

Painterly Hybridisation: Re-presenting Oriental Painting  
as an Intercultural Hybrid

Yeonjoo Cho

MLitt, BFA, BA

School of Fine Art  
The Glasgow School of Art

Supervisors

Dr Marianne Greated & Dr Ranjana Thapalyal

A portfolio submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy

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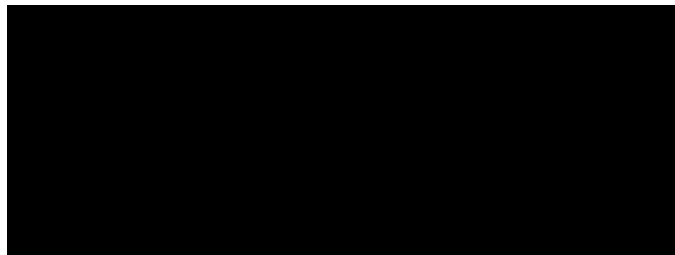
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## Declaration

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

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



Yeonjoo Cho

Date: 30/03/2023

## Note to Readers

The portfolio shows the process and outcomes of studio practice, conducted as a part of the practice-based research. Hence, this document should be read with the paired thesis.

The works documented in this portfolio were created in an effort to answer research question 2.2. 'How can hybridisation be adopted as a practical method of studio practice to challenge the preconceived concept of Oriental painting and overcome the dualistic framework of art?' (thesis, p.9) To clarify the intention of studio practice, I categorised works based on the propositions applied to each work.

However, the paintings in this document were made simultaneously and organically. Thus, to show the development of ideas and painting practice, I added two practice logs with photos. To look at the flow of studio works chronologically, see these sections.

## Proposition One

The first proposition of my studio practice is ‘juxtaposing materiality of oil painting and manners of ink painting’ (thesis p. 87). Considering the meaning of *tōyōga* (Oriental painting) as ‘ink painting in traditional Asian style’ (see thesis p. 28; 88) and the fact that materiality and trope of ink and oil painting have been deemed as crucial criteria which divided Oriental and Western painting in East Asia, I utilised the materiality of oil painting and tropes of ink painting in my practice (thesis p. 91). The following works are the outcomes of adopting this proposition as a basis of studio practice.



Figure 1. *Buddleia, the Bombsite Plant*

Oil on paper, 29 × 22 cm, 2021



Figure 2. *Buddleia, the Bombsite Plant*

Oil on silk, 46 × 72 cm, 2021



Figure 3. *Buddleia, the Bombsite Plant*

Oil on wood, 30.2 × 20.2 cm, 2021





Figure 4. *Landscape without Land*

Oil on canvas, 120 × 300 cm, 2022



Details of *Landscape without Land*



Details of *Landscape without Land*



Figure 5. Self-Portrait

Oil on terracotta, 11 cm in diameter, 2020



Figure 6. *Things between the Sun and the Moon*

Oil on silk and canvas, size variable, 2022

## Proposition Two

The second proposition is ‘utilising the limit of two-dimensional pictorial space’ (thesis p. 91) to represent a double cultural/artistic consciousness which the researcher-artist has developed (thesis p. 92). Based upon the analysis of the philosopher and literary critic Mikhail Bakhtin (1895–1975) and the critical theorist Homi K. Bhabha (b. 1949), who focused on the limited site of linguistic and political enunciation of the agent, I suggested examining the two-dimensional formality of painting as the key element which creates hybridity of painting. The following works show juxtaposing different styles on a single layer and overlapping multiple layers as methods of hybridisation in painting.



Figure 7. *Night Voyage*

Oil on linen, 100 × 100 cm, 2021



Details of *Night Voyage*







Figure 8. *Silent Summer*  
Oil on linen, 40 × 40 cm, 2021

Figure 9. *My Portable Window: Buckingham Street*

Oil on silk, 31.3 × 21.5 cm, 2020





Figure 10. *My Portable Window: Buckingham Street*  
Oil on silk, 53.6 × 33.3 cm, 2020



Figure 11. *My Portable Window: Port Dundas Road*

Oil on silk, 53.6 × 33.3 cm, 2020



Series of My Portable Window, Digital Photography (2021)



Figure 12. *My Portable Window: Gardner Street*

Oil on silk, 45 × 35 cm, 2022



Figure 13. *My Portable Window: Nami Island*

Oil on silk, 51 × 76.3 cm, 2021



Details of My Portable Window: Nami Island





My Portable Window: Nami Island Installed at Glasgow Project Room (2021)



Figure 14. *My Portable Window: Westbourne Gardens*

Oil on silk, 42.2 × 21.8 cm, 2020



Figure 15. *My Portable Window: Glasgow Green*

Oil on silk, 51.5 × 51.7 cm, 2021



Process of making *My Portable Window: Glasgow Green*

## Installation

To observe how multiple paintings interplay with each other and examine how silkworks create another dimension in space, works were installed in Glasgow Project Room in Trongate 103 in 2021 and Crit Space in the GSA Stow Building in 2022. The critical reflection and viewers' feedback upon installation are delineated in the thesis (pp. 119-135).



Installation View (Glasgow Project Room, 2021)



Installation View  
(Glasgow Project Room, 2021)





*Buddleia, the Bombsite Plant* on the windowsill (Glasgow Project Room, 2021)





*Buddleia, the Bombsite Plant* on the windowsill (Glasgow Project Room, 2021)

Buddleia plants were growing in a tiny space around the construction site in Merchant City, Glasgow. This 'invasive' plant from China had not been pushed out despite the ongoing demolition and construction at the site; they were firmly rooted. I saw them in a tiny, narrow space between the temporary wall and the pavement (see portfolio, p.60 and thesis, pp. 95-96).



Installation View (Crit Space in the Glasgow School of Art, 2022)



Installation View (Crit Space in the Glasgow School of Art, 2022)



Installation View (Crit Space in the Glasgow School of Art, 2022)



Installation View (Crit Space in the Glasgow School of Art, 2022)

## Practice Log (2020-2021)

This section documents the process, thoughts, and trial and error of studio practice. The full document is available from: [Yeonjoo Cho Y2 Practice Log](#) [Online]

### Things to Remember

- Research Question

How can hybrid painting practice, which utilises both characteristics of oil painting and ink painting, be used to dismantle the dichotomy between Eastern and Western art?

- Annual Progress Review Recommendations

1. Develop, interrogate, and articulate the practical methodology for the project. The methodology should be expanded to include the rich exploration of material described, critical reflection on studio practice.
2. A finer focus of tone, context, and terminology should be developed.
3. Explore a conceptual drawing as a means of planning or anticipating the development of studio practice.
4. Write a 'practice log' to document and analyse studio practice.
5. Make an anticipated timeline of development for the 2020/21 academic session.

## Strategies of Hybrid Painting Practice

### 1. Appropriating the traditional painting manner of East Asian ink painting by using oil paint

Based on the prevalent notion of Oriental/Western painting dichotomy in East Asia, it experiments with how switching painting mediums can dismantle the previous idea of 'East versus West' and 'Ink versus Oil'. Furthermore, it explores how the change of medium affects the process of painting and the representation of images.

### 2. Overlapping multiple images, painting styles, and layers

By juxtaposing the traditional East Asian ink painting manner with non-conventional visual elements on a singular surface, it explores how the meaning of conventional East Asian painting styles and icons can be extended when they are located in non-traditional settings. Also, it examines how the combination of traditional and non-traditional elements in painting practice can create a new context for interpreting 'cultural tradition'.

#### 2.1. Using an opaque ground

#### 2.2. Using a translucent or semi-translucent ground

### 3. Applying characteristics of art objects for painting practice

3.1. Making 'objectified' paintings focuses on creating paintings with unique materiality, shape, and characteristics as an object rather than making images or marks on a flat, neutral surface.

#### 3.2. Appropriating patterns, materiality, and colour palette of historical art objects,

3.2.1. which were produced as a result of cultural exchange between Britain and East Asia (e.g., porcelain, lacquerware, japanning, and other chinoiseries),

3.2.2. which are often perceived as traditionally British (e.g., stained glass, architectural elements such as the shape of windows, medieval tapestry).

By appropriating visual characteristics of art objects which manifest cultural and commercial interrelationships between Britain and East Asia, it interrogates how the belief of alleged 'national' or 'traditional' aesthetic could be deconstructed. It also asks why the cultural dichotomy in 'fine art', specifically in 'painting', has remained solid despite a broad range of art objects which were produced as a result of cultural exchange between Britain and East Asia.

- September 2020



Moving Home, Watercolour on paper

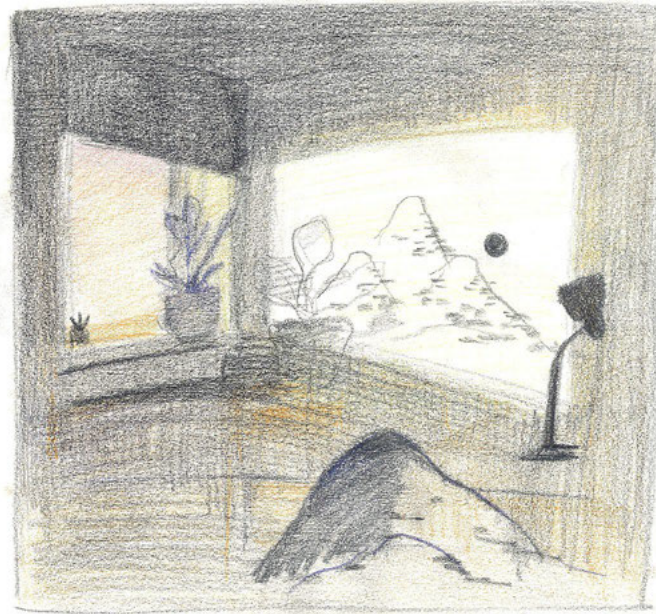




Moved to the new studio in Glasgow Independent Studio, Trongate 103

- October 2020

Sketches for painting



Coloured pencil on paper



Watercolour on paper



Works in progress

Painting on objects; painting as an object?



Painting on the ready-made terracotta pot



Self-portrait



Painting on both sides of silk fabric  
: Overlapping images on a translucent ground

- November 2022



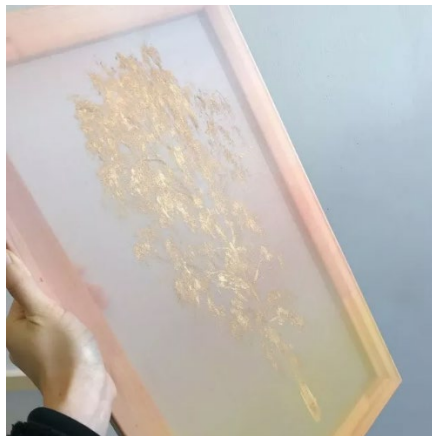
Silk paintings in different locations



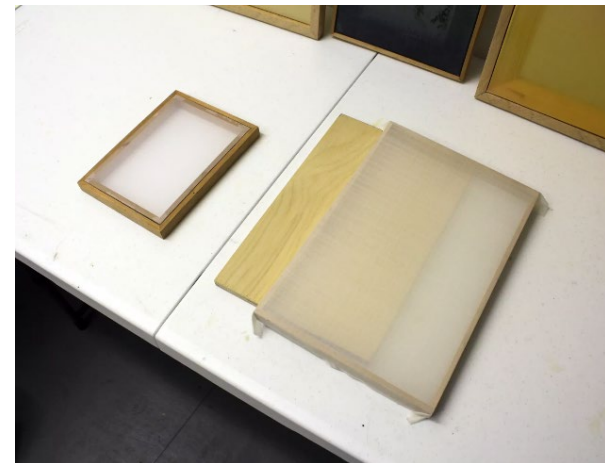
Some sketches



Due to the transparency, silk paintings look different when the light comes through.



Experiments with wood frames: shape and thickness



1. Different types of silk: (a) more translucent yet thinner piece, (b) a less translucent but sturdy piece.
2. Different types of stretcher bars



Oil on natural (unprimed) linen

Work in progress. Experiments of overlapping multiple images and painting styles, juxtaposing and compressing different spaces and time on a singular surface.



Oil on Linen

I added a white last layer on top of many translucent layers, which made the background too blurry. Initially, I intended to blend two images of an old mountain landscape and the living room of my parent's apartment.





### Painting Orchids

The orchid is one of the most common subjects in traditional East Asian ink painting. It is one of the four gentlemen [四君子], also called the Four Noble Ones, which refers to four plants in East Asia: the plum blossom [梅], the orchid [蘭], the chrysanthemum [菊], and the bamboo [竹],

I followed the traditional guidelines of painting orchids but changed the colour palette and medium. What would this change bring to interpreting the cultural/symbolic meaning of the orchid?

While the blue and white colour palette likens it to a chinoiserie pattern on porcelain, the negative lines of the orchid pattern on the glossy wood panel look like the old tiles in tenement buildings.



But what if the orchid is painted on a bigger canvas with more 'apparent' brush strokes? Does the scale of the painting contribute to making it chinoiserie-like or craft-like?

- December 2022



Studio



Drawings of Buddleia

**Several points for further analysis regarding current research/practice**

1. Investigating relationships between a 'painting' and 'painted object'; refining a definition of painting in my research context
2. Context of overlapping/conflating images in my works:
  - 2.1. A way of presenting the reality that I have been experiencing for a few years, floating between two countries, learning different traditions and languages of painting practices.
  - 2.2. Visual experimentations for displaying images that have different painting styles and manners and exploring how they interact and what they create when they are put together on the same two-dimensional surface.
3. Usage of silk:
  - 3.1. Its historical context as a luxurious import from Asia.
  - 3.2. Its semi-translucent materiality which allows multiple ways of interpreting images depending on the direction of light.
  - 3.3. Potential visual impact and symbolic meaning of blurring specific images when multiple layers of silk are overlapped.



### **New Canvases**

Considering the ratio of folding screens, I put six canvases in a row for one big painting, with dimensions of 120 x 300 cm. I plan to prime and sand it several times to make the silky texture and paint a landscape with gold paint. Although I have not started it yet, I feel that this one might play a significant role in making other works look more cohesive by giving more clues about the images, styles, and painting manners I am playing with.

- January 2021



Difference between transparent ground + opaque paints (the image on the right) and transparent ground + transparent paints (the image above)





The Sun, The Moon, and The Five Peaks [일월오봉도; 日月五峯圖]

The year of creation and the name of the artists are unknown. The folding screens with this specific image were used to decorate the royal palace in Joseon dynasty Korea.



Copying The Sun, The Moon, and The Five Peaks

watercolour on paper, 21 × 29.7 cm, 2021

Being inspired by The Sun and the Moon and Five Peaks, I am painting a panoramic landscape.

*The Sun and the Moon and Five Peaks* is a traditional painting on a folding screen that symbolised the king's power and authenticity in the Joseon dynasty (1392-1897), Korea. However, I am not interested in the cultural/historical context of the image but in the image itself - the pictorial reality it has, which shows the two orbs of the sky on the same surface. Other elements, such as the five peaks and the ocean, also denote the most important elements that comprise the world. This image manifests a compact, compressed perspective of understanding the world by depicting the essential natural elements: two orbs, mountains, and water. It shows the extensive yet condensed perspective on nature, which is beyond the

cultural or national borderlines. In that sense, although it has a specific historical meaning related to the old monarchy in Korea, I thought it could be read as a universal landscape.

I wanted to expand the meaning of this work by focusing on nature and my personal narrative of floating between two lands.

As a Korean who lives in the UK, I feel that I live in two countries; even though my body is in a certain space, my mind cannot be settled in only one place or culture. In my mind, there are always the sun and the moon together because although my body is in the UK, I am also thinking about my loved ones in South Korea. Even when I am walking in the daylight, part of my heart is looking at the moonlight, thinking about my family. I am somewhere between day and night.

So, I imagine living in a world where I can see two orbs of the sky. I see the trees and the river that reflect the glimpse of sunshine. Still, I also feel the other things that only emerge with the dim moonlight. I wish people could imagine a landscape without location, the perpetual oscillation between the day and night, and the people who have been crossing the land between the sun and the moon.





**Another work in progress**

It will be paired with another painting that has the same size as this one. Since January, I have been unable to get stretcher bars because of the national lockdown.



- March 2021



### Experiments with overlapping images

One on silk, the other on the wall.

At first, I wanted to create the interplay between images on two or multiple silk layers, but I found it challenging because the first image often overpowers the other. To render the subtle overlaying impact, I had to reduce the physical distance between two layers, but this also was not easy because stretching silk requires thick wood stretcher bars.

So instead of painting on fabrics, I decided to experiment with using the three-dimensional space and wall space to see how the image on the environment (the pictorial space out of the picture frame) can create an interaction with the image in the picture frame.

The images on the wall have not been completed yet.



Sketch for the work above



Studio

- April 2021



Overlapping images on the silk and white wall



### **How does the light in the pictorial space influence identifying the cultural origin of the painting?**

For instance, in this painting, I mimicked the traditional brush strokes representing leaves. But the unusual element in this work is the windowsill which implies the different light values in the indoor space. Due to the contrast of colours, shapes, and the curtain's texture, this work looks a bit bizarre.

In the convention of traditional East Asian ink paintings, painters did not consider the existence of light as the crucial element in representation. They were aware of its pictorial impact but did not believe that the temporary and ever-changing light was not a vital element to represent the essence of nature or figure. The more important thing is capturing the 'energy' of the object through lines, forms, and colours. I was curious how this traditional belief could be challenged or developed when the typical line drawing or painting is juxtaposed with unconventional elements (in this case, the implication of light and tone).

- May 2022



### Buddleia

One of the most commonly found plants in Glasgow city is Buddleia. It even grows on roofs, in a slight gap between brick walls with very little soil. I wanted to represent this plant as the old masters of ink painting drew four gentlemen plants using simple brush strokes. Like all four noble plants represent the virtue of Confucian men, such as noble spirit, loyalty, and fidelity, I thought Buddleia could embody the spirit of the Glasgow city or people of Glasgow, such as resilience of mind and vitality. Interestingly, although this plant is occupying empty spaces in Glasgow city, such as construction sites, urban parking lots, and shabby walls and roofs of old buildings, it is not a native plant. Buddleia is endemic to Asia, America, and Africa. Specifically, the most common species found in Glasgow is called self-seeding 'Buddleia davidii', which was brought to the UK from China in the 1890s and became widespread as a weed after World War II. It rushed like wildfire through freshly exposed bomb sites and grew without abandon in towns and cities.

Buddleia's branch is thin and pliable, like an orchid's leaves. Its flower has a long body and dark skin.



Late Winter, oil on silk

An experiment for observing an interplay between different painting surfaces.



Cherry Blossoms, work in progress.



# Practice Log (2021-2022)

The full document is available from: [Yeonjoo Cho Y3 Practice Log](#) [Online]

<ul style="list-style-type: none"><li>• Some Questions</li></ul>
<p><b>Why did I use elements of 'Oriental' painting regardless of its problematic colonial/nationalistic undertones?</b></p> <p>Even though the genre of 'Oriental painting' has embraced problematic contexts from its beginning, the process of construction, my fascination with East Asian Oriental painting has not been related to any of those contexts, such as colonial and nationalistic undertones. My interest in Oriental painting, specifically the landscape genre, came from dreaming about the ideal world from the location where I am standing. In that sense, the longing or desire for the ideal place is not toward the outside, but the inside; it does not direct to others and nor elsewhere, but it always points right here, where I am physically and mentally, without recalling the national or cultural boundary. The borderlines and physical places do not necessarily explain where I am since I have constantly been moving and moved.</p> <p><b>Dreams of being harmonised with the natural world, being part of the landscape and disappearing into the mist</b></p> <p>What truly matters in my interest in Oriental painting has been not a specific place, cultural representation, or problematic origins that Oriental painting denotes, but the fact East Asian landscape painting brings us somewhere without any physical movement which set a specific destination. The essence is the feeling of movement, the journey of the mind that it involves. East Asian landscape painting has depicted the desire of human beings to be moved, elevated, and transcended to somewhere else through the portal of nature. The long history and repetition of similar forms in the East Asian landscape show a nostalgia for something that we have not experienced before and somewhere we have not been to. In that sense, the East Asian landscape exists as a prototype of Arcadia, as an illusion overlapped in my everyday life.</p>

What is the visual impact of copying tropes of ink painting by using oil?



Texture of the oil paint (left)

Buddleia, oil on wood (middle & right)

Oil paint enables the diverse expression of pictorial representation due to its flexible materiality from liquid to thick, sticky mousse-like texture.

- September – October 2022



### The Things between the Sun and the Moon

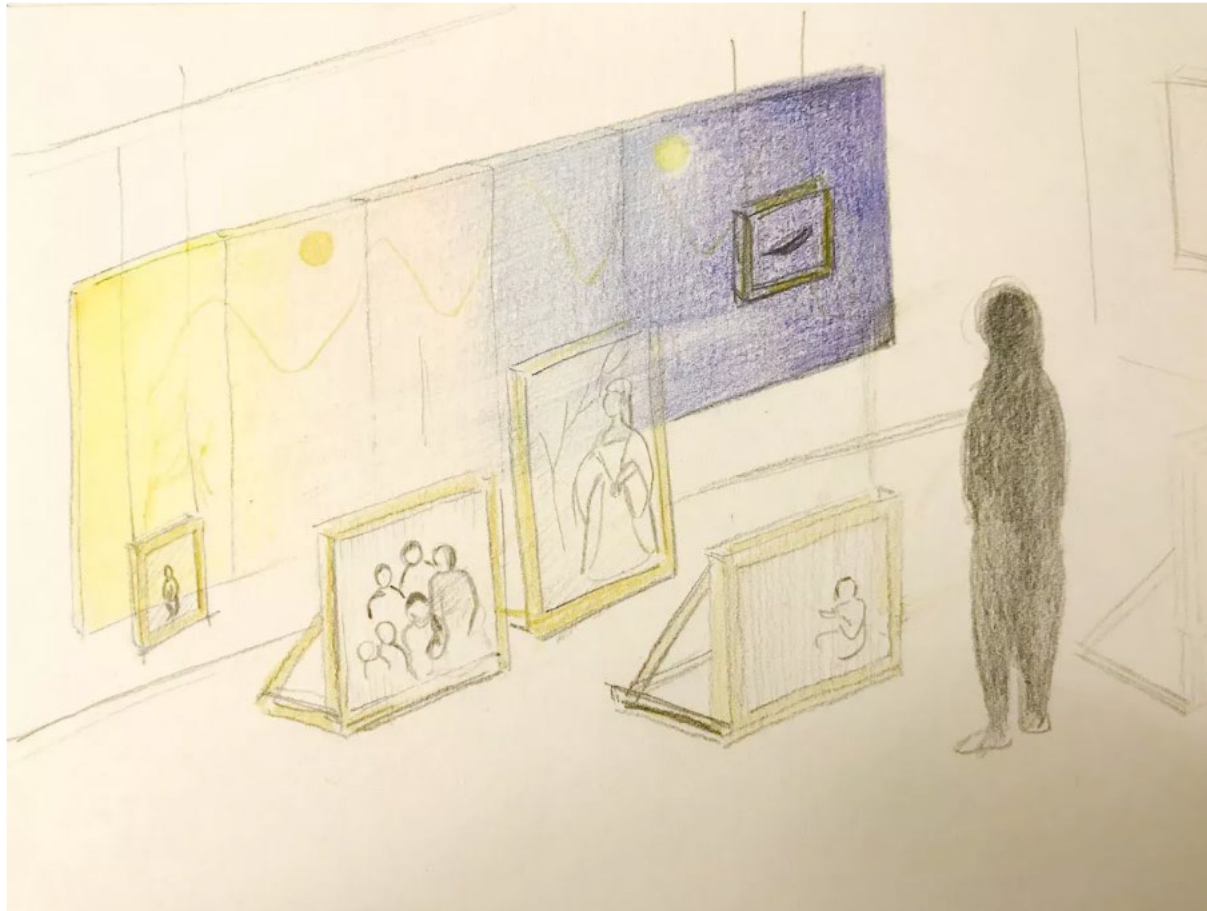
As dressmakers embroider with gold thread, I draw trees with gold paint.

I want to make a dreamy landscape for people who have travelled to find their homes, for people who do not have a fixed point to call home on the map. These people are my ancestors, my neighbours, and myself. I imagine a landscape with two orbs in the sky where everyone can visit, stay, traverse, and leave whenever they want.

Would I be able to use natural light as another visual component?



When the light comes in, it penetrates the translucent silk and makes the above pattern on canvases.



Idea sketch for installation

Things between the Sun and the Moon, Living without Borders

Arrow of cupid

Conquerors and their shadows

Daydreams

Fungus over corpses

Lost items

Memories of my grandmother

People without names and birthdays

Queens, wives of men

Trees that are rooted and unrooted

Untranslatable jokes

Vessels that follow the moonlight

Water from your body

Zodiac

(Edited in February 2022)

The order of things: an archaeology of the human, Preface by Michel Foucault

This book first arose out of a passage in Borges, out of the laughter that shattered, as I read the passage, all the familiar landmarks of my thought — our thought, the thought that bears the stamp of our age and our geography — breaking up all the ordered surfaces and all the planes with

which we are accustomed to tame the wild profusion of existing things, and continuing long afterwards to disturb and threaten with collapse our age-old distinction between the Same and the Other. This passage quotes a “certain Chinese encyclopedia” in which it is written that “animals are divided into: (a) belonging to the Emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camelhair brush, (l) et cetera, (m) having just broken the water pitcher, (n) that from a long way off” look like flies”. In the wonderment of this taxonomy, the thing we apprehend in one great leap, the thing that, by means of the fable, is demonstrated as the exotic charm of another system of thought, is the limitation of our own, the stark impossibility of thinking that. (Foucault, 2005, p. x vi)



### Installation at Glasgow Project Room

Handwritten text on silk - the things between the sun and the moon, living without borders (right)

More pictures of installation view can be found in the previous section, Installation, pp. 28 – 31.



People on boats





The first layers of silk paintings

### Feedback and Reflection

- ❖ Your work is political, even though it may not look like that at first glance. (From an audience member from the artist talk, 26th October 2021)
- ❖ There is a discordance between the political context (or chaotic, painful reality) that the paintings embrace and how the paintings look (a refined, 'restrained' aesthetic of paintings). (From the supervision meeting on 25th November 2021 and the peer review on 10th December 2021; this point was repetitively raised by two different researchers)

The restrained/refined look of my paintings partly originated from my own aesthetic choice or subconscious preference, but also it is from the aesthetics of 'Oriental paintings'. Not only meaning East Asian ink paintings but Oriental paintings encompassing Oriental artefacts consumed in Western Europe have also been a source of reference to my painting practice. I do not believe that the paintings that express political ideas should choose aesthetic realism or represent the chaos, pains, and brutality of reality. I think the subtle contemporary twist of the old Oriental paintings could be a different tactic I can choose as an artist whose research has been based on art-historical analysis. In that sense, the critical element in my practice is the intentional appropriation and alteration, or artistic mimicry—a mode of camouflage; what my paintings can denote would be decided by how the viewers recognise the similarities and differences of my work from the Oriental paintings that they have known and expected. At this point, the focus should be 'differences' from the originals because that altered element could expand and change the context of my paintings.

The artistic strategy that I am interested in to create the subtle difference is using texts. The juxtaposition of image and text could be a means of delivering the political context that the paintings encompass in a more direct and candid way. Another interesting point of using text is the fact that it could be interpreted in different ways due to the context of the East Asian ink painting tradition. The poem (text) has been considered a significant element of painting in East Asian cultures; painting, calligraphy, and poetry were understood like a trinity, which forms the meaning of the painting as a whole. Thus, using text could be a tool to expand the traditional view of understanding paintings. Also, the usage of text naturally brings an issue of language. As a bilingual person whose first language is not English, using English or Korean text would create another interesting dimension when the paintings are understood.

- ❖ Your work is dream-like, absolutely beautiful. (From an audience member from the artist talk, 26th October 2021)
- ❖ The windows in your works look like a portal to bring us somewhere else (From an audience member from the artist talk, 26th October 2021)
- ❖ The Western and Eastern aesthetics and styles co-exist rather than they were hybridised/deconstructed in the paintings. (From the peer review on 10th December 2021)

I agree that the look of my paintings could involve the risk of not reflecting the socio-political aspect of my work. If viewers interpret the paintings simply as beautiful objects, it might be difficult to argue that my intention and the ideas behind the image were fully delivered. However, I do not think this mode of interpretation is problematic either because I also wanted to deliver the positive aspect and visual impact of hybridisation. The aesthetic judgement the viewers make partially depends on the hybridity that my works presented. Although finding pleasure in the hybridised forms was not the intention of this research, it is not against the goal of this research either.

- February 2022

This painting (the right picture in the next page) became completely different from what I initially envisioned. The original image I had in my mind was a landscape seen through a window; it was supposed to be an overlapped view of the care home my grandmother has been staying in, the star-shaped light, and the windowsill in my room. I wanted to see my grandmother during the lockdown but I was not able to meet her in person. So, I thought about overlaying what I saw and what I wanted to see through the window.

But I ruined the top part when I depicted the star-shaped decoration, and I cut the painting and detached it from the stretcher bars. When I looked at the other side of the image, I found that the back looked more mysterious and somewhat painterly compared to the front. It was because of the more subtle silhouette of the mountains and the blurry shadows of the plant pots (bottom right).



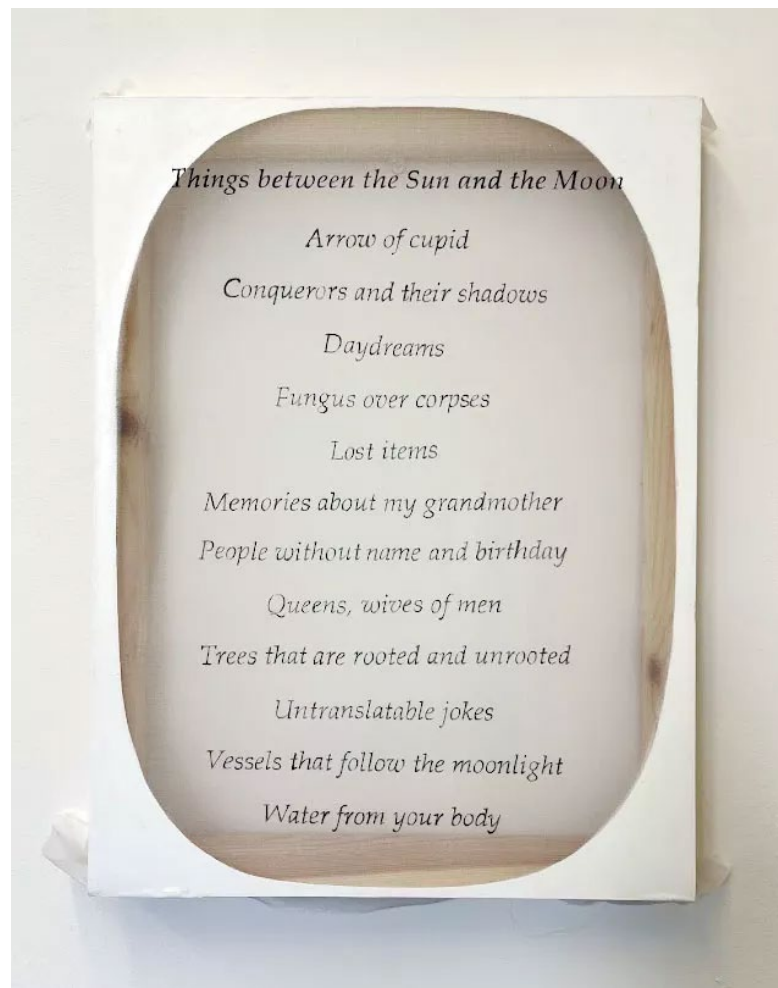
Oil on silk, works in progress

This is a work in progress, and I do not know how to end this painting. But I enjoyed this unintended interplay between the front and back. This painterly interaction is something I could not think of when I painted on canvas or any other opaque ground.

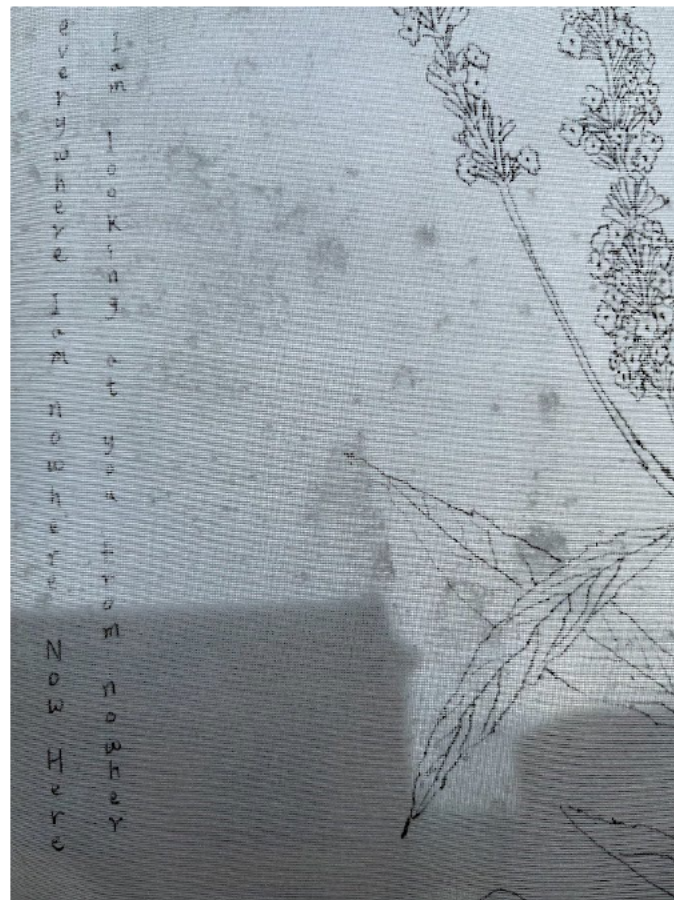
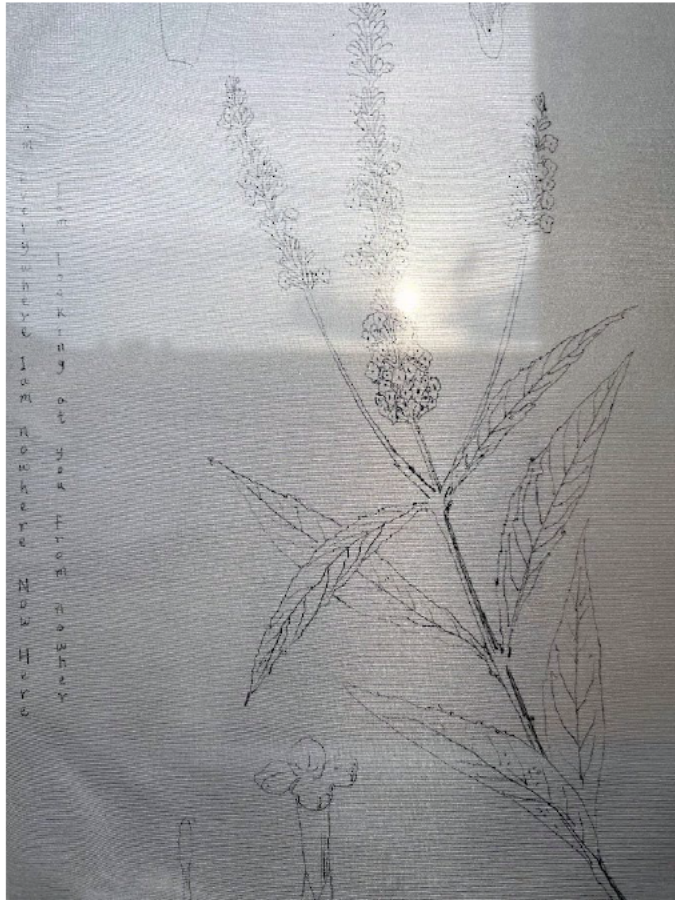
• May/June 2022



Landscape without Land



Handwritten text on silk



Drawing of Buddleia

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