

PROCESS · DEVELOPMENT JOURNAL

# A Home of One's Choosing

*Research, sketches, color, and material — a process journal.*

VOLUME II · PROCESS

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# The shape of the work, section by section.

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*This volume gathers the research, sketches, color tests, and material experiments that shaped A Home of One's Choosing. It is intended as a reading companion to the final works — a way of walking with the project from first ink to finished panel.*

## • I. JOURNEY

# A quiet journey toward chosen belonging.

The six works are arranged as a quiet journey toward self-chosen belonging. The sequence begins with rest: a woman in a hammock, allowing herself stillness before departure. From there, the figure rises into an imagined sky, crosses water, finds joy in the city, pauses before an open mountain landscape, and finally returns through the air by balloon. Read in order, the series moves from private rest to movement, expansion, pleasure, reflection, and arrival. Home is not the place she begins or ends, but the state she gradually learns to choose for herself.

01	Rest by Water	<i>intimacy</i>
02	Ascending	<i>aspiration</i>
03	Crossing	<i>transit</i>
04	Moonlit City	<i>joy in the social</i>
05	Open Landscape	<i>solitary expansion</i>
06	Sky Crossing	<i>arrival</i>



01

Rest by Water



02

Ascending



03

Crossing



04

Moonlit City



05

Open Landscape



06

Sky Crossing

• II. RESEARCH

# Drawing toward a tradition.

The project began in the company of old paintings. Korean minhwa, East Asian ink-wash, and the structural logic of the byeongpung (병풍, the Korean folding screen) offered a way of seeing the world as both observable and symbolic.



**01 Ink-wash painting**  
Atmosphere through restraint.



**02 Minhwa borders**  
Symmetry that organizes feeling.



**03 Saekdong palette**  
Stripes as a tonal scale and memory of cloth.

## • III. CULTURAL CONTEXT

# Minhwa, hanji, and the byeongpung.

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Three Korean traditions sit at the conceptual ground of this project. Each is not borrowed but re-asked — a living language the work uses to speak about the present.

## 민화 Minhwa

*Korean folk painting*

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Popular painting produced largely by anonymous artisans, minhwa carried symbolic imagery into ordinary life. Its visual logic favors decoration as meaning. The project reads its borders, saekdong palettes, and pictorial symmetry as a vocabulary of belonging.

## 한지 Hanji

*Korean mulberry paper*

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Hand-made from the inner bark of mulberry, hanji is fibrous, translucent, and long-lived. Its uneven absorbency makes ink-wash unpredictable; the surface itself becomes a co-author of the painting.

## 병풍 Byeongpung

*The folding screen*

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An architectural painting. The byeongpung is read left to right as a continuous landscape, with negative space between panels carrying as much weight as the painting itself. The project is conceived as a contemporary byeongpung — six panels offered as one continuous walk.

## • IV. SYMBOLISM

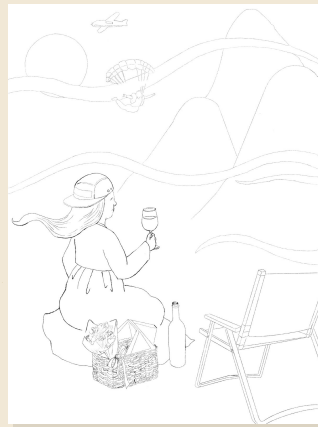
# Doors, paths, sun and moon.

Recurring symbols carry the emotional weight of the project. These line studies isolate the most important shapes — the threshold, the path, the body in transit.



#### 04 Resting body

The body learning to stay still in the place it has chosen.



#### 05 Open horizon

The figure small within a wide field of permission.



#### 06 The crossing

Two banks of one river — the moment of decision.



#### 07 The lit street

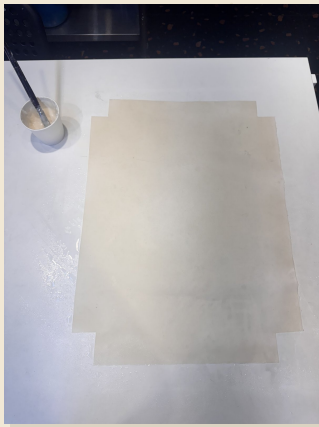
Where movement and joy meet in soft luminance.

## • V. MATERIAL LANGUAGE

# Hanji, brush, and panel.

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The work is made of specific materials, and the materials are part of the meaning. Hanji holds the wash; nikawa binds the pigment; the panel makes the painting a body in a room.



**08** *Hanji surface*  
Mulberry paper sized on a wooden panel.



**09** *Brush and ink*  
A long-bristle brush carries pigment in one breath.



**10** *Nikawa glue*  
Animal-skin glue binds mineral pigments to paper.



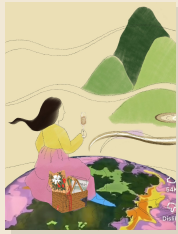
**11** *Wooden panel*  
The substrate beneath the paper — work as object.

## • VI. COLOR EXPLORATION

# Pigment as vocabulary.

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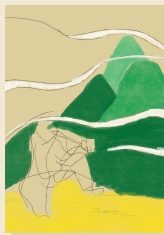
Color in this project is not decoration; it is a way to speak. These studies test small palettes against figure and landscape.



**12 Sun-disc**  
Minhwa red as  
time and longing.



**13 Warm field**  
Ochre and gold;  
paper lit.



**14 Jade & indigo**  
Mountains  
against ink  
blues.



**15 Cool moon**  
Second palette for  
'Moonlit City'.

## A short glossary.

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### Minhwa red

Sun and moon; longing.



### Ochre

Memory; paper-light.



### Jade

Mountains; shelter.



### Indigo

Night air; water.



### Earth

The ground beneath the foot.



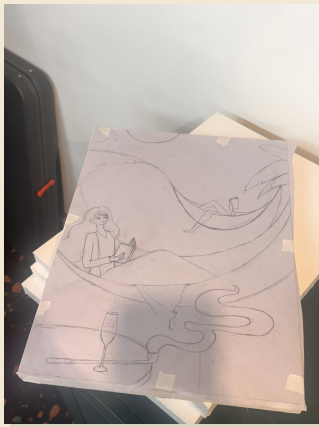
### Skin warmth

The body, kept soft.

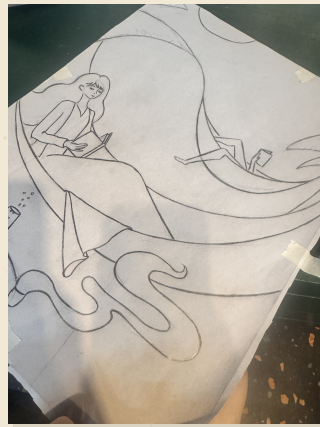
## • VII. COMPOSITION

# Figure, scale, landscape.

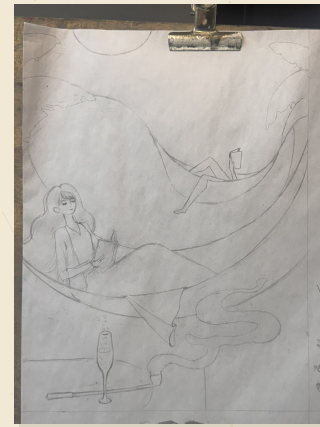
The figure is intentionally small — not minimized, but scaled to the world. These sketches test where the body should stand within the landscape and how much room the air around her should carry.



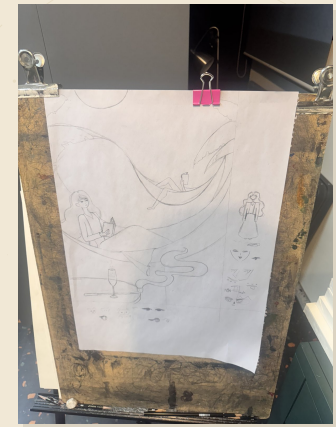
**16 Hammock 01**  
Rest as posture; the body as horizon.



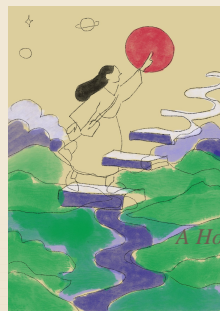
**17 Hammock 02**  
Trees lean inward to make a room.



**18 Boat 01**  
Two figures on water; the horizon does the work.



**19 Boat 02**  
Same scene; the sun shifts position.



## • VIII. ITERATIONS

# From sketch to final, side by side.

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Each finished image is the surface of many decisions. These pairings hold an early version beside a later one — a record of how the work clarified itself, slowly, through revision.



**22** *Ascending — early*  
Composition without final color or texture.



**23** *Ascending — hanji*  
Surface texture brought forward.



**24** *Crossing — early*  
Figures placed against open water.



**25** *Crossing — final*  
Light, color, and decoration return.

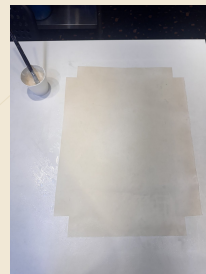
• IX. EXHIBITION & CONSTRUCTION

# A folding screen for today.

Read left to right, the six panels move from rest to ascent, crossing, celebration, reflection, and return. Together, they form a contemporary folding-screen journey in which home is not a fixed place, but a self-chosen state of belonging.



**STEP 1** Wood substrate



**STEP 2** Hanji mounted



**STEP 3** Hanji wrapped



**STEP 4** Ink & pigment

## • CLOSING NOTE

# The work, in the end, is a long question.

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What began as a personal wish — for movement, for rest, for permission — has become a way of seeing. The process recorded in these pages is also a record of arriving at a question worth carrying. The final paintings are one possible answer; the research, the sketches, and the material trials are the company that made the answer possible.

*What kind of world have I inherited?*

*How far am I allowed to go?*

*What does home mean to me?*

*What would it mean to choose belonging for myself?*



Plate VI. *Sky Crossing — the return.*



*Every door I have stood before  
is a small painting of myself.*



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