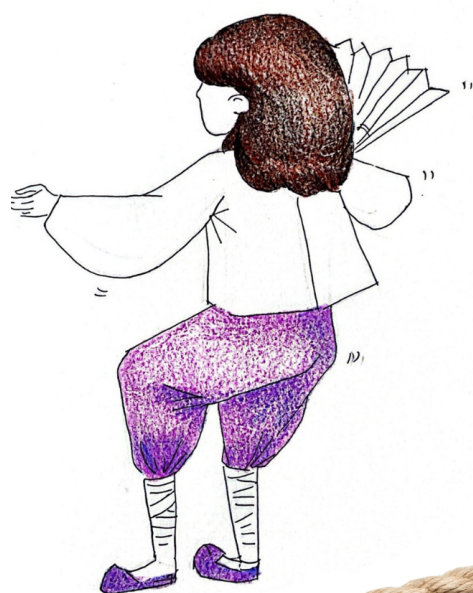
My drawing-essays often invited the participation of the people around me. These people took on and occupied various forms, layers, and dimensions in their relationships with me, and were connected to my daily experiences and stories in many ways: some shared their experiences and insights with me through insightful conversations; some appeared like hands from heaven to help and save me when I was in difficult situations or in an urgent crisis; some even said hurtful words to me, either unintentionally or intentionally. Conversely, my work also reflected those whom I unintentionally or intentionally hurt and those entangled with me by chance. It engaged with those who silently supported me from a close range as well as those with whom I was more closely connected even though we remained far away from each other in physical space, and it also encompassed people from whom I felt more distant, even though we were physically close. It engaged with people I was entangled with in professional realms; people who helped each other even if no immediate visible interest or advantage was apparent; people I met briefly; people I had to interact with frequently, and many more individuals who exerted an influence in my life in untold ways.

Some of the stories of my daily life could not be established without talking about people who were related to me in some way and the experiences I had with them. Therefore, people were integral to my stories (Edwards, 2021). For research ethics, I was required to ask for consent and permission from people, and in the process, I had to censor in advance what I could and could not say. When my experiences were intertwined with someone and I wanted to use that experience as material for my drawing-essay, I asked for the consent of the person involved, and used pseudonyms or replaced or deleted other identifiable information if they so requested.

In the stories of those who were the subject of my drawing-essays, shout-outs and demonstrations of respect were welcomed. In such cases, people willingly become participants

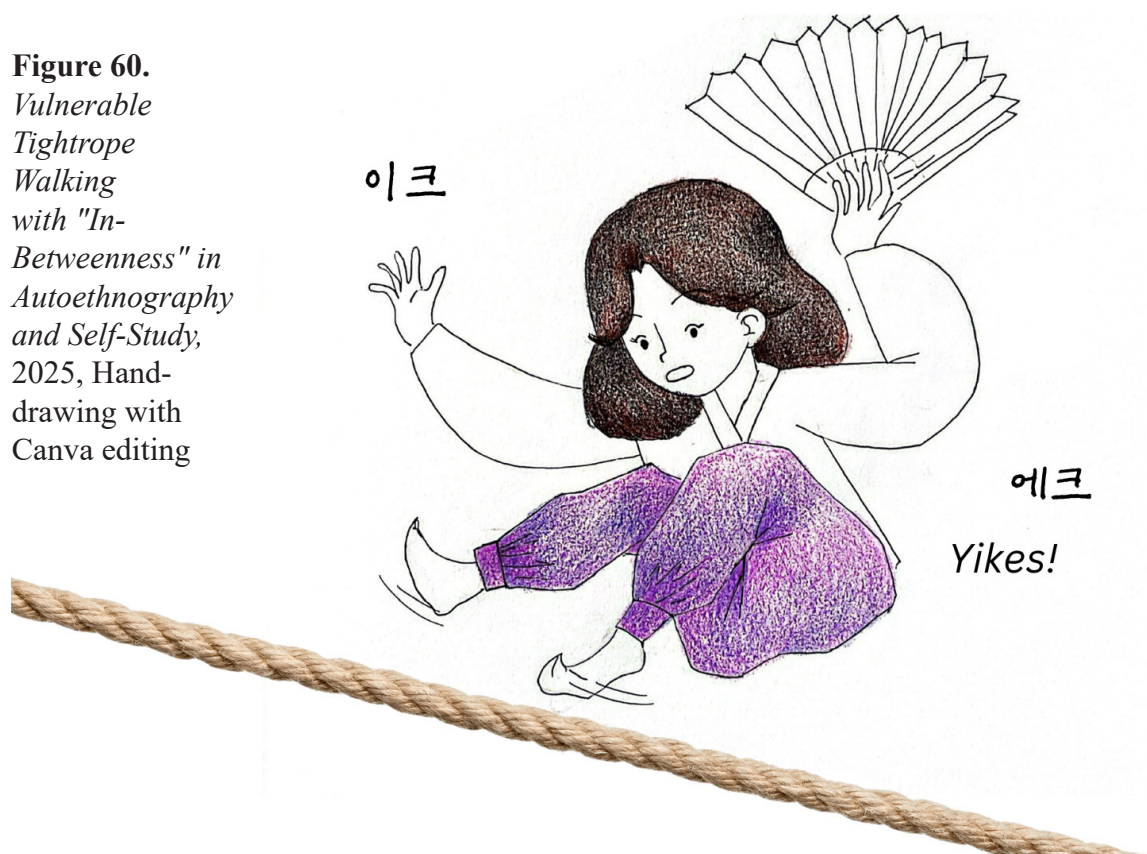
in or protagonists of my stories, and willingly responded and agreed to be a part of my visual records. People did not feel much resistance to appearing in light episodes that could be laughed off, everyday stories that formed beautiful or humorous memories, or stories that were relatively less personal and did not carry much weight, even if made public, and that did not cause any damage or harm.

In opposite cases, however, it was difficult to derive results and fully realize such stories through my drawing-essay work. Participants were usually unhappy when stories that could damage their reputation, reveal their mistakes, or otherwise reflect poorly on them were realized through my drawing-essays. This is no wonder – it is a completely predictable and comprehensible reaction. Even though these accounts were drawn from things they said to me directly, mistakes or wrongdoings they committed against me, and were genuine experiences rather than fabrications, when I would approach them and ask, “I would like to deal with this story between you and me through my drawings. Would you allow me to do that?,” my request was usually rejected. Rather than apologizing for their slips of the tongue or social missteps, they would remind me of research ethics, refuse to acknowledge their own words and actions, or even dismiss my accounts as misinterpretations and misunderstandings. Moreover, stories that people were open to sharing when relationships were good could become stories they refused to disclose if a disagreement erupted, or when relationships grew distant, for whatever reason. As a researcher, I was torn between “the right to be heard” and “oppressive silence” when attempting to convey my authentic voice and narratives (see Figure 60).



"Key responsibilities and objectives within an ethic of autoethnography include allowing the voice of the author to be heard. To silence this voice because descriptions of others' culpability in causing the author discomfort or distress might expose these others to a type of harm is a difficult balancing act with regards the competing claims of **the right to be heard** and **oppressive silencing**" (Lee, 2018; cited in Edwards, 2021, p. 4).

Figure 60.
*Vulnerable
Tightrope
Walking
with "In-
Betweenness" in
Autoethnography
and Self-Study,*
2025, Hand-
drawing with
Canva editing

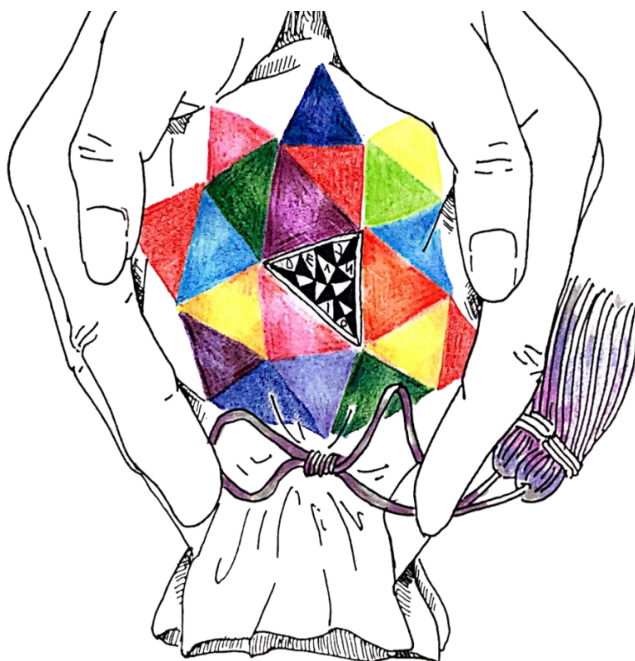


In such contentious cases, even if I promised to take all measures to hide their real names and change other identifiable information so that they could not be traced, how likely was it that asking for permission to draw and write those stories would be accepted as a polite request? ? It may have increased the likelihood that the person would perceive my visual records as a violation and expose them personally.

However, in the end, the most essential, most decisive, and most critical aspects of my study abroad story could only be revealed in my untold, undrawn stories. I used to introduce some of my drawing-essays as example drawings at conferences, in my doctoral dissertation drafts, and in other publications. At that time, I would speak passionately about how they became my voice of resistance, and my venue for critical and counter-narratives. However, in some aspects, I often felt that many of the stories that I could not upload, that I could not draw, that I kept silent about to protect myself and my loved ones were my most resistant, sharp, critical, raw, vivid, and sometimes most truthful voices of testimony. The stories that I failed to deliver might be the most unvarnished and honest ones, those that would reveal the most important critical experiences.

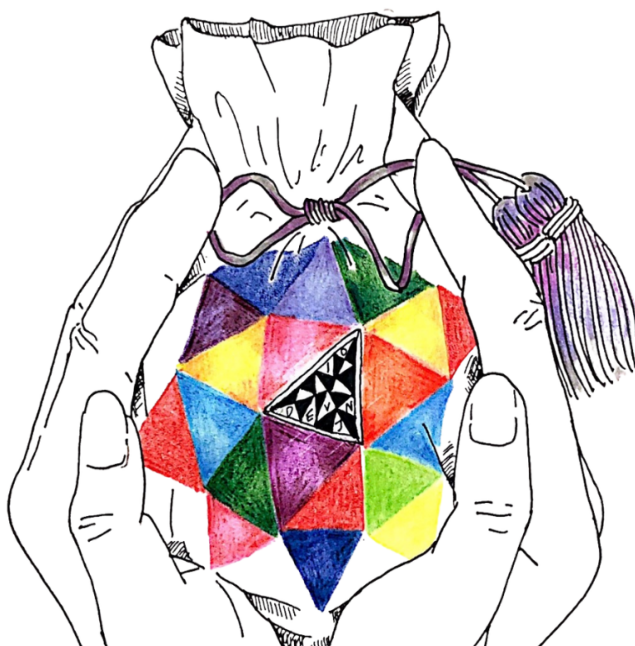
Meanwhile, posts uploaded in virtual venues are preserved for a long time, possibly forever. Even if one quietly deletes a post, someone can capture it with a screenshot, and deleted stories or data can be restored through other internet pathways. Some stories evoke sympathy, understanding, support, and encouragement from readers. Some narratives fade into oblivion without leaving a particular impression on readers. And some stories can be maliciously edited or misinterpreted regardless of the author's intention. In today's online and media world, where “the right to be forgotten” cannot be guaranteed (Rosen, 2012), it is a risky adventure to disclose subjective, possibly sensitive, experiences and thoughts. Was I simply doing research and art? Or was I offering potentially vulnerable stories to the public that could get me blindsided in the future by unsympathetic readers and audiences?

CHAPTER 12**CONCLUSION: A LITTLE BEHIND-THE-SCENES STORY**



CHAPTER 12

CONCLUSION: A LITTLE BEHIND-THE-SCENES STORY



Teaching Artist?

In 2017, while I was preparing to apply for the Art Education Ph.D. program at UGA, I was also working as a Teaching Artist (TA) at the Seoul Foundation for Arts and Culture (SFAC). The SFAC website²⁴⁾ provides the following description of a teaching artist:

"서울형 TA(Teaching Artist)는 예술에 대한 통합적 활용 능력과 교육적 역량을 함께 갖춘 사람들로, 시각예술/연극/무용/음악/문학 등 다양한 분야에서 활동하는 예술가이자 교육적 가치를 구현하는 국내 최고의 통합예술교육 전문가 그룹입니다. 이들은 예술언어에 대한 이해를 바탕으로 학교 교사들과의 공동 연구를 통해 미적체험 예술교육과정을 실제로 개발하고 운영하는 역할을 수행합니다. 현재 TA들은 초·중등 공교육과 연계된 학교예술교육 사업 위주로 활발하게 활동하고 있으며, 향후 예술교육센터 확충을 기반으로 다양한 시민들을 포괄하는 예술교육, 지역사회와 소통하는 예술교육 등 다양한 예술교육으로 그 분야를 확장해 나갈 계획입니다 (Translated _ Seoul-type TA (Teaching Artist) is a group of people with integrated utilization ability and educational capacity in art. They are artists active in various fields such as visual art/theater/dance/music/literature, and are the best group of arts-integrated education experts in Korea who implement educational values. Grounded in their understanding of the language of art, they are committed to the role of developing and operating an aesthetic experience art education curriculum through joint research with school teachers. Currently, TAs are actively working mainly

24) SFAC's Teaching Artist Program was first launched in 2006 (Retrieved from: http://artseduta.sfac.or.kr/html/teachingart/teachingArt_intro.asp, access date: 2025. 4. 19) and has announced that the School Art Education TA Project Art Together was terminated in 2022 (<https://artseduta.sfac.or.kr/html/main/index.asp>, access date: 2025. 4. 8). According to the webpage (retrieved from: https://artseduta.sfac.or.kr/html/teachingArt/teachingArt_intro.asp, access date: 2025. 4. 8), SFAC "has been operating a Seoul-type school art education project that fosters youth TAs, specialized in humanities and arts education, who support the development of youth by incorporating the youth's characteristics into art activities and making art together through the Youth Humanities and Arts Education Project, linked to the free semester system and creative experience activities since 2017." My contributions as a TA in 2017 were for this project.

in school art education projects linked to elementary and secondary public education. In the future, based on the expansion of art education centers, we plan to expand our field toward diversified art education, such as art education that includes various citizens and art education that communicates with the local community)

(The Seoul Foundation for Arts and Culture, n.d)²⁵⁾.

Even when I was an undergraduate in Art Education, I thought that the goal of being an art teacher could only be achieved by going to a teacher's college (or any university of education's) art education department, receiving training in various educational studies, art education theories, and studio art experiences, completing other full courses in teacher education, and obtaining certification. However, when I applied for SFAC's TA position, various artists flocked to this project as if they were trying to prove that they could work as art educators as well as artists. Some of these artists applied to this project because they could not make a living with an artist job alone. What I could definitely sense at that point was that the climate of contemporary art education in Korea had changed (or had already been changed). Now, practitioners of arts education from various fields, including artists, could jump into the field of arts education and related alternative education markets without necessarily having to major in education or related areas or have qualifications. A new narrative had emerged that those with rich artistic experience as artists could bring fresh air into the field of school arts education.

At that time, I teamed up with two artists and traveled to several middle schools in Seoul for two semesters to do team-teaching based on the curriculum of our design. And during the journey, I had frequent opportunities to interact and communicate with other artists besides my team-teaching colleagues. When I worked on my Statement of Purpose and portfolio for my UGA application and had my first Skype interview with the Art Education faculty, I described and highlighted my successful experiences and accomplishments as a TA. However, to confess a little behind-the-scenes story, working as a TA was not always a joyful experience. Rather, I felt shocked every moment. It was not a matter of a superficial dimension of teaching or

25) (Retrieved from: https://sfac.or.kr/site/SFAC_KOR/03/10303020200002018102304.jsp, access date: 2025. 7.12)

difficulty communicating with students. As I interacted with professional artists who entered the educational field, I was faced with essential questions about my professional identity as an art educator, including concerns about myself and finding my voice that I had never considered before.

Wiggling and Resistant Voice: When Anger Led Me to Visual Self-Inquiry

After passing the application document screening, I was interviewed for the TA position. I described my background of majoring in and graduating from an art education program and earning a Master's degree in Art Studies that explored contemporary art and related theory. I explained how I could contribute to this position with the pedagogical knowledge, art education theory, teaching strategies, curriculum design methods, practical experience, and art resources that I had steadily built up over the years. I expected that these attributes would differentiate me from other applicants. Rather than claiming an "artist" identity, I promoted my intellectual and academic aspects more.

Meanwhile, my colleagues who were professional artists often said to me: "We have different professional backgrounds than yours, and we lack educational knowledge or a related foundation for it." It seemed like a strange implicit relationship had formed among us, where I would fill in what they seemingly did not have, and they would fill in the insights and creative repertoires of artistic approaches that they had professionally honed as artists. On the surface, it seemed like a well-established symbiotic relationship where we complemented each other by filling in each other's deficiencies. However, as time went by, I felt that this implicit premise (and ambiguous agreement given that I do not know precisely when, who first, or how it was formed) was ultimately not very helpful for our sustainable collaboration. What exactly were we talking about? What could they not do, and what could I not do? Compensating for each other with our own expertise may have seemed like a warm and mutually supportive relationship at a glimpse. However, it also ran the risk of leading to hasty conclusions and biases due to a limited perspective on each member's expertise and capacity. How can constituents in team-teaching achieve successful collaboration where they can trust and rely on each other and expand their

external and internal connections?

Just as they humbly spoke about their educational expertise in consideration of my major and background, my thoughts about other artists, including my colleagues, were not much different. There were thoughts and words that came to my mind and spilled out of my mouth at the time without even realizing it: “Well, because I am an art educator, not an artist... How can my studio art skills or artwork background be competitive in comparison with theirs? They are the experts.” Over time, this thought led to low self-esteem about my own abilities rather than gratitude for the artists in our collaboration and amplified my discomfort and sense of self-disunity about continuing the collaborative relationship with them. It led to the question of whether I was adequately committed to my role as one of the constituents with professional capacity in this collaboration. To be more precise, it was a critical inquiry of whether I properly respected myself as an art educator, clearly recognized myself *per se*, and had professionalism and a philosophy in this regard. The realization that it was challenging to think of myself as an artist led to a fundamental criticism of my full responsibility and abilities as an art educator.

From the time I entered the Art Education department for my undergraduate degree in 2008 until I graduated in 2012, I studied hard and mastered various (studio-based) art skills. At that time, I never considered myself an artist and instead believed that all the art production and practical experiences I gained were just qualifications I must be equipped to teach (and/or give) students someday. My belief and implicit conclusion at that time were close to some kind of altruism. There was no “self” but “others.” The feeling of self-expression from my childhood — the time I enjoyed art-making purely and authentically — was completely forgotten. I never dreamed of things like art contributing to my worldview as an artist, creating art to express myself, building myself as an artist and making some kind of career, or holding an exhibition for my work. Desiring these things felt greedy. No matter how well I had mastered my artistic skills, I never thought of challenging that stereotype, thinking that I was incomparable to professional artists and inferior to them. I firmly believed that I was right and that these were the attributes of an art educator.

As SFAC explains, if art education is not limited to the school realm but can occur in linkage with local communities and cultural organizations and encompass various citizens, then an art educator will not necessarily be limited to one who graduated from a teacher's college and education major. If the demand for education that pursues living experiences linked to local communities and cultural resources has already existed, it may have been natural for the scope of diversity of art education practitioners and participants who provided teaching to expand (Kim, 2003). Upon witnessing this ever-changing educational field, the resulting demand, and art educators with various professional identities, my experience as a TA confronted fundamental questions and challenges about how I should re-establish and draw a big curve for myself and my professional identity as an art educator. 2017 was by no means a comfortable year for me, as I had been complacent for a long time.

For this reason, I pondered what might be my first challenge as an artist (besides my educational interest in art appreciation) after enrolling in an art education doctoral program. I wanted to explore together how my practice as an artist would affect my art education practices. Of course, I had no clear blueprint on what kind of work I wanted to do or what I liked or was good at. Furthermore, I was extremely timid about revealing my thoughts and ideas to the world in some concrete form. However, the fact that I had no experience in doing my own work with an artist identity brought me a sense of deficiency and even seemed to blur my identity as an art educator. The following question popped up again: How could I, who could not see myself as an artist and who had never truly sensed that experience, confidently tell students, *You Are an Artist* (Green, 2020), with any certainty or confidence? I wanted to be a living witness myself, and I wanted my journey during my PhD to be a testimony and storytelling of this pursuit. When my peers in the Arts-Based Inquiry course I took during my first fall semester at UGA encountered my drawing-essay and blog, which were born out of the chaotic adjustment process of my first semester, said to me: "*Devin, you are an artist!*," I had finally found my path.

"Yes, I am an Artist, and So Are You": Building Mutual Self-Efficacy Between Teacher and Student

Currently, 151 posts have been uploaded to my blog. My friends were surprised by my sincerity with the records and the volume of stories. The reasons why I have persistently continued this work are also part of the story, and these reasons have steadily increased over the past 7 years: the desire to relieve the stress of my life in an unfamiliar foreign country; the eagerness to hold onto a time that will never return; the aspiration to treasure my current study abroad life like crafting a precious piece of jewelry; an autoethnographic critique and reflection on my "everydayness" as an international graduate student; and one more recent reason, which was to struggle with the imposter syndrome that often appeared inside me.

My blog name says, "*Persistent Record is My Strength*." I was able to continue working on my drawing-essay thanks to the encouragement and learning from the Arts-Based Inquiry course, my peers, colleagues, professors, international graduate student friends, and Korean friends. Nevertheless, the imposter syndrome was another battleground for me. Could I call myself an artist just by posting my drawings on my blog or Instagram? Were my skills good enough to be called an artist? Couldn't others draw like me? Was I just a fraud or pretender who called myself an artist? Whenever I heard the anxious voice inside me doubting myself, all I could do was not run away or quit, but just keep moving forward. I kept drawing. I drew and wrote more of my stories. I published more of my work on my blog and Instagram. I always considered my blog's name a mantra in my mind. I could not think of any other way than to continue to persistently assert myself as an artist by working diligently with brazen impudence. While staying challenged, I decided to accumulate meaningful experiences and listen to various feedback until I could convince myself.

However, concurrently, there was a realization during this process. Although I had studied art education and art as an art educator and researcher for a long time, I had also limited my own potential by distrusting myself and giving into doubt. How did my frustration and lack of confidence differ from those of my students, who often do not trust their own artistic potential?

This point made me think of the students' faces in my past classes (not only as an art teacher and teaching artist but also when I taught art appreciation in the U.S.) who were struggling with their lack of artistic expression and technique, or who faced an invisible ceiling when embodying creative ideas and finding their own artistic instinct. I felt like I could finally empathize with their feelings, but only after I had performed and experienced artistic work with the mindset of an "artist."

Of course, the purpose of art education in K-12 and higher education is not to force all learners to become artists (or get arts-related jobs). However, when art educators pair their multiple experiences and identities as artists with their educational practices, whether for self-sufficient purposes or educational purposes, they resonate and empathize more deeply with the concerns and thoughts of students who create art and have various aesthetic experiences through such challenges and practices. Upon juggling their roles of art teacher and artist, when they share those authentic experiences and expertise of art creation with students, students learn to meet, express, and trust themselves as artistic beings. This mutually enhances self-efficacy and self-trust for both teachers and students.

Furthermore, through the drawing essay, I experienced the liberation that artistic expression brings. When my experiences and thoughts, which I could not fully articulate due to my bilingual struggles, were realized in the third language of art, I rediscovered the joy of self-expression. I learned again that language efficiency or text-based narrative is not the only measure to evaluate, discuss, describe, and interpret an individual's diversified abilities, potential, and ample life stories. This is because art, as a multi-modal form of expression, provides students with numerous channels for learning and communicating (Kwon, 2020).

Conducting art education with visual self-inquiry through drawing-essays in K-12 and higher education could support multilingual and multi-sociocultural learners and other various learners who struggle with academic achievement. Art as a third language provides other modes of learning for grasping class content in addition to speaking, writing, and reading. Teachers can offer diverse visual, auditory, and tactile art experiences to students who have difficulty

understanding and keeping up with the content through text-based and oral instructions alone. Simultaneously, through drawings and other diverse artistic approaches, students can develop creativity and critical thinking skills by expressing thoughts that cannot be depicted through their limited language and word expressions. Learners can further articulate and elaborate their ideas and thoughts with various expressions that contain their individuality, strengthen their delivery, and develop their diverse communication skills. These processes could also lead to interdisciplinary connections between art, language and literature, or other disciplines (taking into account the learner's sociocultural context, interests, topics, and various identity formation factors).

Visual Self-Inquiry as a Ripple Effect and a Form of Activism

I launched my visual self-inquiry through my drawing-essay solely by observing, analyzing, and interpreting my life and experiences as an international graduate student. However, over the past seven years, this process has expanded beyond the realm and boundaries of my experience to new challenges, inquiry questions, and research interests. Weber (2014) likens the impact of arts-based self-study, akin to what I call visual self-inquiry, to a ripple effect in which waves gradually spread out in concentric circles on the water's surface. This describes how researchers and learners discover unexpected new research questions and other explorations while conducting arts-based self-study and move on to new practices that have not been pioneered before. Echoing the cases and insights Weber (2014) shared through her research, I also recognized the ripple effect of my own work while having unexpected encounters, challenges, and new practices in my journey of visual self-inquiry.

In particular, my blog and Instagram contributed significantly to the ripple effect of my drawing-essay. If it were not for these virtual spaces, my drawing-essay would have been kept as my own secret stories, like a diary that breathes quietly somewhere in a desk drawer. Some of the people involved in my academic community, including my international graduate student friends, also formed relationships with me like neighbors in the virtual world of blogs and Instagram. Although my blog and Instagram posts did not always receive visible responses such

as “likes” or “comments,” the public disclosure of my work served as an opportunity to clearly establish my presence by letting people in my community know what I was doing, what I liked, and how I preferred to express myself. Thanks to my friends and colleagues who found my work interesting and remembered it, I was able to contribute to the university's journal cover art (Figure 61) and use my visual voice to collaborate with another international graduate student (Figure 62). Furthermore, gradually, the wave that started from my drawing-essay expanded into other interdisciplinary research.



Figure 61. *Leftover Island*, *Journal of Language and Literacy Education* Vol. 16 Issue 2 – Fall 2020

Figure 62. *Conversation _ Unfolded Stories* (2020), (with invited/guest creator Jiyea Park), [Art Exhibition], Art Education Social Justice Conference, University of Georgia, Athens, GA



Collaborative Voices as Asian Women International Students

Alongside my doctoral dissertation study, I collaborated with other Asian female international graduate students to contemplate our existence and underrepresented consciousness in higher education. For example, early on in my research, I designed a pilot study to investigate whether visual journaling could be an inspirational experience and provide meaningful insights for other international graduate students from Asia, just as my drawing-essay helped me. In Fall 2020, I created a group space to explore our unique experiences through the online meeting platform Zoom. During our weekly two-hour meetings, I led lectures that guided the group to explore a focused topic/emotion by showing artwork from different artists and asking questions I had prepared. I asked participants to reflect on their daily experiences and identities through their artwork (Berriz, 2005), exploring topics including but not limited to memories, significant objects, and personal fears. After the synchronous meetings, the group members spent the week creating new visual journals, a combination of drawings and essays/narratives, that either centered on a given topic or documented their daily lives for the week. The newly created journals were then shared and discussed at the next group meeting (Jo & Wang, 2023, pp. 188-189).

The participants I recruited were Asian women international graduate students like me, and naturally (especially in the midst of the painful loss of lives in hate crimes against people of color and the COVID-19 pandemic), we shared our experiences as Asian women graduate students in the US and our critical perspectives from diversified angles (Jo & Wang, 2023, p. 202). Based on the visual journals we worked on, one of the participants, a Chinese graduate student named Yixuan Wang, became my co-author for a book chapter in which we shared our thoughts and concerns and critically reflected on the visibility of Asian women (graduate students) in U.S. higher education settings.

Simultaneously, I also collaborated on another arts-integrated research project on Korean feminism with a Korean woman doctoral student who had begun her doctoral program the same year as me. We started our new lives as international graduate students at the same time in the fall of 2018, were once neighbors in our campus apartments, and formed a friendship by sharing

our experiences and intimate stories and supporting each other. Particularly, in the first semester, when I had to do collaborative assignments though my human network was not yet formed in the U.S., she readily assisted me. Later, when I prepared artwork for an exhibition at a conference, she willingly contributed to my visual journaling collage as a guest artist. Since she had been witnessing my drawing-essay posts on my blog and Instagram for a long time, she also had an understanding of my work and experiences. The long-standing friendships and solidarity, the artwork we did together, the conversations we shared in our everyday lives, and our experiences as Korean women doctoral students became catalysts for our collaborative arts-integrated research. Since we frequently realized how difficult it was to integrate our genuine Korean context-based stories in class discussions, which were mainly premised on the socio-cultural context of the US, we crafted our own third creative space for dialogue.

Creative Thirling as Dialogic Spaces of Inquiry

These collaborative research projects, which were accompanied by my drawing-essay work, generated noteworthy implications and interpretations through the theoretical lens of Thirdspace. According to Meskell-Brocken (2020), "'place-making' has become...a way of describing the implantation of arts activity into communities that are perceived to be 'socially excluded,' 'deprived,' or any other such deficit-loaded term" (p. 240). The desire to find a third place is profoundly and intimately connected to the process and aspiration of finding one's own identity and existence. This is because it is intertwined with the instinct to find or create one's own place when no place is fully satisfying or fulfilling in terms of belonging, when one's stories and voices are not discussed equally with those of the mainstream within the given place and environment, and when one values one's worldview that can never be compromised or assimilated while respecting the culture, customs, and systems of the new host country for survival and adaptation. I believe that my collaborators and I were able to gather in the third place of artistic dialogue because we needed a personal and collective space where our experiences and stories could be fully appreciated. As Asian women graduate students, we reflected on how our presence and voice, which were underrepresented within the languages and sociocultural

contexts of U.S. higher education, could have visibility and audibility. Moreover, our memories of those times when it was challenging to find sufficient academic references and data on Asian women international graduate students made us realize the need for a space where our voices and experiences could be restored, respected, appreciated, and recognized as significant.

Further, my co-author Yixuan and I recognized that this third space should be expanded further by inviting more AAPI voices and urging their participation and action. We were aware that our voices as East Asians (i.e., Korean and Chinese) could not represent the diverse ethnicities, languages, and cultures from Asia. East Asians are often prioritized in the discourse of Asian voices, being portrayed as successful while other AAPI paths of life are not equally valued and discussed. Therefore, including AAPI voices beyond East Asians (i.e., Chinese, Korean, and Japanese) to better understand the nuanced and diverse perspectives and different experiences would be important for future studies and collaborations (Jo & Wang, 2023, p. 202).

As a form of activism, these collaborative projects were not only genuine and insightful reflections on our experiences, but also aimed to criticize the alienation, microaggressions, various stereotypes, prejudices, and injustices we were exposed to as Asian women international graduate students in the U.S.. Furthermore, as academic inquiries, they explored social justice, diversity, equity, and inclusion, which are crucial components of art education and research.

The particularly interesting point is that, through the collaborative drawing essay and visual journal projects, artmaking created spaces to shape solidarity among women of different majors, backgrounds, sociocultural contexts, and upbringings, contributing to the formation of our identities, and serving as “counterspaces” (Soja, 1996, p. 68) for our counter-narratives. According to Soja (1996), Thirdspace refuses to divide the world into predetermined a priori premises and logic, and in the case of my collaboration with Asian women graduate students, art acted as a creative and dialogic space that mediated both reality and imagination. Although my co-researchers did not major in art, they were profoundly engaged with its potential. Since we each had different nationalities and linguistic backgrounds, we required our own channels, which

text-based communication could not solve. To overcome our limited expressions and to recover our precious details, heritages, and many other expressions that we lost while communicating in English, we absolutely needed art, visual journaling, as a third domain.

In the fall of 2018, I set out to work alone on my drawing-essay with self-sufficient purpose. However, I am grateful that I was able to share my art with others through the virtual third space of blogs and Instagram, and that, through these spaces, I was able to share with others the value of constructing their own art and visual narratives. Our artwork and collaborative research were a completely unexpected surprise and ripple effect for me. The arts crafted meaningful connections between me and others, led me to unexpected and various modes of inquiry, created new conversations as counter-narratives, and allowed me to experience the qualities of activism that a drawing-essay and/or visual self-inquiry could generate.

Implications and Significance as an Art Education Study

The theoretical framework of this study, Thirdspace theory, is connected to the contexts and concepts of postcolonialism, hybridity, and multiculturalism (Park, 2013), and this is in turn connected to the values of diversity, equity, inclusion, and accessibility from an educational philosophy perspective. The orientation of Thirdspace theory to embrace and affirm the complex and fluid identities of individuals, groups, specific communities, and values that cannot be defined by dichotomous systems and divisions supported my reflections on my existence, and my identity, voices, and agency as a Korean international woman graduate student in the United States (Jo & Wang, 2023). This demonstrates that Thirdspace theory as a critical analysis tool can give voice, narration, visibility, and empowerment to students like me from international, multicultural, and multilingual backgrounds in various educational settings, including in U.S. higher education. This framework can also provide meaningful interpretation, analysis, and explanation of students' complex experiences, contexts, and ongoing identity formation, which often cannot be defined or clearly specified, including experiences of discrimination, marginalization, and underrepresentation in educational and learning environments. Simultaneously, this underlines the importance of how we as educators should pedagogically

communicate with diverse international learners.

In particular, I implemented and archived my drawing-essays in digital and online spaces as a way to practice visual self-inquiry. Through these essays, I not only reflected on and integrated my authentic experiences and stories as an international graduate student but also gradually explored and examined the following inquiries: conceiving myself in the Thirdspace discourse; the power dynamics that reorganize the order and systems of society and the world in conjunction with postcolonialism today; reflections on my role and visibility as a Korean woman doctoral student and art education major in U.S. higher education; and contemplations on how my artistic practice could lead to the practice of art education and activism.

My drawing-essay, that is, my art, became a third space of exploration and a third medium of language and communication for my life as an international graduate student encountering ceaseless questions without clear answers. Moreover, art was a creative force that endured and embraced ambiguity, allowing me to reflect on my personal life, question and challenge certain social norms, and disrupt the dominant monolithic language system in a multi-sensorial and multimodal way that integrated various visual elements, design principles, and aesthetic sensibilities. In a (positive) manner, art was a third creative invader that disrupted inertia. I undoubtedly benefited from the power of art. Through my drawing-essay work, I learned what it meant to accept and expand upon the indefinable diversity and boundaries I experienced as a Korean and a foreigner, one who had ventured across countless borders, and who still currently lives in a once-unfamiliar host country.

Concurrently, thanks to the visual self-inquiry I engaged in through the drawing essay project, I began to realize how privileged I was to be able to harness the power of art. I was able to cultivate my talent so as to better visually embody my experiences and stories and could invest in myself through a long period of higher education to further develop this ability and potential. Furthermore, as a junior researcher pursuing a doctoral degree (i.e., a highly educated person), I appreciate the opportunity I was given to contribute to the formation of academic discourse by using these personal experiences, voices, and visual presentations to craft my

doctoral dissertation. At the same time, I acknowledge that this was not a mere privilege that I could take for granted. In this way, I confirmed my ambivalent status as someone both uniquely marginalized and privileged.

Art education pedagogically utilizes the receptive yet critical power of art to allow students to experience diverse worlds, embrace and creatively develop their own complex identities, and expand their potential. Specifically, visual self-inquiry with drawing-essays can help multinational, multicultural, and multilingual learners like myself heal their individual traumas, discover and fortify their own strengths, build self-confidence, and cultivate the courage to navigate their everyday academic and socio-cultural lives (Jo & Wang, 2023). This ultimately leads to their adaptation and survival, and their successful academic achievements (Jo, 2023).

An Unfinished Story

My drawing-essay, as a visual self-inquiry implemented and practiced through art and digital storytelling, has performed a significant function in my life and as a means for considering the possibilities for art education. This inquiry became even more meaningful when considering the connection with everydayness and Thirdspace theory, which is undergirded by the context of postcolonialism. The exploration of an individual's everyday life provides a foundation for examining the related network of relationships they encounter.

Revisiting the research questions of this dissertation, Question 1 asks about what one international graduate student can learn about her academic and daily experiences in socio-cultural transition by analyzing her own visual self-inquiry process through the theoretical lens of Thirdspace. Engaging in self-inquiry through a drawing-essay enabled me to reflect on my daily life and to review my academic, sociocultural, and everyday experiences within the academic community and higher education system I belonged to as an international graduate student and a Korean female doctoral student. Visual self-inquiry enhances the excellence of self-exploration in that it allows one to sense and experience the world in multiple modes, along with the holistic and flexible perspective that art possesses. This allowed me to overcome the dichotomous and mere comparative perspective. By contemplating my assets, such as everyday

life, experiences, memories, and historical heritages in Korea and the United States, from various angles and organically, I was able to reflect on how these two inseparable experiences work as a hybrid in my life and formed a third way of living and perspective. This also serves as a thoughtful response to Research Question 1-b — “How does an IGS’ visual self-inquiry reflect and affect hybridity in an ongoing identity formation process (including, for example: notions of socio-cultural transition, isolation, displacement, home, border- and boundary-crossing, etc.)?”. Furthermore, it encouraged me to creatively and diversely study and explore myself as a part of the larger society, my way of networking with other people, and the complex power dynamics involved. This was the portion that could not be completely fulfilled with text-based narration or chat-style oral communication alone.

The power of art — its ability to inspire creative and critical thinking; to foster a positive mindset infused with humor and wit even in serious situations; to provide a humorous critique that cleverly twists and pokes at reality with a playful touch; and the power to intuitively and sensuously express the artist’s unique individuality and subtle nuances — influenced me not only as I reflected on my daily life and visually documented the stories, but also when I perceived and navigated my life outside the realm of art-making and research. It excavated and enhanced my positivity in dealing with the frustrations and pessimistic feelings I encountered while adapting to an unfamiliar milieu and enhanced my viability and resilience. A creative virtuous loop has emerged from three components: my perspective on the world and society, my everyday life, and my visual narratives.

In an era like today where English exerts a dominant influence globally, art challenges the monolingual system and power dynamics, achieves empowerment, and redistributes linguistic power by providing multiple modes of expression and narrative for multinational and multilingual speakers (Jo & Wang, 2023) like me. As an act of decolonization, art provided me with a third means and medium of resistance that transcended the boundaries between Korean and English. And, beyond its capacity for challenging the boundaries of language, art functioned as a Thirdspace of resistance against the larger system of consciousness that postcolonialism

aims to critique, that of Western-centrism and imperialist power embedded in social, cultural, and linguistic paradigms. This analysis and reflection serve as an in-depth illustration and response to research question 1-a: visual self-inquiry functioning as a third space.

The director of the movie *Parasite*, Bong Joon-ho quoted director Martin Scorsese when he gave his speech for his Best Director Award at the 92nd Academy Awards in 2020: "The most personal is the most creative" (Cho, 2020). My experiences of engaging with visual self-inquiry through the drawing-essay echo this sentiment, in that this experience has enabled me to learn that the ordinary individual's experience can be a creative form of power equalization (counterweight) and innovative means of resistance. Though I did not have high-profile power or visibility in the United States as a foreigner and minority relying solely on an F-1 visa status, constructing a multimodal narrative through visual self-inquiry and digital storytelling enabled me to make my experience audible and visible in the academic realm. This practice supported my story as an individual, built my voice and agency, and simultaneously affirmed and strengthened the diverse voices of international learners like me, hopefully encouraging the emergence of other individuals' unique experiences. The art-based collaborative research I have engaged in has demonstrated that visual self-inquiry and artistic approaches have provided a third platform to implement and embody IGS voices and explore our experiences as international learners. This reinvites Research Question 1-c. My visual self-inquiry provides an ample response to this research question in that, rather than being merely satisfied with a limited examination of my personal experience, it connects with other international learners' stories, leading to an unexpected third inquiry and research practice.

Lastly, my story does not end with this dissertation. Just as my life as an individual does not terminate with a doctoral program, my drawing-essay journey will be ongoing, containing and reflecting on the story of my changes and growth. In doing so, I foresee my future drawing-essay as observing new changes and discoveries, which will generate more thought-provoking inquiry questions for me to explore.

"Devin's journey" is still ongoing.

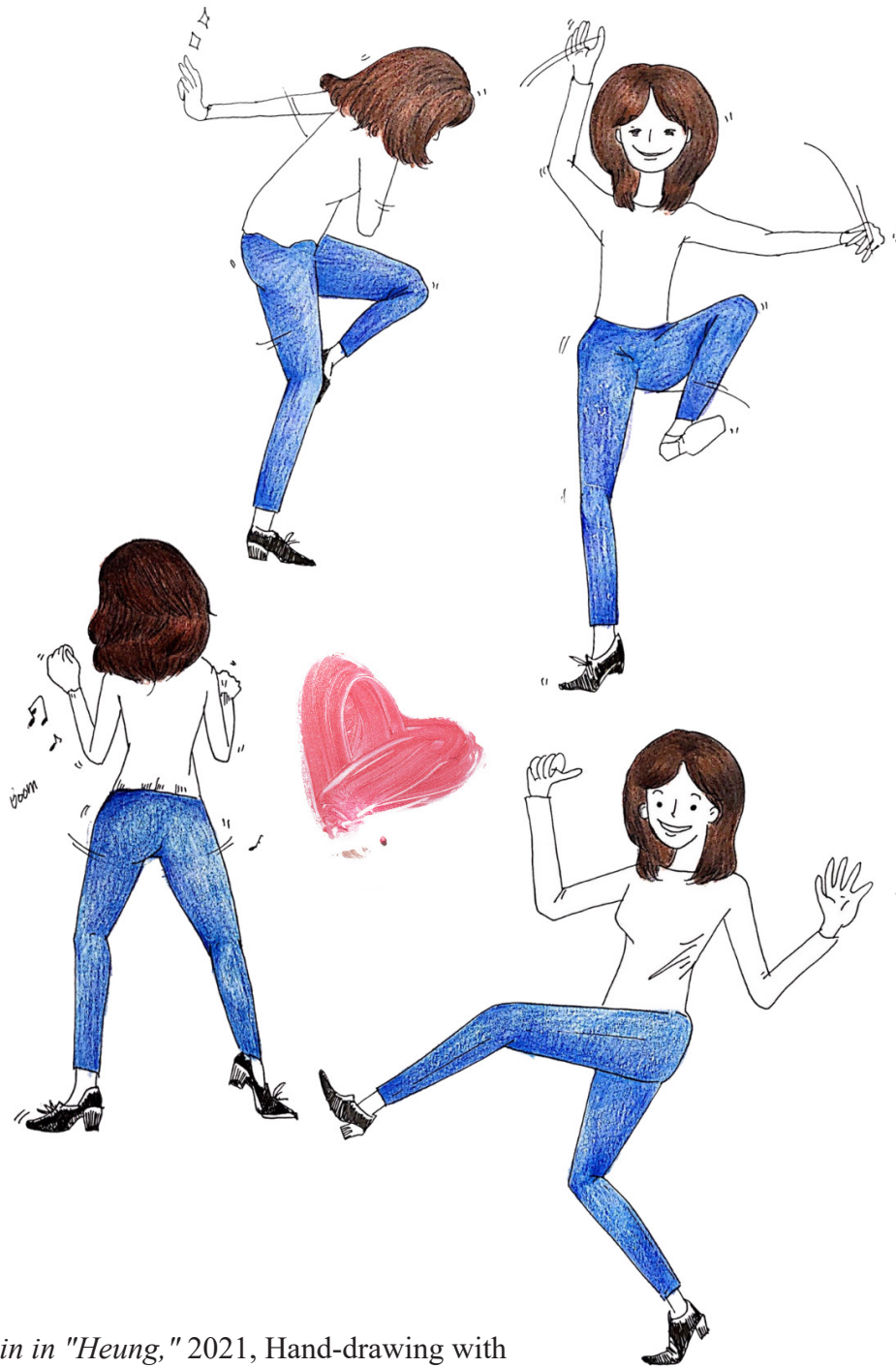


Figure 63. Devin in "Heung," 2021, Hand-drawing with Canva editing

REFERENCES

- Abdel-Ghani, T. (2024). Visualizing everydayness, questioning interstitiality, *Visual Studies*, 1-6
DOI: 10.1080/1472586X.2024.2398075
- Acker, S., & Haque, E. (2015). The struggle to make sense of doctoral study. *Higher Education Research & Development*, 34(2), 229-241.
- Ahn, J. & Filipenko, M. (2007). Narrative, Imaginary, Play, Art, and Self: Intersecting Worlds, *Early Childhood Education Journal*, 34(4), 279-289.
- Almedia, S. R. G. (2000). Bodily Encounters: Gloria Anzaldúa's Borderlands/La Frontera. *Ilha Do Desterro: A Journal of Language and Literature/Revista de Língua e Literatura*, 39, 113–123.
- Amran, N. N., & Ibrahim, R. (2012). Academic rites of passage: Reflection on a PhD journey. *Procedia — Social and Behavioral Sciences*, 59, 528-534.
- Anderson, S. (2020). Trump Speeds Up Plans To Force Foreign Students, Others Out Of U.S. (Retrieved from: <https://www.forbes.com/sites/stuartanderson/2020/07/07/trump-speeds-up-plans-to-force-foreign-students-others-out-of-us/>)
- Anzaldúa, G. (1990). *Making face, making soul: Haciendo caras. Creative and critical perspectives by feminists of color*. San Francisco, CA: Aunt Lute Books.
- Anzaldúa, G. E. (2012). *Borderlands/La frontera: The new mestiza* (4th ed.). Aunt Lute Books. (Original work published in 1987)
- Arambewela, R. & Hall, J. (2009). An empirical model of international student satisfaction. *Asia Pacific Journal of Marketing and Logistics*, 21(4), 555-569, DOI 10.1108/13555850910997599
- Arendt, H. (1951). *The Origins of Totalitarianism*, Mariner.
- Aristovnik, A., Keržič, D., Ravšelj, D., Tomaževič, N. & Umek, L. (2020). Impacts of the COVID-19 Pandemic on Life of Higher Education Students: A Global Perspective,

Sustainability. 12, 8438, 1-34, doi:10.3390/su12208438

- Asaba, E., Rudman, D. L., Mondacad, M., & Park, M. (2014). Visual methodologies: Photovoice in focus. In S. Nayar & M. Stanley (Eds.), *Qualitative research methodologies for occupational science and therapy*, (pp. 155-173). Routledge.
- Ashcroft, B., Griffiths, G., & Tiffin, H. (1998). *Key concepts in post-colonial studies*. London: Routledge.
- BabyNames.com. (n.d.). (Retrieved from: <https://babynames.com/name/devin>, access date: 2025. 06. 09)
- Bhabha, H. K. (2007). *The Location of Culture*, Routledge. (Original work published 1994)
- Berriz, B. R. (2005). *The emergent cultural identity of Puerto Rican and Dominican third-grade students and its relation to academic performance*. Harvard University.
- Brathwaite, T. W. (2017). Carnavalesque Therapeutic Arts and Self-Inquiry: African Holistic Dance and Music As Catalysts For Critical Thinking in Education And Personal Development, *Africology: The Journal of Pan African Studies*, 10(4), 65-90.
- Brooks, P. (1984). *Reading for the plot: Design and intention in narrative*. New York, NY: Alfred A. Knopf.
- Brydon, K., & Fleming, J. (2011). The journey around my PhD: Pitfalls, insights and Geddie, K. (2013). The Transnational Ties that Bind, Relationship Considerations for Graduating International Science and Engineering Research Students. *Popul. Space Place*, 19(2), 196-208.
- Buenrostro, A. (2017). Gloria Anzaldúa's La Conciencia de la Mestiza and what being a Mestiza means to me, Medium (retrieved from: <https://medium.com/when-women-speak-back/gloria-anzald%C3%BAas-la-conciencia-de-la-mestiza-and-what-being-a-mestiza-means-to-me-90a0512c0e2b>, access date: 7. 13. 2025)
- Bullough, R. V. & Pinnegar, S. (2001). Guidelines for Quality in Autobiographical Forms of Self-Study Research, *Educational Researcher*, 30(3), 13-21.
- Cambridge Dictionary (Retrieved from: <https://dictionary.cambridge.org/us/dictionary/english/>

marginalize#google_vignette)

- Cantwell, B., Lee, J.J., & Mlambo, Y. (2018). International Graduate Student Labor as Mergers and Acquisitions, *Journal of International Students*, 8(4), 1483-1498.
- Carey, M. L. & Hewitt, A. A. (2023). Words Matter: A Guide to Inclusive Language around Racial and Ethnic Identity, Guide to Inclusive Language: Race and Ethnicity, (Retrieved from: chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://ohr.dc.gov/sites/default/files/dc/sites/ohr/publication/attachments/OHR__ORE_ILG_Raceand%20EthnicityRacialEquityGuide_FINAL.pdf)
- Chand, R., Nel, E., & Pelc, S. (2017). *Societies, Social Inequalities and Marginalization: Marginal Regions in the 21st Century*, Springer
- Choe S. H. (2004. 1. 18). S. Koreans Accent Surgery in Bid for Flawless English. *Los Angeles Times* (Retrieved from: <https://www.latimes.com/archives/la-xpm-2004-jan-18-adfg-tongue18-story.html>)
- Cotterall, S. (2013). More than just a brain: Emotions and the doctoral experience. *Higher Education Research & Development*, 32(2), 174–187.
- Cree, V. (2012). ‘I’d Like to Call You My Mother.’ Reflections on Supervising International PhD Students in Social Work. *Social Work Education*, 31(4), 451–464.
- Dalton, J. (2016). The International Journal of the Arts in Society: Annual Review, 11, 33-40.
- De Costa, P., Li, W., & Lee, J. (2025). Unpacking the positioning of being “disengaged” and “disrespectful” in class through nexus analysis: an international student’s navigation of institutional and interactional university norms. *IRAL: International Review of Applied Linguistics in Language Teaching*, 63(2), 807–832. <https://doi.org/10.1515/iral-2022-0158>
- Dewey, J. (2005). *Art as Experience*, Perigee (Original work is published in 1934)
- Edirisinghe, C., Cheok, A., Nakatsu, R., & Widodo, J. (2011). Exploring the concept of third space within networked social media. In J. C. Anacleto, S. Fels, N. Graham, B. Kapralos, M. Saif El-Nasr, & K. Stanley (Eds.), *Lecture notes in computer science*, Vol. 6972 (pp. 399-402). Springer.

- Edwards, J. (2021). Ethical Autoethnography: Is it Possible?. *International Journal of Qualitative Methods*, 20, 1-6.
- Edwards, R., Hanson, A. & Raggatt, P. (1996). *Boundaries of adult learning*, Routledge
- Educause, (n. d.) (2009). *Educause Learning Initiative: 156 Resources*. (Retrived from www.educause.edu/Resources/Browse/EDUCAUSELearningInitiative/33152)
- Elliot, D. L., Baumfield, V., & Reid, K. (2016). Searching for “a third space”: a creative pathway towards international PhD students’ academic acculturation.” *HIGHER EDUCATION RESEARCH & DEVELOPMENT*, 35(6), 1180–1195.
- Elliot, D. L. & Kobayashi, S. (2019). How Can PhD Supervisors Play A Role in Bridging Academic Cultures?, *Teaching in Higher Education*, 24(8), 911-929.
- Ellis, C. (2007). Telling secrets, revealing lives: Relational ethics in research with intimate others. *Qualitative Inquiry*, 13(1), 3–29.
- Eppler, M. J. (2007). Toward a visual turn in collaboration analysis?, *Building Research & Information*, 35(5), 584-587. <http://doi:10.1080/09613210701355724>.
- Erichsen, E. A. & Bolliger, D. U. (2011). Towards understanding international graduate student isolation in traditional and online environments. *Educational Technology Research and Development*, 59(3), 309–326.
- Easthope, S. (1998) Bhabha, hybridity and identity, *Textual Practice*, 12:2, 341-348, DOI: 10.1080/09502369808582312
- Farahbakhsh, A. & Ranjbar, R. (2016). Bhabha’s Notion of Unhomeliness in J. M. Coetzee’s *Foe: A Postcolonial Reading*, *International Journal on Studies in English Language and Literature*, 4(7), 105-112.
- Felski, R. (2000). The invention of everyday life. in Felski, R. *Doing Time : Feminist Theory and Postmodern Culture*, NYU Press (pp. 77-98). ProQuest Ebook Central, (<http://ebookcentral.proquest.com/lib/warw/detail.action?docID=865460>. Created from warw on 2017-08-28 04:21:21.)
- Foott, L. & Phillips, C. (2016). Knowing in Action: Image-based reflective learning, *Department*

of Arts in Health & Community Practice.

Franklin, M. A. (2012). Know Thyself: Awakening Self-Referential Awareness Through Art-Based Research, *Journal of Applied Arts & Health*, 3(1), 87-96.

Freeman, M. (2017). *Modes of thinking for qualitative data analysis / Melissa Freeman.* Routledge.

Gardner, S. (2007). I heard it through the grapevine: Doctoral student socialization in chemistry and history. *Higher Education*, 54(5), 723-740.

Goffman, E. (1974). *Frame Analysis: An Essay on the Organization of Experience.* Cambridge: Harvard University Press.

Goode J. (2007). Empowering or Disempowering the International Ph.D. Student? Constructions of the Dependent and Independent Learner. *British Journal of Sociology of Education*, 28(5), 589–603.

Graham, M. A. & Lewis, R. (2020). Mindfulness, Self-Inquiry, and Artmaking, *British Journal of Educational Studies*, 1-22.

Greder, K. A., Brotherson, M. J., & Garasky, S. (2004). Listening to the Voices of Marginalized Families, in Anderson, C. L.(ed.)(2004). *Family and Community Policy: Strategies for Civic Engagement*, (pp. 95-121). Amer Home Economics

Green, S. U. (2020). *You are an artist: Assignments to speak creation*, Penguin books

Guyote, K. W., Flint, M. A., & Latopolski, K. S. (2019). Cartographies of Belonging: Mapping Nomadic Narratives of First-Year Students, *Critical Studies in Education*, 1-16

Hadar, R. (2019). *Layers of Meaning: Elements of Visual Journaling*

Hong, J. E. (2022). Korean Female Graduate Students' Experiences in the United States: Recognizing and Addressing Their Challenges. *Journal of International Students*, 12(3), 607. <https://doi.org/10.32674/jis.v12i3.3835>

Jang, S. H. (2023). "I can wait until I return home": healthcare utilization among Korean international students in the U.S. *Journal of American College Health*, 71(6), 1804–1814. <https://doi.org/10.1080/07448481.2021.1947833>

- Jenson, J. (2000). Backgrounder: Thinking about Marginalization: What, Who and Why?. *Canadian Policy Research Networks Inc. (CPRN)*. 1-14 (Retrieved from: chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://oaresource.library.carleton.ca/cprn/15746_en.pdf)
- Jo, B. (2024, April). Devin's Handspan Diary: A Visual Self-Inquiry of a Drawing-Essay as an Exploration of a Korean Graduate Student's Experiences in Third Space, The SRAE (Seminar for Research in Art Education) Graduate Research Session Marilyn Zurmuehlen Working Papers session, National Art Education Association Convention, Minneapolis, MN.
- Jo, B., & Wang, Y. (2023). Identity, voices, and agency of Asian female graduate students through visual self-inquiry: An interdisciplinary study of art, literacy, and language. In A. C. Wager, B. R. Berriz, L. A. Cranmer, & V. M. Poey (Eds.), *Art as a way of listening: Centering student and community voices in language learning and cultural revitalization* (pp. 188-205). Routledge.
- Jo, B. (confirmed for Summer 2026 issue). "Devin's drawing-essay, Handspan Diary": Visual self-inquiry of a Korean graduate student's identity formation and socio-cultural experiences and the ripple effect, *Visual Arts Research*.
- Jones, A. (2013). It's Not [Just] Cricket: The Art and Politics of the Popular – Cultural Imperialism, 'Sly Civility' & Postcolonial Incorporation. *Coolabah*, 10, 118–131. <https://doi.org/10.1344/co201310118-131>
- Johnson, J. M. (2018). Social Stories: Digital Storytelling and Social Media, *Forum Journal*, 32(1), pp. 39-46.
- Johnson, L., Lee, A. & Green, B. (2000) The PhD and the autonomous self: gender, rationality and postgraduate pedagogy, *Studies in Higher Education*, 25(2), 135-147.
- Johnston, D., Carver, M., Foy, K., Mulligan, A., & Shanks, R. (2022). Shifting Selves and Spaces: Conceptualising School Emergency Remote Teaching as a Third Space, *Journal of Digital Social Research*, 4(2), 26-46.

- Kashyap, T. (2023). Narrative of Pandemic Temporalities: Aligning with 'Third Space,' *Journal of Emerging Technologies and Innovative Research (JETIR)*, 10(3), 307-311.
- Kay, L. (2013). Visual Essays: A practice-led Journey, *International Journal of Education through Art*, 9(1), 133-138.
- Kay, L. (2016). Research as Bricolage: Navigating in/between the Creative Arts Disciplines, *Music Therapy Perspectives*, 34, 26-34.
- Kelsky, K. (2015). *The Professor Is In: The Essential Guide to Turning Your Ph.D. Into a Job*. Three Rivers Press.
- Kim, H. (2014). Education through Art after the Second World War: A Critical Review of Art Education in South Korea, *iJADE*, 33(1), 88-102.
- Kim, H. J. (2020). 'Where are you from? Your English is so good': A Korean female scholar's autoethnography of academic imperialism in U.S. higher education. *International Journal of Qualitative Studies in Education*, 33(5), 491–507. <https://doi.org/10.1080/09518398.2019.1681551>
- Kim, M. (2008). *Influence of cultural differences on dress style and identity changes of South Korean female college students in the United States / by Min Ju Kim*.
- Krishna S., (2009). *Globalization and Postcolonialism: Hegemony and Resistance in the Twenty-first Century*, Rowman & Littlefield
- Kwon, H. (2020). Graphic Novels: Exploring Visual Culture and Multimodal Literacy in Preservice Art Teacher Education. *Art Education*, 73(2), 33-42.
- Lahiri, S. (2003). Performing Identity: Colonial Migrants, Passing and Mimicry between the Wars, *Cultural Geographies*, 10, 408-423.
- Lamott, A. (1995). *Bird by Bird: Some Instructions on Writing and Life*, Anchor Books (Originally published in 1994)
- Lee, A. & Lee, J. T. (2007). Korean military brides in New York. *Inter-Asia Cultural Studies*, 8(3), 458-465.
- Lee, J. J. (2021). Unique Challenges and Opportunities for Supporting Mental Health and

- Promoting the Well-being of International Graduate Students. *Council of Graduate Schools*.
- Lee, S., Spencer, T., Hums, M. A., & Alagaraja, M. (2020). Qualitative Examination of International Graduate Students' Experiences With Campus Recreation Services, *Recreational Sports Journal*, 44(1), 51-59.
- Lefebvre, H. (2017). *Everyday Life in the Modern World*, Routledge <https://doi.org/10.4324/9781351318280> (Original work is published in 1984)
- Lefebvre, H. (2004). *Rhythmanalysis: Space, time, and everyday life*. Continuum. (Original work is published in 1992)
- Li, L. (2012). Disciplinization of History Education in Modern China: A Study of History Education in the Imperial University of Peking (1898-1911), *Creative Education*, 3(4), 565-580.
- Lim, A. Jung, D. & Lee, E. (2025). A Collective Inquiry into Betweenness: Emerging Scholars of Color Navigating the Socialization Process. *Journal of Applied Research in Higher Education*, 17(1), 334–348. <https://doi.org/10.1108/JARHE-08-2023-0405>
- Lim, Y. (2019). The Acculturation Experiences of South Korean International Female Graduate Students: A Phenomenological Study. In *ProQuest LLC*.
- Madiou, M. S. E. (2021). The Death of Postcolonialism: The Founder's Foreword, *Janus Unbound: Journal of Critical Studies*, 1(1) 1-12.
- Maharshi, B. S. (1994). *Self-Enquiry*, V. S. Ramanan.
- Malik, A. (2020). A Good Career Start Can Open Doors: The Plusses and Minuses of an International Graduate Student Program—A Student's Perspective, *Medical Microbiology and Immunology*, 209, 225-227.
- Manjet, K. (2016). Academic Listening Practices among International Graduate Students in English as Medium of Instruction Context: Difficulties and Corrective Measures, *Pertanika Journal of Social Science & Humanities*, 24(4), 1579-1599.
- Marshall, C., & Rossman, G. B. (2011). *Designing qualitative research* (5th ed.). SAGE.
- McGarry, K. (2019). Reflexivity as a Process for Coming Into Knowing, *LEARNIng Landscape*,

12, 155-170

- Mehrvand, A., & Khorsandi, J. (2018). “Anonymous Collectivity” and “Sly Civility”: Postcolonial Defiance in a Satirical Short Story by Aziz Nesin. *GEMA Online Journal of Language Studies*, 18(2), 31–45. <https://doi.org/10.17576/gema-2018-1802-03>
- Merriam-Webster Dictionary (Retrieved from: <https://www.merriam-webster.com/dictionary/marginalize>)
- Meskel-Brocken, S. (2020). First, second and third: Exploring Soja’s Thirdspace theory in relation to everyday arts and culture for young people, (pp. 240-254) in Tamara, A. and Weedon, A. (2020), *Developing a Sense of Place: The Role of the Arts in Regenerating Communities*. University College London
- Mitic, R. R. (2022). Insights into First-Generation Doctoral Students, *CGS Research in Brief*, 1-6.
- Miura, K., Nakrosis, D., & Studio Cutie. (2020). *Berserk* (; J. DeAngelis & D. Johnson, Trans.; Deluxe edition. First edition). Dark Horse Manga. (Original work published 1989)
- Mori, S. (2000). Addressing the mental health concerns of international students. *Journal of Counseling and Development*, 78, 137-144.
- Nadermann, K., & Eissenstat, S. J. (2018). Career Decision Making for Korean International College Students: Acculturation and Networking. *Career Development Quarterly*, 66(1), 49–63. <https://doi.org/10.1002/cdq.12121>
- Nederveen Pieterse, J. (2001). Hybridity, So What?: The Anti-hybridity Backlash and the Riddles of Recognition, *Theory, Culture & Society*, 18(2-3), 219-245.
- Newland, A. (2013). Engaging Students through Image and Word, *Art Education*, 66(2), 47-51, DOI: 10.1080/00043125.2013.11519216
- Ndanguza, D. & Mutarutinya, V. (2017). A model perception on the independence of PhD students in promoting the research capability at University of Rwanda, *Rwandan Journal of Education*, 4(1), 4-12.
- Neuburger, E. K. (2017). *Journal Sparks: Fire Up Your Creativity With Spontaneous Art, Wild*

Writing, and Inventive Thinking, Storey Publishing

- Oh, Y. (2017). Korean picture brides in Hawaii: Historical and literary narratives. *Journal of Literary and Art Studies*, 7(12), 1632-1644.
- Oldenburg, R. (1989). *The Great Good Place*. Paragon House
- Ovens, A. & Fletcher, T. (2014). Doing Self-Study: The Art of Turning Inquiry on Yourself, In Ovens, A. & Fletcher, T. (Eds.), *Self-Study in Physical Education Teacher Education: Exploring the interplay of practice and scholarship*, (pp. 3-14), Springer.
- Papastergiadis, N. (1997). Tracing Hybridity in Theory, in P. Werbner and T. Modood (Eds), *Debating Cultural Hybridity*, (pp. 257-281). Zed.
- Park, I. (2022). Korean Social Emotions: *Han* (한 恨), *Heung* (흥 興), and *Jeong* (정 情). In: Chung, E.Y.J., Oh, J.S. (eds) *Emotions in Korean Philosophy and Religion* (pp.235-256). Palgrave Studies in Comparative East-West Philosophy. Palgrave Macmillan, Cham.
https://doi.org/10.1007/978-3-030-94747-7_8
- Phillips, T. (2017). Shifting Supports for Shifting Identities: Meeting The Needs of Multicultural Graduate Writers, 14(3), 41-48.
- Ramírez, J. A. (2021). Creating Thirdspaces in the Time of COVID, *Journal of Urban Mission*, 7(2), (Retrieved from: <https://jofum.com/articles/creating-thirdspaces-in-the-time-of-covid/>)
- Rashid, S. & Yadav, S. S. (2020). Impact of Covid-19 Pandemic on Higher Education and Research. *Indian Journal of Human Development*, 14(2) 340–343, DOI: 10.1177/0973703020946700
- Renee Green in conversation with Donna Harkavy, Curator of Contemporary Art at the Worcester Museum.
- Rezazade, F., Zohdi, E. & Oroskhan, M. H. (2015). A Sense of "Unhomeliness" in Anton Chekhov's Kashtanka's Vacillation between Two Worlds, *International Journal of English Language & Translation Studies*, 3(3),135-142.
- Ricoeur, P. (1984). *Time and Narrative, Volume I* (trans. by Kathleen McLaughlin and David

- Pellauer). Chicago, IL: University of Chicago Press.
- Robertson, J. & McDaniel, C. (2017). *Themes of Contemporary Art: Visual Art After 1980* (4th edition), Oxford University Press
- Rose, G. (2014). On the relation between 'visual research methods' and contemporary visual culture. *Sociological Review*, 62(1), 24-46. <http://doi:10.1111/1467-954X.12109>.
- Rosen, J. (2012). The Right to Be Forgotten. *Stanford Law Review*, 64, 88-92. (Retrieved from: <https://www.stanfordlawreview.org/online/privacy-paradox-the-right-to-be-forgotten/>)
- Sandhu, D. S., & Asrabadi, B. R. (1994). Development of an acculturative stress scale for international students: Preliminary findings. *Psychology Reports*, 75, 435-448.
- Sari, D. & Ashadi, A. (2020), Graduate students' attitudes & self-directed for lifelong learning in foreign language environment, *LingTera*, 7 (1), 38-50. doi:<https://doi.org/10.21831/lt.v7i1.32971>
- Schmitt, J. (2015). Attribution Theory. *Wiley Encyclopedia of Management*, 9(1), 1–4. <https://doi.org/10.1002/9781118785317.weom090014>
- Shabrang, H. & Karimi, G. (2020). Post-Colonial Reading of Isabel Allende's *The Japanese Lover*, *International Journal of Linguistics, Literature and Translation*, 3(1), 82-93.
- Shin, E. H. (1987). Interracially Married Korean Women in the United States: An Analysis Based on Hypergamy-Exchange Theory, in Yu, E.-Y., Phillips, E. H., & California State University, L. A. C. for K.-A. and K. S. (1987). *Korean women in transition: at home and abroad / editors, Eui-Young Yu, Earl H. Phillips* (pp. 249-274). Center for Korean-American and Korean Studies, California State University, Los Angeles.
- Soja, E. (1996). *Thirdspace: Journeys to Los Angeles and other real-and-imagined places*. Blackwell.
- Sokol, D. D. (2015). *A World of Artist Journal Pages*, Abrams
- Song, B. & Lim, K. (2022). Exploring online art education: Multi-institutional perspectives and practices, *International Journal of education through art*, 18(3), 325-346 https://doi.org/10.1386/eta_00104_1

- Sousanis, N. (2015). *Unflattening*, Harvard University Press
- Sousanis, N. (2018). Thinking in Comics: An Emerging Process, In Cahnmann-Taylor, M. & Siegesmund, R. (2018). *Arts-Based Research in Education*, (pp.190-199). Routledge
- Ward, C., & Kennedy, A. (1999). The measurement of sociocultural adaptation. *International Journal of Intercultural Relations*, 23(4), 659-677.
- The Cambridge Dictionary (n. d.). Retrieved from: <https://dictionary.cambridge.org/us/dictionary/english/marginalize> (access date: 7. 13. 2025)
- Thomas, R., Morrison, T., Saunders, S., Pfaff, M., Gifford, W., Boulanger, J., Hammond, B. & Hammond, C. (2020) Situating ourselves: using mixed media to convey experiences of psychosocial cancer research, *Arts & Health*, 12(2), 116-138, DOI: 10.1080/17533015.2018.1494453
- Trafford, V., & Leshem, S. (2009). Doctorateness as a threshold concept. *Innovations in Education & Teaching International*, 46(3), 305-316.
- Trice, A. G. & Yoo, J. E. (2015). International Graduate Students' Perceptions of Their Academic Experience, *Journal of Research In International Education*, 6(1), 41-66.
- Tsang, K. K. & Besley, T. (2020). Visual Inquiry in Educational Research, *Beijing International Review of Education*, 2, 2-10.
- van der Haagen-Wulff, M. (2015). Dancing the In-Between with Homi Bhabha. Becoming Minor as a Resource and Instrument of Postcolonial Migration Research. *Schlüsselwerke Der Migrationsforschung*, 379–399. https://doi.org/10.1007/978-3-658-02116-0_23
- Walsh, E. (2010). A model of research group microclimate: Environmental and cultural factors affecting the experiences of overseas research students in the UK. *Studies in Higher Education*, 35(5), 545-560.
- Ward, C., & Kennedy, A. (1999). The measurement of sociocultural adaptation. *International Journal of Intercultural Relations*, 23(4), 659-677.
- Weber, S. (2014). Arts-Based Self-Study: Documenting the ripple effect, *Perspectives in Education*, 32(2), 8-20.

- Wilson, G. P. (2011). Fitting-in: Sociocultural Adaptation of International Graduate Students, *NERA Conference Proceedings*, 1-50.
- Wood, E. (2020), The Rise of Third Place and Open Access Amidst the Pandemic, American Library Association, (Retrieved from: <https://www.ala.org/advocacy/diversity/odlos-blog/rise-third-place>)
- Wright, T. (2003). Postgraduate research students: People in context. *British Journal of Guidance & Counselling*, 31(2), 209-227.
- Yang, E. S. (1987), Korean Women in America: 1903-1930, in Yu, E.-Y., Phillips, E. H., & California State University, L. A. C. for K.-A. and K. S. (1987). *Korean women in transition : at home and abroad / editors, Eui-Young Yu, Earl H. Phillips* (pp. 167-181). Center for Korean-American and Korean Studies, California State University, Los Angeles.
- Yang, S. & Bautista, D. D. (2008) Reflection, arts, and self-inquiry: a letter to other for negotiating Korean English teacher identity, *Reflective Practice*, 9(3), 293-305, DOI: 10.1080/14623940802207170
- Yi, S. (2018) Why am I here? A Self-study of an international art education student lost in transition, *International Journal of Education Through Art*, 14(2), 197-210.
- Yoo, C. I. (1993) 'Life histories of two Korean women who marry American GIs', PhD dissertation, University at Illinois at Urbana Champaign.
- Yuh, J. Y. (2002). *Beyond the shadow of Camptown: Korean military brides in America*. New York University Press.
- Zoll, J. A., Hardee, S. C., & Hebert, B. (2024). "Grace Space of Understanding": The Third Space in Principal Leadership During the Covid Pandemic, *Journal of School Leadership*, 34(4), 390–407.

Korean References and Other Resources

- 경선Kyoungsun (2019), *데일리프랑스 Daily France*, 문학레라피
- 고황경(1949), *인도기행*, 을유문화사
- 김정(Kim, J.) (2014). 한국미술교육의 학문적 발전과정 고찰, in 한국조형교육학회 공저,

- 꼭 읽어야 할 한국미술교육 40선 (pp. 17-29), 미진사
- 김점숙 Kim, J. (2018). 미국에 정착한 한인 여자 유학생 연구 — 해방 직후부터 1965년 미국 개정 이민법 발효 이전까지 출국자를 중심으로 in 김성은 · 김점숙 · 김지원 · 이덕희 · 이리카 · 정해은 · 홍윤정 (2018). *한국 근대 여성의 미주지역 이주와 유학*. (pp. e-book ver: 407-454). 한국학중앙연구원 출판부
- 김매리 외(1999), *선생님 그리기, 우리를 움직인 스승 김활란*, 이화여자대학교 대뉴욕지구동창회 출판부
- 김성은 · 김점숙 · 김지원 · 이덕희 · 이리카 · 정해은 · 홍윤정 Kim, S., Kim, J., Kim, J., Lee, D., Lee, R., Jeong H., and Hong Y. (2018). *한국 근대 여성의 미주지역 이주와 유학*. 한국학중앙연구원 출판부
- 김성은(2012b), 1930년대 임영신의 여성교육관과 중앙보육학교, *한국민족운동사연구*, 71, 209-254.
- 김성은(2014), 해방 후 임영신의 국제정세 인식과 대한민국 건국 외교활동, *한국근현대사연구*, 70, 170-214.
- 김성은Kim, S. (2018). 1920~1930년대 미국 한인 여자 유학생의 민족문화 인식 — 김활란을 중심으로 in 김성은 · 김점숙 · 김지원 · 이덕희 · 이리카 · 정해은 · 홍윤정 (2018). *한국 근대 여성의 미주지역 이주와 유학* (pp. paper copy ver: 287-320; e-book ver: 319-358). 한국학중앙연구원 출판부
- 김성은 Kim, S. (2018). 1920~1950년대 미국 유학 여성 지식인의 대외활동과 세계인식 in 김성은 · 김점숙 · 김지원 · 이덕희 · 이리카 · 정해은 · 홍윤정(2018). *한국 근대 여성의 미주지역 이주와 유학* (pp. paper copy ver: 321-364; e-book ver: 359-406). 한국학중앙연구원 출판부
- 김영호(2003). 미술교육이 사회 해방구로 거듭나기까지, *문화예술*, 28-33
- 미주 각 대학 유학생 내주 초 삼십삼명 출발, *경향신문* (1947년 8월 10일)
- 김태현Kim, T. (2018). 미술에서 이주의 영향 분석- 재블 미술가 이성자를 중심으로 Analysis of migration influence on art: Focusing on Korean Artist Rhee, Seund ja in France. *문화교류와 다문화교육 Cultural Exchange and Multicultural Education*. 7(1), 83-105.
- 나무 위키 Namu Wiki (Retrieved from: <https://namu.wiki/w/%EC%9B%83%ED%94%84%EB%8B%A4>, access date: 2025. 4. 22)

- 도면회(Do, M.)(2020). 한국 독립운동과 외국인 독립유공자(The Korean Independence Movement and Foreigners of National Merit), *인문논총*, 77(2), 13-46. [DOI]<https://doi.org/10.17326/jhsnu.77.2.202005.13>
- Lefebvre, H. (1990). *La vie quotidienne dans le monde moderne*, *현대세계의 일상성* (박정자 역) (pp. 61-74), *세계일보*
- 앙리 르페브르 (2005). *현대 세계의 일상성* (*La vie quotidienne dans le monde moderne*) (박정자 Park, C. 역). 기파랑 에크리 Ecrit (original work is published in 1968)
- 앙리 르페브르 (2020), *리듬분석: 공간, 시간, 그리고 도시의 일상생활* (2판 1쇄)(정기현 옮김), 갈무리 (original work is published in 1992)
- 앙리 르페브르(2021), *현대세계의 일상성*, in 미셸 마페졸리, 앙리 르페브르 외 지음 & 박재환, *일상성 · 일상생활연구회 엮음, 일상생활의 사회학* (초판 10쇄)(pp. 66-79), 한울 아카데미 (original work is published in 1968)
- 이복희, 여도수 (Lee and Yeo). (2001). 한국의 영어교육에 관한 역사적 고찰과 전개 방향에 관한 연구. *공주영상정보대학 논문집*, 8, 377-392.
- 이재근, 김용호(Lee and Kim). (2009). 시수확대에 따른 초등학교 영어 교육과정 개정안과 초등영어교육의 방향. *초등교과교육연구*, 10, 91-114.
- 문성식 Moon, S. (2015). *굴과 아이: 문성식 드로잉에세이*, 스윙밴드
- 미셸 마페졸리(2021), 앙리 르페브르 외 지음 & 박재환, *일상성 · 일상생활연구회 엮음, 일상생활의 사회학* (초판 10쇄), 한울 아카데미 (original work is published in 1994)
- 미셸 마페졸리 Maffesoli, M. (1994). *일상생활의 사회학* 출판에 즈음하여, in 미셸 마페졸리, 앙리 르페브르 외 지음 & 박재환, *일상성 · 일상생활연구회 엮음*(2021), *일상생활의 사회학* (초판 10쇄) (pp. 3-5), 한울 아카데미
- 민족문제연구소(The Center for Historical Truth and Justice), "유관순 열사의 스승 박인덕, 항일·친일·친미를 넘나들다" (Retrieved from: <https://www.minjok.or.kr/archives/86282>)
- Bhabha, H. K. (2022). *문화의 위치: 탈식민주의 문화이론* (1판 수정판 5쇄) (나병철 역). 소명출판 (Original work published 1994)
- 박도Park, D. (2017. 7. 28) and 김지현Kim, J. (edit). 8.15 광복의 기쁨은 '단 하루'뿐이었다: [한국전쟁, 그 지을 수 없는 이미지 복원 ⑭] 한반도에 들어선 2개의 정부... 잘못 채워진 첫 단추, OhmyNews, (Retrieved from: https://www.ohmynews.com/NWS_

- Web/View/at_pg_w.aspx?CNTN_CD=A0002344848)
- 박인덕(1944), *세계여행기*, 조선출판사
- 박인덕(2007), *구월 원승이* (최연화 역), 창미
- 박정원(2013). 글로리아 안살두아의 『경제지대/국경』. *트랜스라틴*, 25. 74-87.
- 박종성(2006), *탈식민주의에 대한 성찰: 푸코, 파농, 사이드, 바바, 스피박*, 살림지식총서
- 박종성. (2007). *영어, 내 마음의 식민주의. 한국에서 영어의 수용과 전개 1883-2002*. 서울: 당대.
- 서울문화재단 Seoul Foundation for Arts and Culture (Retrieved from: http://artseduta.sfac.or.kr/html/teachingart/teachingArt_intro.asp, access date: 2025. 4. 19)
- 서울문화재단 Seoul Foundation for Arts and Culture (Retrieved from: <https://artseduta.sfac.or.kr/html/main/index.asp>, access date: 2025. 4. 8)
- 서울문화재단 The Seoul Foundation for Arts and Culture, n.d. (Retrieved from: https://sfac.or.kr/site/SFAC_KOR/03/10303020200002018102304.jsp, access date: 2025. 7.12)
- 성립Seonglib (2017). *생각하는 오른손: 성립의 드로잉에세이*, 쿡
- 신동일 · 심우진 Shin, D. & Shim, W. (2011). 한국 영어교육의 역사적 고찰: 신문기사와 학술자료를 기반으로 Historical review of English language education in Korea: Using both newspaper articles and academic works. *Modern English Education*, 12(3), 252-282.
- 신문수Shin, M. S. (2009). 우리 시대의 영어만능주의 The ‘Almighty English’ phenomenon in our era. *Foreign Language Education Research*, 12, 78-94.
- 신승원Shin, S. (2016). *앙리 르페브르. 커뮤니케이션 박스*.
- Heller, A. (1984). “The Abstract Concept of ‘everyday life’,” in Heller, A. *Everyday Life*, Routledge and Kegan Paul, 1984 (노영민 역).
- Efland, A. D. (2011). *미술교육의 역사 A History of Art Education: Intellectual and Social Currents in Teaching the Visual Arts* (초판 6쇄) (박정애 Park, J. A., Trans.), 예경 Yekyong Publishing Co., Seoul (Original Work published 1990)
- YTN Science News Video (April 19, 2015). (Retrieved from: <https://www.youtube.com/watch?v=rDIhk2jx5E>)
- 유재석 & 조세호 Yu, J. & Cho, S. (Host). (2021, Jan, 6). *광고에 스토리를 담다, 천만 광고 감독의 신우석 자기님* 「첫 만남부터 느낌이 화악 오는데? 딱- 내 스

- 타일! (No. 88), in 유퀴즈온더블럭, tvN, (URL: <https://www.youtube.com/watch?v=dWmsl7MYBAA>)
- 윤지관 (편). (2007). *영어, 내 마음의 식민주의*. 당대.
- 임옥희 Yim, O. H. (2012), 여는 글: 전 지구적 자본의 시대, 스피박 이론의 현재성, in 임옥희, *타자로서의 서구: 가야트리 스피박의 포스트식민 이성 비판 읽기와 쓰기*, (pp. 8-31), 현암사
- 전혜성 Chun, H. (2009). *엘리트보다는 사람이 되어라*, 중앙북스.
- 정병준(Jung, B. J.). (2009). 일제하 한국여성의 미국유학과 근대경험 [Korean Women's Study in United States and Experience of American Modernity during the Colonial Period (1910-1945)]. *이화사학연구*, 39, 29-99.
- 정해은 Jeong, H. (2018). 19세기 여성 교육의 범주와 젠더 규범의 변화 — 가정교육을 중심으로, in 김성은 · 김점숙 · 김지원 · 이덕희 · 이리카 · 정해은 · 홍윤정 (2018). *한국 근대 여성의 미주지역 이주와 유학* (pp. paper copy ver: 203-228; e-book ver: 223-251). 한국학중앙연구원 출판부
- 조관자 (Jo, G.) (2023). 포스트콜로니얼리즘의 유산과 탈식민 프로젝트, in 한양대 일본학국제비교연구소 편(2023), *한양대<일본학국제비교연구소>비교일본학 총서 06: 포스트 · 포스트콜로니얼리즘* (pp. 74-118), 역락
- 조명래(2020), 해제: 앙리 르페브르의 『리듬분석』, in 앙리 르페브르, *리듬분석: 공간, 시간, 그리고 도시의 일상생활* (2판 1쇄) (정기현 역)(pp. 7-20), 갈무리
- 조보경 Jo, B. (2023, November 4). 경계를 탐구하는 지속적 기록으로서의 드로잉에세이 Drawing-essay as an ongoing record that explores borders [Paper presentation]. 제 48차 한국미술교육학회 창립 30주년 기념 컨퍼런스 Korean Art Education Association 48th Regular Academic Conference commemorating the 30th anniversary of the founding, Chuncheon National University of Education, South Korea, 97-100.
- 조자용(1978), 나의 유학기: 해방후 최초의 도미 유학생 33인, *동서문화*, 8(2)(통권 44호)
- 주강현 (Joo, K.) (n.d.). 동아시아적 대응: 동도서기와 중체서용, 화혼양재, 우리역사넷, *국사편찬위원회* (Retrieved from: https://contents.history.go.kr/front/km/view.do?levelId=km_031_0020_0030, Access date: 2025. 4. 26).
- 정연경 Cheung, Y.(2012). 조선시대 회화의 해학 속에 숨겨진 신분제도에 대한 풍자와 비판 — 김명국의 <탐매도> · <기려도>와 전 윤두서의 <낙려도>를 중심으로 Satire

- and Criticism on Status System Hidden in Humor of Joseon Period Paintings - Focused on <Admiring apricot blossoms> and <Riding on a donkey> of Kim Myeongguk and <Falling off a donkey> of the putative Yun Duseo -, *한국기초조형학회*, 13(1), pp.409 - 426.
- 조준형 Cho, J. H. (2020. 2.11). [팩트체크] 봉준호가 옮긴 '스코세이지 명언' 출처는?, *연합뉴스* (Retrieved from: <https://www.yna.co.kr/view/AKR20200211147900502>)
- 하세가와 사오리 · 최규진 Hasegawa, S. and Choi, K. (2020), 731부대에 대한 민족주의적 '소비'를 넘어서 —731부대 관련 사진 오용 사례와 조선 관제 자료 검토 Beyond Nationalistic 'Consumption' of Unit 731: Focusing on Reviewing Cases of Misuse of Photos and Joseon Relations References Related to Unit 731, *역사비평*, 132, 8-46.
- 한국민족문화대백과사전 (Encyclopedia of Korean Culture), (Retrieved from: <https://encykorea.aks.ac.kr/Article/E0067051>)
- 한국조형교육학회 공저 (2014). 꼭 읽어야 할 한국미술교육 40선: 미술교육 연구 · 미술교육의 내용 · 미술교육의 실천 · 미술교육의 새로운 모색, 미진사
- 한상호 (1999). 21세기 학습자 중심 영어교육의 방향. *현대문법연구*, 17, 191-206.