PERFORMING WITNESSING:
ART, SEXUAL TRAUMA, AND FEMINIST PEDAGOGY

A Dissertation in
Art Education and Women’s, Gender, and Sexuality Studies
by
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Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Doctor of Philosophy

May 2017
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Abstract

Feminist art pedagogy can enable sexual trauma subjects to bear witness through art creation. The experience of sexual trauma harms a sense of subjectivity; and, thus, the restoration of subjectivity is critical for bearing witness to trauma. Subjectivity is an individual’s sense of existence whereby the individual can consciously make and act upon decisions. By examining bearing witness through art within the context of feminist art pedagogy, my study reveals how feminist art pedagogy has enabled trauma subjects to actively discover, interpret, and, thereby, comprehend their trauma through art making experiences.

Specifically, I examine how feminist art pedagogy enabled art creation as bearing witness by four sexual trauma subjects and three trauma artworks created in feminist art courses. These include former Korean comfort woman Duk-kyung Kang and her painting Stolen Innocence (1995), created in Gyung-shin Lee and Sook-jin Kim's informal art course for surviving comfort women; co-artists Katie Grone and Joshua Edwards et al.'s group installation art Rape Garage (2001), created in Judy Chicago and Donald Woodman’s undergraduate course the At Home: A Kentucky Project at Western Kentucky University; and my own performance and installation art Honoring Comfort Women, created in Karen Keifer-Boyd’s graduate art course Judy Chicago@PSU: Art, Pedagogy, Exhibition, & Research at the Pennsylvania State University. I intertwine Kang, Grone, Edwards, and myself in a visual mapping and performative autoethnography.

Creating visual mapping and performative autoethnography is a way to become a witness to one’s own trauma. The goal of the visual mapping and performative autoethnography, presented in this dissertation, is to dismantle hegemonic, oppressive,
and medicalized perceptions of trauma. My autoethnographical and performative research not only analyzes the feminist art pedagogy that prompted trauma art but, also, performs witnessing. Additionally, this research suggests how art educators can utilize feminist art pedagogy to engage trauma subjects to bear witness through art creation by strengthening students’ subjectivity. Performing visual mapping and performative autoethnography is necessary to analyze shared witnessing, to process trauma without being re-traumatized, and to re-affirm the desire to bear witness in building subjectivity through collective and performative acts. This process is evident in how Kang, Grone, Edwards, and my own experiences in distinct feminist art courses considered trauma as a political concern, formed transferential relations between trauma and non-trauma subjects, and helped us affectively engage with trauma through art.

Due to the lack of understanding of sexual trauma, a hegemonic visual culture that supports sexual violence, and the minimal recognition given to sexual trauma in an educational context, subjects of sexual trauma typically hide their trauma even from themselves because they feel ashamed. By establishing a counter-hegemonic discourse on sexual trauma through the utilization of art creation as bearing witness, both trauma and non-trauma subjects can become witnesses to the process of witnessing.
# TABLE OF CONTENTS

List of Figures ....................................................................................................................... vii  
Acknowledgments ................................................................................................................... viii  
Chapter 1 DISCOURSES ON SEXUAL TRAUMA, ART, AND ART EDUCATION .................. 1  
  Background ......................................................................................................................... 1  
  Sexual Violence and Sexual Trauma ................................................................................. 1  
  Art regarding Sexual Violence and Trauma ....................................................................... 3  
  Trauma-based Art Therapy and Feminist Art Education .................................................. 4  
  Autoethnography regarding Sexual Trauma ..................................................................... 5  
Statement of Problem .......................................................................................................... 6  
Research Question and Sub-Questions ............................................................................... 10  
Overview of Study ............................................................................................................... 10  
Significance of Study .......................................................................................................... 15  
Limitations .......................................................................................................................... 17  
Chapter 2 LITERATURE REVIEW ...................................................................................... 20  
  Sexual Violence and Sexual Trauma ................................................................................. 20  
    Sexual Violence Is Not Only Forceful Penetration: The Diversity of Sexual Violence ..21  
    Sexual Violence Is Not an End, But the Beginning of Sexual Trauma .................. 25  
  Art History of Sexual Violence and Art Herstory of Sexual Trauma ......................... 29  
    You Deserve It: “Malestream” Art and the “His-try” of Sexual Violence ...... 30  
    I/You Don’t Deserve It: Non-Malestream Art and “Her-story” of Sexual Trauma ..... 34  
  Art Therapy and Feminist Art Education ....................................................................... 40  
    Sexual Trauma Needs Medical Care: Art Therapy Approach ................................. 41  
    Sexual Trauma Needs Educational Intervention: A Feminist Art Education Approach .... 45  
  Reflection on Trauma Based Art Therapy and Feminist Art Education ..................... 51  
Chapter 3 THEORETICAL AND METHODOLOGICAL FRAMEWORK ........................... 53  
  Theoretical Framework .................................................................................................... 53  
  What It Means to Bear Witness ...................................................................................... 53  
  Subjectivity as the Structure of Witnessing ................................................................... 56  
  Acting Out and Working Through .................................................................................. 59  
  Potential of Feminist Art Education in Working Through for Witnessing .... 60  
  Methodological Framework ............................................................................................. 68  
    Why Use Autoethnography for Analyzing Trauma Art as Witnessing? ........... 69  
    Why Use Visual Mapping and Performative Autoethnography for Analyzing Trauma Art? ........................................................................................................................................ 74  
    How to Perform Performative Autoethnography to Analyze Trauma Art? ... 80  
Chapter 4 RESEARCH DESIGN ......................................................................................... 86  
  Researcher’s Roles .......................................................................................................... 86  
  Visual Mapping and Performative Autoethnography as Methodologies .................. 91  
  Overview of the Subjects Involved in my Research ..................................................... 93  
    Comfort Woman Duk-kyung Kang in Bloomless Flower ........................................ 93  
    Katie Grone and Joshua Edwards in At Home: A Kentucky Project ................. 99  
    Hyunji Kwon in Judy Chicago@PSU: Art, Pedagogy, Exhibition, & Research .... 106
Data Collection: Artwork, Testimony, Interviews, and Documents .................................. 113
Data Analysis ........................................................................................................................... 117
Trustworthiness and Validity .................................................................................................. 121

Chapter 5 VISUAL MAPPING AND PERFORMATIVE AUTOETHNOGRAPHY .................. 127
Visual Mapping ....................................................................................................................... 127
Performative Autoethnography ............................................................................................... 132
  (A) Feminist Art Educators’ Creation of Transferential Relations between Participants .......................................................................................................................... 135
  Art Teacher Gyung-shin Lee’s Narrative about Transferential Relations ................................... 135
  Katie Grone’s Narrative about Transferential Relations ......................................................... 137
  Joshua Edwards’ Narrative about Transferential Relations ................................................. 139
  My Personal Narrative about Transferential Relations ....................................................... 140
  (B) Enhanced Subjectivities of Non/Trauma Subjects ....................................................... 142
  Multiple Selves of Gyung-shin Lee and Sook-jin Kim ....................................................... 143
  Multiples Selves of Duk-kyung Kang .............................................................................. 143
  My Multiple Selves ............................................................................................................. 145
  Multiples Selves of Katie Grone and Joshua Edwards ..................................................... 146
  (C) How Non/Trauma Subjects Understand Trauma as a Political Concern .................. 148
  Duk-kyung Kang’s Narration about Wartime Sexual Violence ........................................ 148
  Katie Grone, Joshua Edwards, and My Narration about Sexual Violence ..................... 150
  (D) How Art Transforms Acting Out Trauma into Working Through It ............................ 152
  Duk-kyung Kang’s Narrative about Working Through ....................................................... 153
  Katie Grone and Joshua Edwards’ Narratives about Working Through ........................ 155
  My Personal Narrative about Working Through .............................................................. 156
  (E) How Subjects Affectively Engage with Trauma through Art ..................................... 158
  (F) Art Creation Functions as Bearing Witness .................................................................... 168
Findings of Visual Mapping and Performative Autoethnography ...................................... 171

Chapter 6 REFLECTIONS AND RECOMMENDATIONS ................................................. 177
Reflections .................................................................................................................................. 177
  (1) How Can Art Be Used to Bear Witness to Sexual Trauma? ..................................... 179
  (2) How Can Feminist Art Pedagogy Intersect with Bearing Witness? .......................... 184
  (3) How to Analyze Trauma Art as Bearing Witness? ....................................................... 192
Recommendations .................................................................................................................... 197

References .................................................................................................................................. 204
Appendix A: Self-Reflexive Narratives .................................................................................. 227
Appendix B: IRB Approved Consent Form ............................................................................ 235
Appendix C: Copyright Permissions for Images ................................................................... 240
List of Figures

Figure 1. Kwon, H. (c. 2016). *Visual mapping: Uterus project* (in progress) .......................... 130

Figure 2. Kwon, H. (c. 2016). *Visual mapping: Uterus project* .................................................. 131

Figure 3. Grone, K., Edwards, J., Lee, L., & Bruser, S. (c. 2001). *Rape garage* (detail) .......... 151

Figure 4. Kang, D. (c. 1993). *I can’t take it anymore* ................................................................. 154

Figure 5. Kang, D. (c. 1993). *My bad-tempered art teacher* ..................................................... 154

Figure 6. Kang, D. (c. 1995). *Stolen innocence* ......................................................................... 160

Figure 7. Grone, K., Edwards, J., Lee, L., & Bruser, S. (c. 2001). *Rape garage* .................... 161

Figure 8. Grone, K., Edwards, J., Lee, L., & Bruser, S. (c. 2001). *Rape garage* (detail) .......... 163

Figure 9. Kwon, H. (c. 2014). *Honoring comfort women* ....................................................... 164

Figure 10. Kwon, H. (c. 2014). *Honoring comfort women* ..................................................... 166

Figure 11. Kwon, H. (c. 2014). *Honoring comfort women* ..................................................... 166

Figure 12. Kwon, H. (c. 2014). *Honoring comfort women* ..................................................... 168

Figure 13. Kwon, H. (c. 2014). *Honoring comfort women* ..................................................... 168
Acknowledgments

To an inspiring figure, a North Korean refugee in South Korea, my late grandmother Wonhwa Choi, I owe you for the rest of my life.

My best friend and lifelong partner, Benjamin Ostick, you make me critical, creative, and humble. Every chat with you inspires me to become a better person.

I am grateful to have such a supportive family bonded by blood and love. You are forever interested in and encouraging what I am doing and how I am proceeding. Your moral and emotional support has kept my sanity along the way.

A very special gratitude goes out to my academic advisor, Karen Keifer-Boyd. As a lifelong mentor and role model, your professional expertise, patience, and genuine caring made me become who I am as an educator and scholar. Also, Professors Charles Garoian, Rosemary Jolly, Kimberly Powell, and Graeme Sullivan’s academic knowledge and guidance has deepened and expanded my research as well as my positionality as a scholar.

My friends who share a similar path with me as a doctoral student, Sue Uhlig, Christina Hanawalt, Asavari Thatte, María del Rosario Castro Bernardini, and Aparna Parikh, have provided me with both academic and emotional support. I am lucky to have such critical and caring friends.

Also, I would like to show my gratitude to the Korean Council for Women Drafted for Military Sexual Slavery by Japan, Chicago/Woodman LLC, and the HUB-Robeson Galleries at the Pennsylvania State University for granting permission to use copyrighted images.

Lastly, it was extraordinary to have the opportunity to work as a dual-titled doctoral student in Art Education and Women’s, Gender, and Sexuality Studies at the Pennsylvania State University. All the faculty, graduate students, undergraduate students, and staff I have interacted with through class and activities have supported my research trajectory.

This accomplishment would not have been possible without all of you. *Go-ma-wa* [Thank you]!
Chapter 1

DISCOURSES ON SEXUAL TRAUMA, ART, AND ART EDUCATION

The purpose of my performative and autoethnographical research is to explore how feminist art pedagogy enables the creation of art of sexual trauma as bearing witness. My study focuses on three artworks of sexual trauma as examples of bearing witness that were facilitated by feminist art pedagogy: *Stolen Innocence* (1995), painted by former Korean comfort woman Duk-kyung Kang; a group installation art, *Rape Garage* (2001), created by Joshua Edwards and Katie Grone et al.; and my performance and installation art, *Honoring Comfort Women* (2014). In this study, visual mapping and performative autoethnography encompasses my positionality as an artist, art education researcher, and also as a trauma subject in order to explore how feminist art pedagogy enables trauma subjects to bear witness to witnessing itself through art creation.

Background

Sexual Violence and Sexual Trauma

This study critically examines the discourse on sexual trauma and feminist art education. The focus on sexual violence itself rather than its consequences as trauma

1 "Comfort woman" is a translated term for the Japanese and Korean euphemism *ianfu* that means a woman who comforts (men by providing for their sexual needs). Despite that mild and indirect expression, the 20,000-70,000 women that were trafficked and forced to provide sex for the Japanese military during WWII were seen as dutiful by the Japanese government (Kim, 1970). From this systematic human trafficking and coerced prostitution, the Indo-Pacific area occupied by the Japanese military had networks of comfort stations. The diverse racial and sexualized victims that staffed comfort stations were killed, abandoned, and remained invisible even after WWII had ended.

Joshua Edwards, Stefanie Bruser, Katie Grone, and Lindsay Lee are artists who created the group installation art, *Rape Garage* (2001). However, considering the fact that the inspiration for *Rape Garage* was Grone and Edwards’ voluntary statements that they are subjects of sexual trauma, I focus on Grone and Edwards specifically.
reflects the hidden or trivialized stance of the subject of sexual trauma in society (Basile, Smith, Breiding, Black, & Mahendra, 2014; Cahill, 2011; Yuan, Koss, & Stone, 2006). Among incidents of sexual violence, the overemphasis on female rape in the case of White, cisgender, heterosexual, and middle-class women in North America and Europe does not acknowledge the multiple social variables involved in these events as well as its different forms of sexual violence (e.g., attempted rape, sexual assault, child molestation, sexual violence against men) that can inflict trauma on victimized subjects. With the rise of second wave feminism during the 1970s in the US, feminists (e.g., Brownmiller, 1975) developed the analysis of the logic behind sexual violence as the result of patriarchal control of power (McPhail, 2016).

However, the logic that sexual violence is a form of men’s control of women is not applicable to sexual violence that occurs between the same sex and sexual violence perpetrated by females. However, legal theorist-feminists’ theories of sexual violence from the 1980s, such as Catherine MacKinnon’s (1981) theorization of sexual violence as a sexualized aggression and subjugation of victims as well as Kimberlé Crenshaw’s (1989) concept of intersectionality that power hierarchies between gender, race, and class are incorporated into sexual violence, explain the diversity of sexual violence (McPhail, 2016). Recently, feminist scholarship on sexual violence has focused on the psychological and behavioral disturbances that victims suffer and their destabilizing impact on subjects’ embodied agency (Cahill, 2011). In this regard, I focus on the power imbalance embedded in diverse cases of sexual violence along with its harmful impact on victims’ subjectivity. In particular, I discuss the roles that male-centric art play in reassuring power imbalance
along with trauma art’s counter role in strengthening subjectivity of the sexual trauma subject.

**Art regarding Sexual Violence and Trauma**

In the history of art and mainstream discourses of sexual violence, victims have often been characterized as faulty, unworthy, deficient, and different from normal people. For example, the targets of sexual violence are often depicted as attractive and sexual while the aftermath of the violence is not portrayed. Western art history (or “his” story) has disseminated a European male-centric viewpoint that a woman’s body, as an object, is valued when she presents a feminine attitude and appearance to men (Berger, 1972). Since a woman’s nudity is depicted to reinforce female sexuality as submissive, available, and controllable, sexual violence is visually aestheticized, glorified, and idealized in the eyes of men (The Guerrilla Girls, 1998; Wolfthal, 1999). Such prevalent images stigmatize sexual trauma subjects as shameful and worthless people who cannot publicly share their experiences in mainstream society. Hegemonic and cliché images of sexual violence that depict men as empowered perpetrators and women as disempowered passive victims has continuously saturated contemporary visual culture (Barron & Kimmel, 2000; Wolf, 2013).

In contrast to images of sexual violence prevalent in visual culture, trauma art created by both trauma and non-trauma subjects promote an understanding of sexual trauma. Living in a traumatized culture after the Holocaust and September 11th, the embodiment of trauma has begun to emerge in literature and the visual arts. The emergence of trauma art certainly played an important role in increasing the visibility of trauma. However, notwithstanding the prevalence of sexual trauma, sexual trauma and its art is considered secondary to cultural or collective trauma and its depiction in art (e.g.,
war, the Holocaust, political violence). In order to raise awareness of how similarly detrimental sexual trauma is as with other forms of traumas while also acknowledging sexual trauma art as an important form of trauma art, I focus on art of sexual trauma.

**Trauma-based Art Therapy and Feminist Art Education**

Unlike the lack of conceptual understanding of sexual trauma and its enculturation through mainstream (or “male” stream) visual arts, there have been interventions using art as a form of social support. This can be further subdivided into medical and educational interventions that both attend to the issue of sexual trauma and attempt to promote the subjectivity of sexual trauma subjects. The former, using art as a form of nonverbal speech to diagnose and treat the patient’s trauma, is known as trauma-based art therapy. Proponents of this approach believe that the impossibility of verbally articulating trauma can be compensated for by art’s distanced visual presentation, and, therefore, art creation can be a healing process (Gantt & Tinnin, 2007; 2013; Howie, 2016). Focusing on the link between visual art and psychological processes, therapists behave as medical professionals to diagnose trauma as an individual and mental illness.

Alternatively, as an educational intervention, feminist pedagogy has been attentive to various social problems, including sexual trauma. When art education incorporates feminist pedagogy, trauma can be addressed through visual arts. In contrast with the medical diagnosis of trauma as an individual illness, feminist art pedagogy understands trauma as a social problem by re-addressing outwardly normative power hierarchy as the cause of violence and trauma. Feminist art education researchers have theorized how feminist art pedagogy helps understand that a “personal problem is political,” while “teaching is a political act” (Collins & Sandell, 1984; Dalton, 2001; Keifer-Boyd, 2003;
Sandell, 1979). Accordingly, feminist art educators employ collaborative art projects as collective activism (Chicago & Schapiro, 1972; Chicago & Woodman, 2001; Keifer-Boyd, 2014a). Although both medical and educational interventions use different approaches to trauma, whether trauma is perceived as an illness or social problem, art as a tool or desired end to restore survivors’ subjectivity, and art creation as treatment or strategic advocacy, both interventions consider that art has a positive impact on the subjectivity of trauma subjects.

**Autoethnography regarding Sexual Trauma**

Even though mainstream visual arts promote victim-blaming following sexual violence, feminist philosopher Ann Cahill’s (2011) understanding of the necessity of embodied subjectivity of trauma subjects, the emergence of trauma art, and the development of social interventions using art allow the enhancement of subjectivity and provide implications for inclusive art education. However, despite the positive role of self-reflexive art in constructing subjectivity, the mainstream art field’s blatant disregard for trauma art as merely “victim art” implies the difficulty that inclusive art education may face when embracing the issue of sexual trauma. As an example, artist Amy Stacey Curtis (2005) discusses how mainstream art is dismissive of sexual trauma by considering it as sexually charged, ugly, and agitating.

Autoethnographical narratives of sexual trauma can build the subjectivity of the author while at the same time re-situate their position as a victim of sexual violence. While the “personal component is usually discouraged in most academic communities,” the stigmatic and oppressive discourse on sexual trauma makes it more difficult for scholars to acknowledge their first-hand experience of sexual trauma (Fryd, 2009, p. 6). However, art
historian Vivien Fryd (2009) argues that her autobiographical narrative on child molestation functions as “pedagogy of trauma” since it helps her acknowledge her personal issue in a cultural context.

Disability studies address a similar concern that there is a “professional danger of coming out” as disabled because one might be “considered as weak-willed and cognitively inferior” (Derby, 2009, p. 14). However, from a disability studies perspective, coming out about personal trauma by using art is a professional reflection of trauma as social, political, and cultural problems rather than an individualized problem. Scholars whose autoethnographical and academic work intersects with trauma, critical analysis, and performative and artistic practice such as the work of anthropologist Roberta Culbertson (1995), Fryd (2009), and communication scholar Jeanine Marie Mingé (2007) involves self-reflexive literature and visual arts problematizes the stigmatic and oppressive discourse on sexual trauma.

**Statement of Problem**

Few researchers or practitioners have pursued interdisciplinary work that intersects feminist theory, trauma studies, and art education. Primarily, the study of sexual trauma has been conducted in the fields of psychology, psychiatry, and counseling. Feminist studies, originated from and are inherent in interdisciplinary work among psychological, medical, and sexual assault service sectors, have implemented feminist approaches to analyze the systematic and structural context of and motivation for sexual violence (Brown, 1995; Lamb, 1999; Nicki, 2001). Despite a wide array of fields that implement feminist approaches to sexual trauma, the field of education has not emphasized research or empirical data in relation to sexual trauma. Recently, sexual assault service
sectors in and outside campuses have recruited students in higher education to be interviewees and surveyed for empirical research, however, formal or informal classes in relation to (sexual) trauma are rarely conducted. This is because of the highly medicalized understanding and approach to trauma that limits what types of subjects can be involved in research and practice regarding sexual trauma. In the following overview of sexual trauma, I suggest the possibility of interdisciplinary and autoethnographical research that intersects feminist studies, trauma studies, and art education.

A medicalized understanding and approach to trauma also limits art education research regarding sexual trauma. While social theories, social justice, and violence have long been discussed in the field of art education (Blandy & Congdon, 1987; Congdon & Zimmerman, 1993; Freedman, 2000; Bandy, 2011) and feminist art education has been developed (Collins & Sandell, 1984; Dalton, 2001; Keifer-Boyd, 2003; Sandell, 1979), the field of art education rarely includes sexual violence and sexual trauma. Trauma is generally considered to be a medical topic that is relegated to the domain of therapy. Art theorist and educator Jill Bennett (2005) mentions how her research on trauma and art is easily assumed to be something about art produced by therapy patients instead of artists. In addition to the medicalization of trauma and the sensitive nature of sexual trauma, a widening gap between art education and art therapy over the last half century has also contributed to the belief that trauma should be confined to be the realm of art therapy outside art education.

Art courses that address the subject of sexual trauma are often either labeled or understood as a course of therapy or criticized as a reckless and harmful attempt. For example, art education Professor Jeanne Smith (pseudonym) mentioned that feminist
artists Judy Chicago and Donald Woodman’s art course *At Home: A Kentucky Project (At Home Project)* at Western Kentucky University (WKU), which included trauma art produced by survivors of sexual violence, is a reckless approach (J. Smith, personal communication, April 5, 2016). In this regard, the highly medicalized approach to sexual trauma that endows professional qualities to a certain group of people simultaneously limits the support for unreported and unrecognized students with (sexual) trauma in educational contexts, who comprise the majority of sexual trauma subjects. Also, the pathologization of trauma disregards the feminist understanding that trauma originates from political, social, and cultural problems instead of an individual problem. Therefore, unless the sexual trauma subject intends to communicate with their own traumatic memories, which seldom happens, the secrecy surrounding their trauma and injured subjectivity remain untouched.

However, trauma is caused not only by direct violence but also the social stigma that affects trauma subjects’ internalization of it. Also, non-violent events can cause trauma (e.g., accident, natural disaster) and/or relationships with trauma subjects (e.g., family, friends, or acquaintances of trauma subjects) may also cause traumatic effects. Additionally, the collective experience of displacement, war, terror, and violent culture (e.g., gang violence, political violence, and genital mutilation) also leads to trauma felt by a large population.

Without a proper accompanying response to trauma, it can be inherited by the next generation as well as beyond spatial boundaries—trauma is intergenerational as well as transnational. In this regard, trauma needs to be addressed as a sociopolitical and cultural category rather than an individual problem. Feminist art education needs to appreciate
trauma subjects as marginalized and oppressed students in order to restore and construct their subjectivity. Similarly with how the categories of race, class, and gender intersect to create multiple forms of oppressions based on power imbalances, the cause and invisible status of trauma subjects are based on dominance. If unaddressed, trauma subjects’ subjectivity will continue to be further marginalized. Therefore, the central crisis of trauma is not an individual problem, but how to understand trauma that is hidden, secretive, and privatized. In this regard, art educators and academic scholars need to address and research trauma as a sociopolitical and cultural concern while promoting trauma art as a means to enhance the subjectivity of trauma subjects to, thereby, confront the mainstream understanding of trauma.

Since feminist art pedagogy was integrated in the field of art education along with the advent of second wave feminism in 1970s, trauma subjects (especially sexual) have been under-researched and under-addressed and need to be addressed in art education as a feminist issue resulting from power inequality (Sandell, 1979). Additionally, the aforementioned autoethnographical narratives of sexual trauma by Culbertson (1995), Fryd (2009), and Mingé (2007), which intersect with artistic and performative practice is necessary to attest that trauma can be appropriately addressed through art creation, and therefore, trauma subjects can become witnesses to themselves.

Trauma art as bearing witness situates and presents one’s own trauma in public not as an individual problem but as a collective and cultural problem pertaining to contemporary society. Therefore, autoethnographical and artistic research in relation to sexual trauma provides evidence of increased subjectivity of trauma subjects. In this regard, autoethnographical narratives accompanied by artistic and performative practice
contribute to dismantling the hegemonic, oppressive, and medicalized understanding of trauma while suggesting expansive and interdisciplinary research on feminism, trauma, and art education.

**Research Question and Sub-Questions**

In order to challenge hegemonic understanding of trauma by critically engaging with the discourse on feminist art education, my overarching research question is as follows: How does feminist art pedagogy enable trauma subjects to create art of sexual trauma as bearing witness? This main question is supplemented by the following sub-questions:

1. How can art be used to bear witness to sexual trauma?
2. How can feminist art pedagogy intersect with bearing witness?
3. How can we analyze trauma art as bearing witness?

I reviewed literature on sexual trauma, art, interventions for trauma, along with bearing witness, and artistic and performative autoethnography. In doing so, this study analyzes the discourse on trauma, the subjectivity of trauma subjects, and distinct feminist art courses that have implemented feminist art pedagogy in order to enable students to create sexual trauma art as bearing witness. Additionally, I examine my own sexual trauma through the use of visual mapping and performative autoethnography.

**Overview of Study**

In Chapter 2, “Literature Review,” I provide an overview of literature on sexual trauma, art, and art-based intervention for sexual trauma. I present literature from relevant scholarly fields including feminist studies, visual culture, curriculum and pedagogy (related but not limited to art education), and trauma and memory studies. To understand how art
creation restores the subjectivity of sexual trauma subjects, the areas of literature that I review are: (a) conceptual understanding of sexual violence and sexual trauma, (b) contextual understanding of the enculturation of sexual violence through art about sexual violence and trauma, and (c) methodological understanding of clinical and educational intervention of trauma through therapy and feminist art education. In doing so, I make the case that an enhanced understanding of subjectivity beyond the widespread scenes of sexual violence, an awareness of art’s critical impact on subjectivity, and the cautious, analytical, and critical educational approach that considers trauma as a social problem through art are fundamental to the subjectivity of the trauma subject.

In Chapter 3, “Theoretical and Methodological Framework,” I present a theoretical framework to analyze how feminist art pedagogy enables trauma subjects to become witnesses to their traumas through art creation. In particular, I focus on the definition and structure of bearing witness and its intersection with feminist art pedagogy. For this, I employ theories from feminist and memory studies as lenses for addressing art education. In particular, I employ feminist philosopher Kelly Oliver’s (2001) concept of subjectivity, response-ability, and address-ability, and its relation with bearing witness, literary theorist Rosemary Jolly’s (2010) theory of culturalized violence and its impact on the subjectivity of trauma subjects, cultural historian Dominick LaCapra’s (2001/2014) theory of working through as a process of bearing witness, and Bennett’s (2005) theory concerning affective engagement with trauma through art. In articulating my theoretical framework, I emphasize how theories of bearing witness and working through intersect with the empirical considerations of feminist art pedagogy.
Additionally, I also detail the methodological framework to examine the actualization of feminist art education for witnessing. Based on the necessity of autoethnographical research in relation to sexual trauma, the methodology that I employ is visual mapping and autoethnography to analyze trauma art as witnessing. First, I examine anthropologists Culbertson’s (1996) and Veena Das’ (1996) theories of autoethnography in relation to trauma. Second, due to the necessity of the collective performative act in bearing witness in opposition to the compulsory repetition of trauma, I use a visual mapping and specific form of autoethnography that I term performative autoethnography. By articulating why collective visual mapping and performative autoethnography is appropriate for analysis of bearing witness, I examine feminist theorist Judith Butler’s (1997) concept of the performative act. Third and lastly, following Culbertson (1996), performance theorist Della Pollock (1998), and performance artist and novelist Theresa Hak Kyung Cha (1982), I present the form and guiding prompts of how to implement performative autoethnography for analyzing art, which is itself bearing witness.

In Chapter 4, “Research Design,” I provide the specifics of this project to examine the strength and possibility of feminist art education in enabling art creation as witnessing, in which both trauma and non-trauma subjects work through trauma that cannot be seen and understood. In particular, I present a procedure to investigate several cases of feminist art education that enabled both trauma and non-trauma subjects to become witnesses to the process of witnessing itself. First, I identify my role as a subject of sexual trauma to inform my positionality. Second, I employ visual mapping and performative autoethnography as my methodologies to clarify the performativity of my research. Third, I provide an overview of the subjects involved in my research whose trauma art as bearing witness was
created in various feminist art courses. These subjects include: (a) Former Korean comfort woman Duk-kyung Kang and her painting *Stolen Innocence* (1995), created in Gyung-shin Lee and Sook-jin Kim’s art course *Bloomless Flower*; (b) Co-creators Katie Grone and Joshua Edwards and their installation art *Rape Garage* (2001), created in Judy Chicago and Donald Woodman’s undergraduate art course *At Home Project* (2001) at the WKU; and (c) My own artwork *Honoring Comfort Women* (2014), created in art education scholar Karen Keifer-Boyd’s graduate art course *Judy Chicago@PSU: Art, Pedagogy, Exhibition, & Research* (*Judy Chicago@PSU*) at the Pennsylvania State University. Fourth, I present a list of data ranging from first-hand accounts to secondary data that comprise 3 interviews (e.g., Kim, Grone, Edwards), Chicago’s (2014) autobiographical book *Institutional Time: A Critique of Studio Art Education* (*Institutional Time*), video-recorded and written testimonies, 4 documentary films, 25 newspaper articles, syllabi, photo and video documentation of art creation and exhibitions, and a gallery guidebook. Fifth, as a result of my data analysis based on research questions and theoretical framework, six patterns emerged as follows: (a) How feminist art educators create transferential relation with participants, (b) how feminist art pedagogy enhanced trauma and non-trauma subject’s subjectivity, (c) how trauma and non-trauma subjects politically understand their traumas, (d) how art creation transforms acting out trauma into working through it, (e) how the subject affectively engages with trauma through art, and (f) how art creation functions as witnessing. I review the process of data analysis in both a self-reflexive and distanced manner. Lastly, a discussion of the trustworthiness and validity of this study demonstrates how my visual mapping and performative autoethnography can ensure the reliability of this research.
In Chapter 5, “Visual Mapping and Performative Autoethnography,” I use performative autoethnography to examine my self-reflexive experience in a wider social context in order to become a fuller self. My use of visual mapping and performative autoethnography intertwines several subjects (Kang, Grone, Edwards, and myself), art teachers (Lee, Kim, Chicago, and Keifer-Boyd), and our trauma artworks while embodying multiple subjectivities and means of dealing with trauma in one body of map and autoethnography. In addressing the six emergent patterns above, I use Pollock’s (1998) six prompts she labels metonymic, subjective, citational, nervous, evocative, and consequential. Additionally, I follow Cha’s (1982) techniques for composing performative prose when narrating emergent patterns and my autoethnography can thus become self-reliant but also contain multi-layered accounts.

In Chapter 6, “Reflections and Recommendations,” I reflect on my overarching research question and sub-research questions. Additionally, I provide recommendations for utilizing feminist art pedagogy to further explore the issue of sexual trauma in educational context. Further, I recommend interdisciplinary work between art education and art therapy, the inclusion of sexual trauma as an issue of social justice, and the utilization of feminist art pedagogy outside the realm of art education. In doing so, art education can become interdisciplinary, inclusive, and expansive while trauma can be attended and addressed in a more inviting and engaging manner.

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2 Although the At Home Project was co-taught by Judy Chicago and Donald Woodman, my dissertation primarily focuses on Chicago’s practice of feminist art pedagogy due to her leading role in facilitating this class. Accordingly, my subjects from this course, Grone and Edwards, mainly recalled their interaction with Chicago.
Significance of Study

The prevalence of sexual violence and sexual trauma inflicted on both genders shows that the silence surrounding this issue has to be brought to an end. While both men and women can be victims of sexual violence, male offenders against female victims comprise the vast majority of cases. According to the Center for Disease Control and Prevention (CDC) in 2014, nearly 1 in 5 women and 1 in 71 men in the U.S. have been raped in their lifetime. Of those surveyed, 43.9% of all women and 23.4% of all men experienced some form of sexual violence in their lifetime, including forced penetration, sexual coercion, unwanted sexual contact, and non-contact unwanted sexual experiences (Basile, Smith, Breiding, Black, & Mahendra, 2014). However, according to the National Crime Victimization Survey (NCVS) of the U.S. Bureau of Justice Statistics (2011), while a greater percentage of robbery (66%) and aggravated assault (67%) victims were reported to the police, only 27% of victims of rape or sexual assault were reported to the police (Truman & Planty, 2012, p. 8).

In addition to the extreme underreporting of rape and sexual assault incidents, the National Research Council Report in 2013 suggests that the NCVS significantly underestimates the number of rapes and sexual assaults since it only provides omnibus annual estimates and trend data for a variety of violent and property crimes (Kruttschnitt & Kalsbeek, 2013). In this context, the diversity and severity of sexual violence is not addressed. Furthermore, the NCVS defines rape and sexual assault as a “violent,” rather than “serious violent crimes” unless it involves severe injuries or weapons. Upon reflection of these statistics, although incidents of sexual violence against both genders are notably prevalent, they are significantly underreported and undercounted,
while the harmful effects of sexual violence are also underestimated. Considering that 27.4% of 14 to 17 years-old in the US have been sexually victimized at some point in their lifetime, students at all grade levels are not exempt from exposure to sexual violence as well as its consequences as sexual trauma (Finkelhor, Turner, Shattuck, & Hamby, 2013, p. 617).

Despite the silence that has surrounded the issue of sexual violence, sexuality, and sexual trauma, people of all ages and genders are routinely exposed to the possibility of sexual violence. Experiencing this normative violence affects every aspect of one’s life to an extent. Although sexual trauma is complicated and individuals can experience it differently, various psychological and behavioral disturbances may limit trauma subjects’ abilities to socialize, work, and even perform everyday activities. Due to the dismissive culture toward sexual violence, depending on the familiarity with the trauma subject’s incidents, people around the subject can either re-victimize or are left unknowledgeable about the origin of those symptoms. This prevents subjects of sexual trauma from actively interacting with their own traumas while blaming themselves for incidents of violence. As a result, for individuals, this problem becomes a highly secretive, private, and shameful experience whereas for society, which leaves perpetrators more intact than victims, can contribute to a sexual violence-supportive culture.

People who advocate against sexual violence are either subjects of sexual trauma, like myself, or concerned about someone who has experienced it. However, this issue must be addressed in an educational context both critically and empathetically, since the subjects involved in this context—students, teachers, parents, and administrators—are part of this issue at both the personal and cultural levels. Therefore, sexual trauma needs to be
addressed, re-visited, and processed within critical and pedagogical discourse in order to refute the hegemonic understanding of sexual violence, trauma, and subjects of sexual trauma. In particular, through feminist art pedagogy that focuses on resistance against dominant oppressions, subjectivity building, and critical collaboration between educators and learners, the creation of trauma art as bearing witness can challenge the hegemonic understanding of sexual trauma.

**Limitations**

The goal of my dissertation is to explore how feminist art pedagogy enables the creation of sexual trauma art as bearing witness through the examination of four subjects in three distinct feminist art courses. This includes former comfort woman Duk-kyung Kang’s (1929–1997) painting *Stolen Innocence* (1995), Katie Grone and Joshua Edwards et al.’s installation art *Rape Garage* (2001), and my installation and performance art *Honoring Comfort Women* (2014).

Because the art course for former comfort women was conducted 20 years ago and Grone and Edwards participated in Judy Chicago’s art course at WKU 15 years ago, the majority of the data sources concerning Kang and the minority of data sources regarding Grone and Edwards are secondary sources. In particular, due to the circumstance that Kang has passed away, the resources concerning her comprise my interview with her art course founder, Sook-jin Kim, newspaper articles interviewing Kang and her art teacher Gyung-shin Lee that were written by various journalists in 1990s, and documentary films that were produced during the last years of Kang’s life as well as posthumously.

In Grone and Edwards’ case, my interviews with Grone and Edwards details their first-hand experiences in Chicago’s art course. However, the specifics of the course, such as
the readings utilized in class and several details of their artwork (e.g., the text on the wall and participants of the voice recording streamed in *Rape Garage*) are not consistent. This reflects the temporal gap between when the courses were conducted and when my dissertation research was compiled and could limit the validity of the data. However, to ensure trustworthiness and validity, I introduce and utilize various strategies including the triangulation of data in Chapter 4, “Research Design.” While improving the validity of my data, I view and listen to something that was formerly invisible, unrecognizable, and unheard. As Oliver (2001) asserts, listening to testimonies for confirmation of what we already know is a pathological feature of recognition.

This is because viewing and hearing to confirm what we already know through data analysis can repeatedly recognize particular objects within oppression–subordination relationality. Following Oliver (2001), my role as a researcher as well as a subject involved in my research should not repeat this failed past and objectification, but instead delve further into how art creation functions as the process of bearing witness. Therefore, I cautiously (re)read, (re)viewed, and (re)analyzed the secondary resources by using self-reflexive narratives (See Appendix A). Additionally, through the use of visual mapping and performative autoethnography, intertwined interactions between the first and secondary data sources are created. In doing so, instead of providing a generalized grand narrative of trauma subjects and their art, I aim to enhance the efficacy of trauma art in bearing witness.

Another limitation of this research is that I did not include cases of K-12 classrooms concerning sexual trauma and art, although I strive for the implementation of feminist art pedagogy at all grade levels. However, since I do not directly address curriculum design but
Instead participatory and inclusive feminist art pedagogy, I anticipate that this pedagogy can be adopted and practiced at the K-12 level. Similarly, I only briefly introduce art therapy in comparison with my examination of trauma, working through, and bearing witness through art. This is because my dissertation is not designed as an example of interdisciplinary work between art therapy and art education, although it implicates the necessity of future interdisciplinary work. Trauma art created in the course of art therapy needs more attention from the field of art education as trauma art created through feminist art education has critical implications for the field of art therapy.

Lastly, this dissertation does not attend to specific details of the sexual violence incidents experienced by the subjects in order to avoid re-victimizing or re-traumatizing them. Except for my case, all descriptions of incidents are extracted from Kang’s video testimony and the sections of Chicago’s (2014) autobiographical book *Institutional Time* pertaining to Grone and Edwards. Instead of correlating means of practicing feminist art pedagogy with specific types of sexual violence, I intend to emphasize that feminist art pedagogy can be the basis for various art courses. For future research, first-hand experience of participating in art courses dealing with sexual trauma as an educator, student, or supporter at various grade levels could be conducted. Also, further research can be conducted on various feminist art courses, including those at the K-12 level, which encompasses various types of sexual violence and trauma experienced by diverse races, genders, classes, and abilities. In doing so, the interdisciplinary discourse on feminism, art education, and trauma of oppressed populations can be further framed and developed with practical implications.
Chapter 2

LITERATURE REVIEW

The purpose of my artistic and autoethnographical research is to understand how feminist art pedagogy can enable trauma subjects to create art of sexual trauma as bearing witness. In this literature review chapter, I discuss scholarship relevant to my study from the fields of feminist studies, visual culture, curriculum and pedagogy (related but not limited to art education), and trauma and memory studies. In order to understand how the subjectivity of sexual trauma victims is deteriorated and can be restored and reconstructed through art, the areas of literature that I review are: (a) Conceptual understanding of sexual violence and sexual trauma, (b) contextual understanding of culturalization of sexual violence through art about sexual violence and trauma art, and (c) methodological understanding of clinical and educational intervention of trauma through therapy and feminist art education. In connection with the scarce research on the intersection between trauma and art education, I examine the main concepts in various fields to provide implications for interdisciplinary work between feminism, trauma studies, and art education.

Sexual Violence and Sexual Trauma

In order to understand the definition and diversity of sexual violence and sexual trauma, in this section I provide a conceptual examination of literatures mainly from psychology and feminist studies chronologically. In doing so, the necessity of researching sexual trauma becomes clear while providing the rationale behind my focus on sexual trauma instead of sexual violence.
Sexual Violence Is Not Only Forceful Penetration: The Diversity of Sexual Violence

The dictionary definition of violence is “behavior involving physical force intended to hurt, damage, or kill someone or something” (Stevenson & Lindberg, 2010, para. 1). In order to inflict such destructive force on someone else, an unequal power relation between perpetrator and victim is the underlying factor of violence. When a destructive act is sexually committed against someone in a less empowered or disempowered position, it is defined as sexual violence. Similarly, the CDC defines sexual violence as a sexual act committed against someone without that person giving consent.


Instead, later psychological scholarship since the late 1970s acknowledges multiple motives of sexual violence (e.g., anger, sadism, fusion between sexual and aggressive motives) and, therefore, considers sexual violence “as a sexual behavior in the primary service of nonsexual needs” (Groth & Birnbaum, 1979; McPhail, 2016, p. 315). Beginning in the 1970s, the feminist theorization of sexual violence as patriarchal control and power replaced these psychological approaches. Since then, a feminist understanding of sexual violence as a continuation of patriarchy has been widely accepted; however, the
oversimplification of the forms of sexual violence and a lack of acknowledgement of male diversity in feminist studies has also been criticized (McPhail, 2016).

Diversifying the forms and perpetrators of sexual violence is necessary to overcome the widespread assumption of sexual violence as solely a demonized stranger’s physically forced penetration of a sexual orifice. On the contrary, behavioral scientists Kathleen C. Basile, Sharon G. Smith, Matthew J. Breiding, Michele C. Black, and Reshma Mahendra (2014) articulate how sexual violence can be committed by “persons very well known (e.g., family members, intimate partners, friends), generally known (e.g., acquaintances), not known well or just known by sight (e.g., someone in your neighborhood, person just met) and unknown to the victim (e.g., strangers),” while encompassing a wide range of sexually charged crimes (p. 1).

Notwithstanding whether penetration occurs, sexual violence includes: Alcohol or drug-facilitated attempted or completed penetration of multiple orifices (e.g., genitalia, anus, mouth), completed or attempted forced acts in which a victim is made to penetrate a perpetrator or someone else, non-physically forced penetration that involves intimidation or pressured verbal consent, unwanted sexual contact (e.g., physical touching, kissing) and non-contact unwanted sexual experiences (e.g., unwanted exposure to pornography or sexual comments) (CDC). In sum, the range of sexual violence encompasses rape depending on familiarity with the perpetrator, attempted or forced sexual acts, multiple orifices that can be the targeted, the use of intoxication, misuse of authority, and male victimization through the forced insertion of genitalia, as well as indirect contact and experiences. Additionally, the National Resource Center on Domestic Violence (NRCDV) further includes
sexual exploitation, human trafficking, and voyeurism as forms of sexual violence. Sexual violence is an overarching term that identifies many different sexual behaviors as crimes.

In addition to acknowledging the diverse forms of sexual violence, the primary gender of victims is also worthy of consideration. According to the National Intimate Partner and Sexual Violence Survey (NIPSVS) under the CDC, among 100 women and 100 men, 18 women and 1 man have experienced an attempted or completed rape, 27 women and 12 men have experienced unwanted sexual contact, and 34 women and 13 men have experienced non-contact unwanted sexual acts. Also, 5 men reported that they were made to penetrate someone in their lifetime (Black et al., 2011, pp. 18-19). This shows that first, sexual violence victims are mainly women, second, a more extensive definition of sexual violence addresses a wider range of victims, and third, the coercion and forced enculturation of men to penetrate their penis into someone else is not conventionally understood as rape.

Considering the lack of understanding of sexual violence and extremely underreported cases of sexual violence due to its sensitive nature, the population of victims is greatly underestimated. In response to empirical data on sexual violence, feminists have considered sexual violence as acts that are “personal as political,” which reflect the socially and culturally constructed inferior position of women to men in patriarchal society. Feminist theorist Sharon Marcus (1992) describes how the persistence of sexual violence that can occur both in the private (home) and public spheres (workplace, school, and other public spaces) exemplifies the belief that “women are always either raped or rape-able” (p.

3 The term sexual violence is often interchangeably used with terms such as sexual abuse, sexual violation, and sexual coercion. In my research, I prefer the term sexual violence because it signals the act is a crime.
This defines a vulnerable yet determinative reality of a woman’s life that cannot be completely free from the possibility of being sexually violated.

However, the assumption that the default victim of sexual violence is a “white, cisgender (whose self-identity conforms with their biological sex, opposite to transgender), heterosexual, middle class, and able-bodied woman” does not acknowledge the multiple social variables that can lead to different forms of sexual violence (McPhail, 2016, p. 323). Crenshaw’s (1989) concept of “intersectionality” is useful to acknowledge multiple forms of sexual violence because it reveals how various social categories intersect to create diverse forms of sexual violence. Crenshaw (1989) is widely cited as having coined the term intersectionality, as she used “intersection” as a place in which the gender and race of Black female victims of sexual violence can create an interlocking system of discrimination in U.S. legal discourse.

Influenced by Crenshaw (1989), feminist scholars have explored the various categories that intersect to create multiple systems of sexual violence (e.g., NRCDV & NIPSVS): Location (e.g., rural and urban areas, virtual space), especially public sectors (e.g., between civilians, incidents involving prison and armed forces), perpetration and experience by different ages (e.g., adult on youth, violence among youth or elders), genders (e.g., between same sex, female on male incidents, incidents involving transgender or gender-queer), races, ethnicities, and cultural communities (e.g., incidents involving people of color, immigrant or indigenous communities, and those involving refugees and asylees inside and outside the US), sexual orientations (e.g., between heterosexual peoples or involving LGBTQ), and disabilities (e.g., between able-bodied persons or involving disabled persons). For example, Black et al. (2011) found that Black women (22%) have
experienced more sexual violence than Latinas (14.6%). Additionally, Latina Studies scholar Rosa-Linda Fregoso and Cynthia Bejarano (2010) analyze the pervasive accounts of sexual violence in private and public spheres both in peacetime and wartime. The theory of intersectionality uncovers the complexity and multiplicity of sexual violence and how it is inflicted on traditionally un-served, under-served, or marginalized people and communities. Therefore, acknowledging a more extensive definition and the diverse forms of sexual violence is important to understanding its magnitude and the prevalence of its victims.

Sexual Violence Is Not an End, But the Beginning of Sexual Trauma

Cahill (2011) asserts that the traditional feminist understanding of sexual violence as a result of the patriarchal control of power overlooks the destabilization of existing selves (Cahill, 2011; McPhail, 2016). Along with the violent and sexually charged aspects of sexual violence, what Cahill (2011) acknowledges is its consequential impact on victim’s embodied agency. In other words, feminists began to recognize victims’ suffering from psychological, cognitive, behavioral, and sexual disturbances following a forced sexual act, which is collectively labeled “sexual trauma” (Petrak & Hedge, 2002).

4 The National Online Resource Center on Violence Against Women is an official website of the NRCDV and provides numerous resources and research on sexual violence at no charge (http://www.vawnet.org/nsvrc-publications/). Since the NRCDV has funded and recruited the academic scholars to research on sexual violence, the research archived in the NRCDV is in the same vein with academic fields.

5 The term “victim” of sexual violence is often interchangeably used with the term “survivor” of sexual violence. To emphasize the act inflicted on the victim, evidence-based researchers intentionally use the term victim. However, because this term draws attention to the status of the person being harmed or (sexually) violated, some feminist scholars prefer survivor in order to restore active agency that can continuously examine the effect of abuse. On the other hand, the term survivor is criticized for perpetuating “a false sense of security,” despite the consistent victimization that happens in society. Art therapy theorist

However, in Freud’s (1920/1974) book, *Beyond the Pleasure Principle*, he analyzed how the repetitive pattern of suffering from catastrophic events such as crime, war, and disaster, seems to repeat itself for both female and male subjects who have experienced them (Caruth, 1996). In developing the study of trauma, Freud first medicalized women’s mentality as hysteric leading to melancholic conditions but failed to consider how these are symptomatic of sexual violence, and only later understood that both genders can experience these uncontrollable psychological disorders that result from great suffering.

Dee Spring (1993) further critiques the term “survivor” because it does not encourage victims to undertake necessary “abreactive work” to overcome sexual trauma (p. 73). While both terms acknowledge the severity of sexual violence in society, the shared assumption is that survivor implies more of an active agent, while victim suggests a passive agent in need of assistance.

I use the term “victim” while reviewing sexual violence. This is due to the majority of the literature on evidence-based research preferring this term. However, as analyzed above, this term can further victimize, while “survivor” implies false security. Instead, the term “trauma subject” is less stigmatizing and promotes survivors’ subjectivity by helping them become aware of the consequences of violent acts (Yuan, Koss, & Stone, 2006). Therefore, I deliberately use the term “[sexual] trauma subject” or “the subject of [sexual] trauma” throughout this dissertation.
including sexual violence and other catastrophic events. In sum, trauma is complicated, not gender-specific, can be personal and collective, and “haunts the trauma subject later on” (Caruth, 1996, p. 4). Following study of the Holocaust, when Nazi Germany conducted the genocide of Jewish, non-Jewish Europeans, Soviet Prisoners of War, and people with disabilities, this work merged to form the mainstream field of trauma study (Craps, 2015).

As for types of trauma, Curtis (2005) distinguishes “violence-based trauma” from “non-violation based trauma.” Also, based on victim demographics, trauma can become personal, cultural, or collective. Violence-based trauma occurs when the perpetrator intentionally harms the victim, (e.g., physical abuse, sexual violence) and “non-violation based trauma” happens when the harm is not intentionally inflicted (e.g., car accident, natural disasters) or when the trauma subject indirectly experiences trauma (e.g., father of sexual violence victim, loss of a classmate).

Personal trauma affects individuals and cultural trauma occurs to multiple individuals who comprise a community or culture. Curtis (2005) gives examples of cultural trauma as (chronic) rape and abuse, slavery, war, terrorism, human trafficking, and forced genital mutilation. Lastly, collective trauma denotes the direct and indirect traumatic experiences felt by millions in groups, communities, and cultures throughout time. “The collective remembers and feels the same sensations and emotions” and collective trauma passes these experiences down through the generations (Curtis, 2005, p. 175). Based on the diversity of trauma, Curtis (2005) clearly articulates that trauma cannot be positioned or ranked between major (e.g., war, terror) and minor events (e.g., sexual violence, physical injury), since its effect varies depending on the subject. Additionally, personal, cultural, and collective traumas are mutually affective and inclusive and thus create a culture of trauma.
exclusive to particular communities.

While traumas involving multiple individuals can cause cultural and collective trauma, social stigma affects trauma subjects. In particular, due to the highly private discourse on sexuality as well as the assumed association between sexual violence and violated sexuality, this social stigma has a detrimental impact on trauma subjects. Trauma subjects perceive and accept this social stigma as legitimate and thus their internalization of it is called, “self-stigma” (Herek, 2007, p. 910). The trauma subject’s self-concept is congruent with its victimization and thus the stigmatizing responses of society. In addition to the brutality of violence, self-stigmatization has negative consequences for trauma subjects in both physical and psychological terms.

Trauma is unique and complex regarding the trauma subject, cause, symptoms, and duration. The subject of sexual trauma can experience short-term trauma (persisting for less than 180 days), intermittent, or chronic trauma (persisting for longer than 180 days) (Basile et al., 2014). However, the significant symptom of trauma is that a victim relives the experience as if it is still happening. When re-living sexual trauma, common effects include changes in psychological functioning for both women and men that include increases in or the development of anxiety, depression, dissociation, inattention, memory impairment, and suicidal ideation. Additionally, this psychological stress can be converted into physical symptoms, such as reflexive flinching, insomnia, eating disorders, self-mutilation, sexual dysfunction, and hypersexuality (Basile et al., 2014).

Without appropriate intervention or prevention, a disempowered trauma subject can harm herself and be exposed to further sexual violence, while not being capable of properly working or socializing (American Psychiatric Association, 1994; Curtis, 2005).
Additionally, the cultural view of women's virginity and chastity, associated with the patriarchal logic of power control and the demarcation between woman's good sexuality (virginal or sexy) and bad sexuality (sexually active or sexually violated), forces the subjectivity of subjects of sexual trauma to inevitably become that of victims (Valenti, 2009).

In this overview of sexual violence and sexual trauma, I have articulated the prevalence, magnitude, and varieties of sexual violence and trauma. Sexual violence is a sexually charged and violent act that stems from and re-signifies the power inequality between the perpetrator and victim, thereby functioning as an instrument for objectifying the victim. As a result, the complex, repetitive, and ongoing psychological symptoms that comprise sexual trauma are formed and continuously and detrimentally affect the subjectivity of trauma subjects and even the culture of communities. In addition to acknowledging the prevalence of such violence and trauma, increased attention to the subjectivity of trauma subjects is necessary in order to form more diverse and inclusive intervention efforts to end all forms of sexual oppression.

Art History of Sexual Violence and Art Herstory of Sexual Trauma

Visual art and culture have played a central role in producing, distributing, and reinforcing particular ideas and ideals. Therefore, it is important to examine how sexual violence and trauma have been depicted in mainstream visual culture and how this affects the subjectivity of sexual trauma subjects. As a counterpart, I present how trauma art positively increase trauma subjects’ subjectivity.
You Deserve It: “Malestream” Art and the “His-tory” of Sexual Violence

Before the adoption of modern technology in visual culture, such as the camera, printing press, Internet, and computer, the production and appreciation of visual art was heavily centered on European male artists’ artworks (mainly painting and sculpture). Art critic John Berger (1972) explains how artists in Western art history (or “his” story) propose the perspective to White male viewers that what is depicted is the “unique center of the world” (p. 18). In particular, since the fifteenth century in Northern Europe, oil painting became popularized as an “instrument of knowledge but also an instrument of possession” (Berger, 1972, p. 86). As a possession of the ruling class, oil painting served their interests instead of the artist’s by controlling the quality of objects, commodities, and eventually capital that was mainly occupied by a domineering gender, race, and class.

Therefore, what this art depicts is a fixed and unequivocal materialism and hierarchal social order. When it comes to the depiction of women, male artists followed and produced public knowledge and understanding about women in that era. Berger (1972) explains that a man’s presence in paintings depends on the power he embodies, and what he is capable of as a subject. By contrast, a woman’s presence in paintings is presented through her valuable signifiers, such as her feminine attitude and her appearance to men. Instead of what she can do, what can and cannot be done to her is depicted, since she is an ultimate object. He further remarks that this is how men, both as artists and viewers, have

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6 Berger (1972) uses the term, “spectator,” instead of “viewer.” Both terms are interchangeably used, but viewer is an umbrella term. A viewer means a person “who looks at or inspects something,” while a spectator is a particular type of viewer, who watches an event (Stevenson & Lindberg, 2010, para. 1). Since a spectator is presumed to be less conscious and unintentional than other types of viewer such as a witness, I use “viewer” as it is the more general term. Similarly with how feminists define viewers, Berger’s (1972) viewers are assumed to be primarily privileged White males.
the control to determine how women are depicted and treated. Therefore, he states that “men act and women appear” (Berger, 1972, p. 46).

The presence of a woman’s naked body is a more explicit form of objectification in European oil painting. In detail, many of these paintings depict a woman taking baths or posing naked looking back at potential viewers or looking at her naked body in a mirror. What these paintings propose is that a woman actually enjoys being naked and watched, thereby, implying that a woman should take excessive pride in her body. As a result, she is immoral or even promiscuous. In another vein, there are also paintings that present naked women submissively staring at the viewer. In these paintings, a woman’s nudity is portrayed in covert terms to show that while she is naïve and virginal, she is still available. Between sexual availability and promiscuity, Berger (1972) argues that women are depicted naked in a way in which the viewers want to see her and not in a way in which she wants to be. Considering that this nudity is “not a starting point of a painting but a way of seeing that the painting achieves,” this reflects on the dominant view of patriarchal society regarding woman’s sexuality, which has persisted into contemporary society (Berger, 1972, p. 53). Not all paintings sexualize women as such, but the objectification and sexualization of women has been a central tenet of mainstream (“male” stream) of art history nonetheless.

This widespread depiction of women's nudity, symbolizing her sexual availability, incentivizes the use of women's sexuality in forceful and destructive ways, namely sexual violence. During the Renaissance Christianity’s influence was prevalent, the visual depiction of naked women’s bodies was often connected with sexual violence in relation to historical, mythological, and biblical scenes. In the book, *Images of Rape: The Heroic*
Tradition and Its Alternatives, art historian Diane Wolfthal (1999) explores the heroic visual representation of sexual violence from the late medieval and Renaissance periods. Instead of glorifying the sexual imagery from canonical artworks, she reveals the repetitive patterns and obsessive inscriptions of sexual violence. By depicting male perpetrators as powerful Greek or Roman gods, heroes, or soldiers, and women as seductive and morally loose victims, sexual violence in history becomes sentimentalized, aestheticized, and idealized, while blurring the distinction between sexual violence (unwanted) and sexual intercourse (wanted). Therefore, women’s position was generally inferior to men during the Renaissance and the historical representation of available and controllable women’s sexuality is complicit in the maintenance of sexual violence.

Since the nineteenth century, technological advances and the industrial revolution have greatly influenced the art world. The production and distribution of art images has become less complicated, allowing women to participate in art creation by exploring alternate and different mediums, forms, and subjects (The Guerrilla Girls, 1998). Since contemporary society has extensive and multiple forms of visual art (e.g., performance art, media art, collaboration between painting, craft, and media), the study of art has increasingly expanded to become a study of visual culture. As a result, the density of visual messages on a daily basis has become a central tenet of contemporary visual culture and art education (Duncum, 2006; Freedman, 2003; Keifer-Boyd & Maitland-Gholson, 2007).

Berger (1972) argues that the visual comparison between a woman’s nudity as depicted in traditional oil paintings and that in contemporary magazine images shows remarkable similarities (e.g., staring at the viewers, naked torso, partially covered breast with a woman’s own hair or materials, entirely covered genitalia). Having presented a
woman as sexually desirable and available throughout history to contemporary times, the actual sexual exploitation of inferior women is reinforced.

Living in a visually saturated culture, the amount of sexually violent images have consistently increased in television, magazines, pornography, music videos, advertisements, and commercials. The portrayal of men as victims of sexually charged acts has also become more widespread. However, the inferior sexuality of women has been overwhelmingly saturated with the hegemonic and clichéd images that depict men as empowered perpetrators and women as disempowered passive victims (Barron & Kimmel, 2000; Taylor, 2009). Image-saturated media primarily portrays sexually violent acts as consensual and women as the victimizers (Barron & Kimmel, 2000). More specifically, communications scholar Birgit Wolf (2013) provides a critical analysis of the context and content of sexual violence in visual culture as follows: The fetishization and pornographic representation of female bodies, blaming victims of sexual violence as deserving, and reducing sexual violence to individualized concerns and problems.

Visual theorist Irit Rogoff (2002) articulates how cultural meanings are simultaneously established in and anchored to the field of visual culture through the “centrality of vision” (p. 24). Through the centrality of vision, images convey information and determine viewers’ consumption of what is depicted while mediating power relations. Consonant with how Berger (1972) highlights the role of traditional oil paintings in reinforcing knowledge, materialism, and power hierarchy from the perspective of the ruling class, in this regard, when a woman is culturally depicted as enthralled object in visual culture, the consumption and violation of that object (in the form of sexual violence) along with gender hierarchy is a corollary.
This is strongly relevant in the context of feminist film critic Laura Mulvey’s (1975) delineation of “male gaze.” According to Mulvey (1975), a woman is gazed upon and displayed as an erotic object to be consumed by the male viewer. In addition, a woman is further encouraged to see herself through the eyes of a man and thereby to self-objectify and self-victimize herself. Rogoff’s (2002) concept of the “centrality of vision” and Mulvey’s (1975) concept of “male gaze” are also compatible with Marcus’ (1992) concept of the “rape script.” The culturally dominant rape script inscribes misogynist inequalities in daily life and eventually allows the practice of sexual violence to become similar to ordinary language. The overview of the “his-story” of “malestream” art and visual culture regarding sexual violence reveals its contribution to the cultural representation of the inferiority of woman through both the overt and covert depiction of female sexual availability and violability. As a result, sexual violence, which situates masculine perpetrators as legitimate violators and positions women as violable objects, is structured like a language and culture. In this regard, the subjectivity of sexual trauma subjects cannot be cared about, discussed, or allowed to become other than the deserving victims of sexual violence.

I/You Don’t Deserve It: Non-Malestream Art and “Her-story” of Sexual Trauma

Although malestream art and visual culture has largely contributed to women becoming objects of sexual violence and subjects of sexual trauma, trauma subjects have created art regarding sexual trauma, known as trauma art.7 Trauma art is a visual language

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7 The term “art of sexual trauma” has its origins in psychiatrists Dori Laub and Daniel Podell’s (1995) term “art of trauma” (p. 992). While this term implies both art resulting from (regarding) sexual trauma and art about sexual trauma, the former meaning is preferred in the presentation of my study. Throughout my dissertation these two terms are used interchangeably.
of sensation and affect that promotes an understanding of trauma by registering some part of traumatic memory and experiences (Bennett, 2005). One might assume that trauma subjects are not capable of visualizing their experiences due to the acute pain and the radical gap between trauma and culture (Laub & Auerhahn, 1993). This assumption is widely accepted and partially explains the nature of trauma as well as its relation with culture. Indeed, trauma is complex, unknown, and ongoing due to its compulsory repetition. Additionally, in malestream art and visual culture, which conform to a gender hierarchy and the sexual violation of women, the visual depiction of trauma would be in the minority.

Unlike malestream art history and visual culture, Bennett (2005) argues that the wounding and traumatization of contemporary society by the Holocaust and September 11th (9/11) led to the emergence of trauma art that depicts the trauma subject or their traumas. More specifically, the images of al-Qaeda's terrorist attack on 9/11 and the reaction of the U.S. declaring a “war on terror” were efficient at terrifying populations across the globe. Among the visual images regarding War on Terror, circulation of photos

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Due to the negative and medicalized connotations attached to trauma, the term trauma art may limit the boundary of art that can be included (e.g., depicting the scene of a traumatic experience). Also, it may reduce the artist’s subjectivity to someone complicit in the oppressive discourse of trauma. In this regard, the term, “trauma art,” can contradict my intention for utilizing it. However, the term can either subvert or preserve the dominant culture (Butler, 1997). When the former is the case, critical and performative repetition to resignify a word in a different context is necessary. In this regard, my use of trauma art is accompanied by theoretical analysis of how the general understanding of trauma is limited, what trauma art signifies, and how closely trauma art and enhanced subjectivity are relevant (Chapter 3), while my methodologies performatively analyze and generate a new understanding of trauma and trauma art as bearing witness (Chapter 5).

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8 Former U.S. President George W. Bush coined the term “war on terror” immediately after the 9/11 attacks in 2001. This initiated the wars in Afghanistan, Iraq, and less known U.S. military intervention in the Philippines, Northern Africa (Trans-Sahara), Yemen, and Libya.
in 2003 showing the US army and the Central Intelligence Agency (CIA) physically abuse, sexually torture, and murder the detainees at the Abu Ghraib prison in Iraq was traumatizing in many ways. On the surface, the extremity of abuse and humiliation shown in the photographs is traumatizing. However, this blunt visualization of the “obsession of U.S. popular culture with sex and violence ... and the arrogance of the US (known as victims of terror) against Third World people (known as perpetrators of terror)” is traumatizing because this reflects the “obscene underside of U.S. culture” (Žižek, 2004; Garoian & Gaudelius, 2008, p. 75). A society traumatized and wounded by the Holocaust and 9/11 shares characteristics with how art theorist Hal Foster (1996) clarifies the “tenet of postmodernism as the bipolarity between fantasy and despair,” which drives artists to obsessively deal with wounds (p. 166). As a result, postmodern art in such a wounded culture enables trauma art to become popularized.

Considering that Bennett (2005) recognizes the emergence of trauma art following the Holocaust and 9/11 and how the Holocaust was the central event of trauma study in Europe, it is not a coincidence that trauma art heavily stems from and is particularly applied to the catastrophic event of the Holocaust. With the enormous amount of attention paid to and importance attached to the Holocaust, the exemplary trauma art is often listed as the Holocaust art.⁹

Later in 2013, U.S. President Barack Obama retired the term (global) war on terror since it is boundless and the U.S. needed to deal with more direct and persistent threats (Shinkman, 2013).

⁹ Theorists Laub and Podell (1995) list trauma art as follows: artist and director Claude Lanzmann’s film containing Holocaust survivors’ testimonies, titled Shoah (1985), and Art Spiegelman’s pair of cartoon books titled Maus (1986) and Maus II (1991), which present the testimony of his father who is an Auschwitz survivor. Furthermore, Christian Boltanski, who uses photographs and objects (e.g., used clothes) to reflect on the absences associated
Like the Holocaust, visual study of trauma has mainly focused on cultural and collective trauma. For example, Bennett (2002) analyzes two artists, Sandra Johnson and Doris Salcedo, whose art deals with massive political violence respectively in Belfast, Northern Ireland, and Colombia. Her later work in 2005 includes Australian Aborigine-descent artist Gordon Bennett’s exploration of colonial violence and legacies through his series of artworks *The Notes to Basquiat: Hand of God* (1999). She argues that Gordon Bennett’s delineation of New York in his paintings form new language of community that connects postcoloniality and trauma resulting from 9/11, because “trauma is not owned by or localized in New York, but owned between cities and its others” (Bennett, 2005, p. 146). Another example is art historian Lisa Saltzman’s (2006) example of trauma art in the book, *Trauma and Visuality in Modernity*, as Krzysztof Wodiczko's *Bunker Hill Monument Project* (1998) that explores the endless cycle of urban violence in Charlestown, Boston, by projecting the recorded testimony of victims’ family.

By acknowledging the extreme consequences of the Holocaust and massive violence in and outside the US, trauma literary theorist Stef Craps (2015) poignantly argues that mainstream Eurocentric study of trauma and art has been inattentive to minority individuals’ cumulative and long-term personal trauma (e.g., racism, displacement) and non-Westerners’ collective trauma (e.g., genocide of Native American, Apartheid in South Africa, ongoing civil wars in Africa). Similarly, the cultural trauma therapist Laura Brown (2008) argues that the victims of sexual or racial abuse are considered secondary to war-

with the aftermath of the Holocaust, and Leeny Sack, whose performance art titled *The Survivor and The Translator* (1980) reveals intricate details of and the inexplicability of the Holocaust, are representative of trauma artists. A daughter and granddaughter of Holocaust survivors, Sack articulates her intergenerational trauma as how “the story was slipped under my skin before I could say yes, no, or Mama … I sit inside the memory of where I was not” (Skloot, 1988, p. 120).
related violence. The exclusion and individualization of racial and sexual suffering, experienced by non-Western people, is what Craps (2015) calls, the “hierarchy of suffering” (p. 84). Trauma as a wound inflicted to the mind is complicated and unknown; however, it is known that a compulsory persistency is applied to all types of traumas. With an accurate awareness of the non-hierarchy between cultural, collective, and personal trauma, it is necessary to specifically examine trauma art resulting from sexual violence also as a central form of trauma art.

Long before Freud and the emergence of contemporary art dealing with collective trauma, artist-trauma subjects visualized their own trauma. The "her-story" of Western art, compiled by anonymous authors the Guerrilla Girls (1998) in their book The Guerrilla Girls’ *Bedside Companion to the History of Western Art*, details the women who dealt with personal trauma.10 Women artists historically had extremely limited accessibility to art guilds and academies that greatly determine recognition and reputation as an artist. Along with that, the chastity cult and marital status determined the quality of the artist. When a woman artist is affected by sexual violence, even if she is a victim, it was a great cause for scandal in the art world that often led to an attempt to diminish her morality as a woman as well as her quality as an artist. However, instead of being a victim, Renaissance artist Onorata Rodiani killed a colleague who attempted to rape her and fled to become a cross-dressing soldier. Another rape victim and Baroque painter, Artemisia Gentileschi, critically

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10 Although the terms “woman artist” and “feminist artist” are often used alike, they denote distinct concepts. The term, woman artist, is specific to the biological sex of an artist whether she is visually involved in representing the inequalities of gender, race, and class or not. However, a feminist artist is one whose art engages in examining societal, political, and cultural inequality between genders, races, and classes regardless of the artist’s biological sex. Therefore, not all women artists are feminist artists and not all feminist artists are women artists. In this regard, The Guerrilla Girls (1998) investigate both women artists and feminist artists throughout their book.
visualizes a reversal of women’s inferiority. Although her art was criticized as sexually charged and she was accused of using her fame from a rape trial, “94% of her paintings (49 out of 52) depict either a woman as a protagonist or equal to a man” (Bissell, 1999, p. 122). Because of this, Gentileschi has been recognized as a pioneering feminist artist dealing with sexual trauma through her art.11

Several contemporary artists displayed in the exhibition titled the Subject of Rape at the Whitney Museum of American Art (Chau, Feldman, Kabat, & Kruse, 1993). Among these artists, Sue Williams and Clarissa T. Sligh exhibited work that implies their first-hand experiences of sexual trauma. Williams’ series on sexual trauma titled Relax (1992a), Victim Chanting (1992b), and A Funny Thing Happened (1992c) show how contemporary rape culture objectifies and victimizes (mainly) women. She chose less distinctive outlines for drawing, as if this presents “the murky nature of her memory that she struggles to unearth and make accessible for those who see her work” (Feldman, 1993, p. 22). Clarissa T. Sligh’s work Wonderful Uncle (1988), derived from her own experience, is accompanied by the text: “Everyone said her uncle was a wonderful guy. One day he pulled a big fat thing out of his pants ... she tore away from him ... her momma whispered, ’Hush, our father won’t believe you,’” (pp. 34-35). Several art pieces in the exhibition might not have been informed by first-hand experience but dealt with cultural trauma resulting from sexual violence.

11 Besides sexual trauma, the Guerrilla Girls includes modern artists dealing with personal traumas. These include Mexican artist Frida Kahlo, whose art explores extreme physical injuries including those to the female reproductive organs, Jewish-American refugee artist Eva Hesse, who experienced her mother’s suicide and her own fatal disease, and Cuban American artist Ana Mendieta, whose experimental art conceptually examines her own enforced displacement, and German artist Käthe Kollwitz’s visual witnessing of human suffering during WWII which deals with cultural and collective trauma as well as the loss of her son. Curtis (2005) also includes these artists as exemplary trauma artists in her book except for Rodiani and Mendieta. Bennett (2005) also provides Australian artist Dennis Del Favero’s work on child abuse.
Other artists accuse the general rape culture, including Annie West’s *A Portable Guide to Rape Prevention and Stop Rape* (1993), which has printed images and texts on toilet paper, while David Wojnarowicz’s *Gang Rape* (1983) illustrates male-on-male rape. However, malestream art critics condemned these clear and critical visual messages for being outrageous and ugly enough to only irritate viewers. Moreover, they identified trauma art as “victim art” (Balken, 1992; Cunningham, 1997). This reaction to sexual trauma art reflects the reasons why uncountable artist-trauma subjects choose not to illustrate their trauma through imagery.

Based on the overview of art about sexual violence and trauma art, it is clear that malestream art history and visual culture has culturalized the woman’s sexual availability and its consequence as sexual violence. The aestheticization of sexual violence in visual forms has sentimentalized and idealized sexual violence as though it is a normal view (male gaze), language (rape script), and culture (rape culture). Contrary to mainstream visual fields, artists whose subjectivities go beyond their assumed inferiority have created trauma art regarding personal, cultural, or collective trauma. Yet, the hegemonic hierarchies in art (between non-trauma and trauma art), and between both trauma artists (non-trauma subject and trauma subject) and traumas (collective cultural trauma and personal trauma) become the central obstacles to enhancing the subjectivity of trauma subjects in visual culture. Therefore, intervention to challenge hegemonic hierarchies in relation to gender, art, and trauma is imperative to construct the subjectivity of trauma subjects.

**Art Therapy and Feminist Art Education**

In reviewing the lack of conceptual understanding of sexual violence and sexual trauma, along with the overly culturalized sexual violence and marginalized status of
sexual trauma art, intervention that is critical, diverse, and inclusive is necessary to construct the subjectivity of trauma subjects through art. I first articulate how art therapy may be utilized as a medical intervention for the subjectivity of sexual trauma subjects.

**Sexual Trauma Needs Medical Care: Art Therapy Approach**

In the field of art therapy, art has long been believed to be a compelling and expressive tool to indicate and diagnose psychological dysfunction. Freud's connection between creativity and madness provided the link between visual art and psychological processes, and, thereafter, European psychiatrists began considering how art might offer psychiatric and diagnostic knowledge about institutionalized patients (Junge, 2016). According to art therapy theorist Maxine Junge (2016), the field of art therapy has two mainstream strands, one that stems from psychotherapy, which mostly considers art as a method of non-verbal communication or symbolic speech, and another that considers the creative process of art itself as healing, which is one orientation of art education. The use of art materials' physicality, fluidity, and plasticity helps trauma subjects form the potential to manage and control their trauma (Murphy, 2001; Sagar, 1990). As an example of the latter, Junge (2016) highlights the example of German artist Edith Kramer, whose art courses for refugee children in Prague alleviated trauma.

The use of art therapy to engage with trauma is in-between psychotherapy through art and art creation as healing by using art as a diagnostic and instrumental tool for treating trauma. During the early stage of an art therapy for war veterans in the mid-1990s, art therapists used drawing tasks for treating veterans' nightmares that resulted from combat-related Post-Traumatic Stress Disorder (PTSD) (Howie, 2016). Psychologists Thema Bryant-Davis and Carlota Ocampo (2005) explain that therapists advocated
expanding the category of trauma from war-related PTSD to survivors of domestic violence and sexual assault. Therefore, art therapy began expanding the range of patients to traumatized children, sexual abuse survivors, and survivors of major disasters (Howie, 2016). Due to the nature of trauma, trauma subjects have difficulty verbalizing their emotionally charged traumatic memories, and, thus, art is believed to be useful in communicating trauma.

Unlike the widely accepted belief that by visualizing their traumatic memories survivors may retrieve and reenact their trauma, art therapist Paula Howie (2016) cites intensive trauma therapists Linda Gantt and Louis Tinnin’s (2007, 2013) argument against this perspective in two points. First, the drawing task can create physical and emotional distance from the scene because a trauma subject observes the event as a distanced viewer, and second, when the trauma subjects reaches a stage of narrative closure, wherein the trauma subject associates with their traumatic memories and verbally narrates the trauma, the risk of reenactment of trauma is greatly diminished.

Due to the symptomatic similarity between sexual trauma and other traumas, art therapists generally agree on the efficacy of art therapy for sexual trauma subjects. However, subjects of sexual trauma not only display general symptoms such as dissociation with and repression of trauma (as a psychological defense) but also have faulty cognition by blaming themselves for the incident. Because of this, sexual trauma subjects have “low self-esteem, self-guilt, perceived helplessness and hopelessness, and lack of trust in others” (Brown & Latimir, 2001, p. 187). However, expressive art is believed to be a medium of therapy that does not reinforce the dissociation between the trauma subject and their

Art therapists’ universal and cautious steps in order not to re-traumatize the subject in the process of art therapy are: (a) Safety (safe space) and stabilization (regulating affect and dissociation), (b) processing trauma (assessing the degree of dissociation) and therapy, and (c) life integration (re-narration of trauma and addressing the victim’s mythology) (Howie, 2016).

The steps for trauma-based art therapy articulated by Howie (2016) is different from art therapist Dee Spring’s (1993) six stages of restoration of sexual trauma that includes: (a) Impact (immediate effects after incident), (b) factitious (denial), (c) PTSD, (d) acceptance and reorganization (acknowledgment of incident and “cleaning up” the debris of PTSD), (e) integration (connection between past and present and the beginning of controlling life), and (f) restoration (aware of the lifelong effect of sexual trauma). In comparison between Howie’s (2016) and Spring’s (1993) works, art therapy dealing with (sexual) trauma has become more attentive to the establishment of a strong rapport between the therapist and the trauma subject, while addressing social issues regarding trauma that affect the subjectivity of sexual trauma subjects (e.g., a victim-blaming culture).

Another consideration is how art therapy for sexual trauma can be processed individually or in a group. Due to the highly privatized nature and strong association between trauma and sexuality, one might assume that group therapy for sexual trauma subjects is inappropriate. However, the secrecy and isolation of sexual trauma subjects can lead to an increased occurrence of physical mutilation or severe psychological malfunction. By contrast, group therapy, consisting of a therapist and multiple trauma subjects, can
provide a sense of belonging where trauma subjects can disclose their trauma (Brown & Latimir, 2000). In this setting, the role of a therapist is important in maintaining a supportive atmosphere where the unexpected expression of negative emotion can be mediated. By being in a group, each trauma subject can identify with the others, support one another, and “modify the sadistic need for revenge which may result in their own perpetration of abuse” (Brown & Latimir, 2000, p. 185). Furthermore, the shared disclosure of issues related to trauma can help each group member see her or his own trauma from a more objective perspective and, therefore, replace self-guilt with analysis of a shared societal problem.12

As exemplified in the necessity of addressing victim-blaming culture during art therapy for sexual trauma subjects, examining social issues in art therapy has gained greater importance. Unlike the primary stance of cultural and collective trauma art in visual culture, the central focus of art therapy has been on individualized personal trauma. The increased need to involve social issues in trauma-based art therapy arises from two reasons. First, individual matters do not stem solely from individual illness (e.g., mental or physical illness) but are also closely related to cultural and societal problems. And second, art therapists aim to treat individuals with psychological dysfunction, and these changes in individuals can form social action that strives for collective change (Kaplan, 2016). There must be an acute awareness of the relation between personal trauma and social context alongside the intersectional categories of social variables (e.g., gender, race, ethnicity, 

12 Group art therapy is different from school art therapy. The former denotes art therapy designed for a group consisting of multiple subjects with the same trauma, whereas the latter indicates an art therapy designed for students with emotional, behavioral, and psychological difficulties in school settings. Through school art therapy, students become more receptive to learning (Siegel, 2016).
sexual orientation, able-bodied) that intersect to create multiple forms of trauma.

Furthermore, art therapist Frances Kaplan's (2016) argument about the necessary inclusion of perpetrators and potential victims as targets of art therapy reflects the fact that societal change toward equality can bring a fundamental and long-term justice to the subjects of sexual trauma. Because the unequal power relations in society are what essentially allow sexual violence to become possible, all manner of persons must be engaged. This is epitomized in Kaplan's (2016) comment on social action art therapy as “a method action (and) also as a state of mind” (p. 789).

**Sexual Trauma Needs Educational Intervention: A Feminist Art Education Approach**

As an educational intervention, feminist pedagogy has been attentive to many social and political problems, including sexual trauma. Feminist theorist Carolyn Shrewsbury (1997) states that feminist pedagogy is a feminist theory about the “teaching and learning process that provides criteria to evaluate specific educational strategies toward the desired course goals and guides our classroom practices” (p. 166). The desired goal and outcome of formal and informal feminist courses is the societal, political, and cultural equality against all forms of oppression and consequently to create the teaching and learning processes that are more engaging, democratic, and liberating. In order to explicate outwardly fair norms and assumptions in this society, the skills of critical thinking are strongly encouraged.

Feminist pedagogy is transformative, since it considerably changes the widely accepted educational atmosphere and understanding of society. Shrewsbury (1997) suggests that the three aspects of transformation that feminist pedagogy aims to achieve are empowerment, community, and leadership. Empowerment enhances learners’ critical understanding of traditional settings of power relations as embedded in experiences, while
helping them reexamine their privileged and disempowered positions. Through empowerment, a sense of community can be formed based on compassion, caring, and mutuality. Leadership is the “ability and willingness to act on our beliefs” that affects one’s own and others’ lives (Shrewsbury, 1997, p. 171). These three aspects are compatible with feminist scholar Ann Manicom’s (1992) three key themes of feminist pedagogy: experience, collaboration, and authority.

When feminist pedagogy is integrated in art education as a theory and ideology it is known as feminist art education. Since the 1970s, following second wave feminism, feminist art education researchers began theorizing how feminist art education can aid in the practice of feminist principles in teaching and learning (e.g., Collins & Sandell, 1984; Dalton, 2001; Keifer-Boyd, 2003; Sandell, 1979). With the goal of political, cultural, and social equality through teaching against all forms of oppressions, feminist art education centralities are “feminism” and “feminist art.” Educating learners from both art and non-art related backgrounds through feminist principles and practices, and feminist art, is, therefore, feminist art education.

Some may think that the combination of aesthetics and political stances in feminist

13 The focus of first wave feminism, during the mid-1800s to mid-1900s, was a woman’s legal rights (such as suffrage and property). The second wave of feminism (1960s–1980s) included a broad range of issues (e.g., discrimination in workplace, affirmative action, rape, and domestic violence) and this is when the feminist art movement began. Third wave feminism (1990s–) critiqued the narrowness of White middle class feminism and emphasizes the examination of the intersecting inequalities of race, class, ethnicity, nationality, religion, and other cultural backgrounds. Some argue that we are living in the fourth wave of feminism (which arguably began in 2008) with the change in the form of feminism (e.g., Social Networking Services) and the inclusion of wider issues (e.g., transgenderism, male feminism, plus size, and sex work acceptance). However, some criticize this differentiation between waves, since it can give the wrong impression that former waves of feminism have been achieved and are finished, and, therefore, do not need to be continued (Shaw & Lee, 2015).
art makes it less of an art and, therefore, not appropriate to be used in an educational context. However, feminist philosopher Amy Mullin (2003) argues how the aesthetic functions of artwork include sensuous properties registered in the work of art (e.g., patterns, colors, shapes) and also increased connections between emotions, ideas, and images. In this regard, feminist art that engages the capacity to think about states of affairs in detailed ways and initiates new dialogue by exploring moral and political ideas is not less aesthetic, but instead informs artistic imagination (Mullin, 2003). Feminist art does not convey top-to-bottom political slogans or propaganda but is however “simultaneously explanatory, emotional, cognitive, and sensuous” and, thereby, enables viewers to both reflect on their political ideas and raise questions (Mullin, p. 200).

Oversimplifying feminist art as a containment of sensuous properties or as propaganda does not expand the understanding and boundaries of art while maintaining the status quo of an unequal society. Therefore, feminist art, which can sensuously, imaginatively, and informatively provide alternative ways of thinking and political change, is an appropriate and central strategy as well as tenet of feminist art education. Based on the inseparable relationship between feminist art and feminist pedagogy, educators and learners of feminist art education understand art through its relation to social values, power relations, and its consequential gender, class, and racial considerations. Situating feminist art as one of the centralities in feminist art education includes the practical reexamination of art history along with the contextual and consequential critique of art and visual culture (Garber, 1990).

In addition to the use of feminist art, feminism as a perspective is involved in the creation of art. According to art education scholar Keifer-Boyd (2003), who theorized about
feminist artist Judy Chicago’s teaching, both feminist art and feminist art education share such goals as empowerment, the creation of knowledge related to the self, and the pursuit of social inquiry. Also of importance are “class-wide collaborations” as encouraged in Chicago’s participatory art pedagogy (Judy Chicago Art Education Collection). Considering that the creation of self-knowledge necessitates developing the critical thinking skills vital to evaluate outwardly normalized social and cultural norms as well as the ability to act on such created knowledge, Keifer-Boyd’s (2003) comprehension of feminist art pedagogy is consonant with how Shrewsbury (1997) and Manicom (1992) characterize feminist pedagogy.

Additionally, feminist art education incorporates educational strategies to create art as “fluidity and flexibility rather than rigid subject boundaries” and the “bricolage of gathering and eclectic modes of creativity instead of linear and scientific planning modes” (Dalton, 2001, p. 136). Emphasis on the flexibility and creativity of feminist art education appeals to more than just the formal, technical, and sensuous properties of art. More importantly, feminist art education connotes an increase in the connections between formerly unknown emotions, ideas, and images that enable creators and viewers of art to enter into dialogue about social, political, and cultural inequities.

Feminist art educators have advocated that the theory of feminist art and pedagogy attends to individual learners’ social issues, including those involving sexual trauma. Several notable cases include Chicago and Miriam Schapiro’s art course Womanhouse (1972) at the California Institute of the Arts, and Chicago and Donald Woodman’s art course At Home Project (2001) at WKU. Both courses had a shared focus on learners’ traumatized experiences in relation to their sexuality, sexual violence, and femininity and
masculinity, while the *At Home Project* included male students and racial issues as emphasized in third wave feminism.

Chicago and Schapiro’s teaching project, *Womanhouse* (1972), created numerous art installations. It included Judy Chicago’s installation art *Menstruation Bathroom* (1972) that highlights women’s hidden but predestined life as reproducers, and the performance art *Cock and Cunt Play* (1972), written by Judy Chicago and performed by Janice Lester and Faith Wilding, which is a conversation between personified male and female genitalia that symbolizes male-centered sexual intercourse. Among the numerous art installations in *At Home Project* (2002), Freda Fairchild’s *Abuse Closet* (2002), Kevin Baker and Nancy Turner’s *Nightmare Nursery* (2002), and Katie Grone and Joshua Edwards et al.’s *Rape Garage* (2002) visualize domestic violence, incest, and sexual violence, respectively.

In German artist Hans Breder’s innovative inter-media art course in 1973 at the University of Iowa, Cuban-American student-artist Ana Mendieta (1973) created performance art about rape, *Untitled (Rape Scene)*. Mendieta invited the public to her apartment to witness her bent over a table and stripped down to her waist while blood dripped down her naked bottom (Manchester, 2009). Her static posture for an hour forced viewers to think and talk about the content and context of her performance. This performance art was created in response to the “brutal and highly publicized rape and murder of a Nursing majoring student, Sara Ann Otten, by another student in March 1973” (Manchester, 2009, para. 2). Mendieta’s reaction to “the idea of violence against women” through the use of performance art provokes a dialogue about violence as well as resists against such violence-endorsing culture (Manchester, 2009, para. 2; Viso, 2004).
In Jon Kessler’s 2014 undergraduate art course at Columbia University, Emma Sulkowicz created a performance piece titled *Carry That Weight*. Since her rapist, also a student at Columbia University, was found not responsible, Sulkowicz began carrying a 50-pound mattress dormitory bed in public, symbolizing her experience of rape in a dormitory room. She carried the mattress for more than a year until her graduation ceremony in 2015. As a result of this performance art, this piece received both praise as “one of the best art shows of 2014 as a pure radical vulnerability” (Saltz, 2014) and criticism, such as from feminist Camille Paglia’s (2015) comment that “this is a form of self-victimization ... that cripples women as victims” (Quackenbush, 2015, para. 7). Although vulnerable and controversial, Sulkowicz’s subject was constructed in between a victim of sexual violence and a trauma subject, fighting for the justice of sexuality.

The development of feminist pedagogy has increased art education scholars’ attention to social issues, transforming art education into a sociopolitical act (Blandy & Congdon, 1987; Congdon & Zimmerman, 1993; Freedman, 2000; Blandy, 2011). For example, art education researcher Kerry Freedman (2000) points out that social issues in relation to murder, sex, AIDS, hate, drugs, and pollution can be addressed by 6th grade learners in an art course, where a middle school student created a sculpture about her experience of rape. When art courses encourage learners to become self- and socially-inquiring by questioning widely accepted misogynic norms rather than accepting closed power hierarchy and by collaborating and cooperating to create artwork, both trauma and non-trauma subjects can comprehend and confront culturally learned meanings of sexuality and violence by creating self-reflexive and counter hegemonic trauma art.
Reflection on Trauma Based Art Therapy and Feminist Art Education

In reviewing the medical and educational intervention of sexual trauma using art, I have shown how well performed interventions based on supportive relationships and the creation of self-reflexive art can have beneficial impacts on the subjectivity of trauma subjects. With this shared goal, both interventions use art as a form of communication and consider how art creation has a positive impact on trauma subjects.

Yet, there are outstanding differences between these interventions: first, art therapy considers trauma subjects as patients with medical concerns, while feminist art education approaches trauma (and non-trauma) subjects as learners oppressed by (or related to) social inequalities. Second, while the former uses trauma-informed art as a tool to diagnose and cure trauma, art of trauma is what feminist art education seeks to achieve. Third, the former considers art creation as a treatment, while the latter regards it as an empowerment. Fourth, both interventions help the trauma subject see one’s own trauma in relation to the wider context, however the former has a context limited to an individual’s "family dynamics or interpersonal relationship," while the latter includes society itself (Kay, 2008, p. 199). Fifth, the former aims for the full (visual) trauma narrative, while the latter can utilize creative, manipulated, and partial or fully-formed visual narratives related to trauma based on an increased understanding of violence in society. Sixth, the former focuses on personal history in relation to trauma, while the latter relates personal trauma to the history of violence, feminism, and art. Due to its role in creating counter-hegemonic culture, feminist art education is more proactive than art therapy, which mainly responds to what has happened.
In order to form a more critical and inclusive intervention for trauma subjects, on one hand, feminist art educators need to develop a thorough understanding of trauma subjects by integrating the cautious approach to and knowledge of trauma developed in the field of art therapy. On the other hand, art therapy can expand its boundaries by including non-trauma subjects, a critical understanding of the unequal power relations in society, and the creation of counter-hegemonic culture advocated by feminist art education.

Overall, my literature review on sexual violence and trauma contributes to conceptual understanding of the diversity, magnitude, and variety of sexual violence and trauma. The meager attention given to sexual trauma is detrimental to the subjectivity of trauma subjects. Consequently, my review of the visual depiction of sexual violence in art history and visual culture provides a contextual understanding of mainstream art such as the eroticization of women’s bodies, the enculturation of sexual violence, and the deterioration of the subjectivity of trauma subjects as deserving victims. By contrast, sexual trauma art created by and for the trauma subjects recognizes the mutual relationship between the enhanced subjectivity and visualization of trauma, despite mainstream critics’ further victimization.

In a comparison of art therapy and feminist art education, I examined art’s positive role in constructing the subjectivity of trauma subject. Therefore, an enhanced understanding of subjectivity beyond the widespread scenes of sexual violence as well as an increased awareness of art’s critical and positive impact on the subjectivity is necessary. Accordingly, the cautious and critical educational approach, which centralizes art and deals with trauma as a social problem, is fundamental to the subjectivity of the sexual trauma subject.
Chapter 3

THEORETICAL AND METHODOLOGICAL FRAMEWORK

My research aims to analyze how feminist art pedagogy enables trauma subjects to become witnesses to their traumas through art creation. The preceding literature review discussed several relevant issues: The lack of awareness of sexual trauma, the enculturation of sexual violence, the trivialization of the subjectivity of trauma subjects in the art world, and the necessity of intervention using art to reconstruct these subjectivities. In this section, I provide a theoretical framework for bearing witness to trauma by focusing on the definition and structure of witnessing and its intersection with feminist art pedagogy. I primarily analyze Oliver (2001), Jolly (2010), LaCapra (2001/2014), and Bennett’s (2005) theories concerning witnessing and art. In articulating my theoretical framework, I emphasize how it involves and develops the philosophical considerations for my research. In the later part of this section, I provide a methodological framework for my research.

Theoretical Framework

What It Means to Bear Witness

In order to theoretically frame feminist art pedagogy's roles in enabling the trauma subject to witness her or his own trauma, it is necessary to know both what it means to bear witness and why it is necessary. Specifically, the dictionary definition of witnessing is “seeing an event that is taking place” (Stevenson & Lindberg, 2010, para. 1) and thereafter, “having knowledge of an event from personal observation or experience” (Stevenson & Lindberg, 2010, para. 10). This definition applies to the definition of eyewitness, which means, “a person who has personally seen something happen and so can give a first-hand
description of it” (Stevenson & Lindberg, 2010, para. 1). However, witnessing is more diverse when accounting for the temporal gap between an event and testimony and whether or not it is first-hand experience.

Similar to the definition of witnessing, Laub (1991) articulates three separate and distinct levels of witnessing: Being a witness to oneself within the experience, being a witness to the testimony of others, and being a witness to the process of witnessing itself. The first level of witnessing denotes an eyewitness with an autobiographical memory, while the second level contains listeners or viewers’ participation and involvement in trauma subjects’ witnessing by receiving their testimonies. The third level of witnessing occurs when both trauma and non-trauma subjects become witnesses to the process of witnessing by “moving closer and then retreating from the experiences” (Laub, 1991, p. 76).

Unlike the widely accepted assumption of witnessing as being an eyewitness, what Laub (1991) identifies as the second and third levels of witnessing include non-trauma subjects as a part of witnessing. Furthermore, the third level positions both trauma and non-trauma subjects as the subjects of witnessing. Oliver (2001) labels this final level of witnessing as “bearing witness.” Different from eyewitnessing, bearing witness requires “testifying to experience that cannot be seen” by implying the inexplicability of trauma and the necessary intervention to make the seemingly impossible possible (Oliver, 2001, p. 16). Since “trauma destroys the essential parts of subjectivity,” bearing witness does not seem possible (Oliver, 2001, p. 7). In my research, I primarily focus on bearing witness in which both trauma and non-trauma subjects can become witnesses to the process of witnessing itself and how this intersects with feminist art education.
Additionally, bearing witness is also different from the mere recognition of someone else’s trauma. Oliver (2001) argues that trauma cannot be recognized because the structure between the recognizer and recognized is hierarchical. It is because only “those in power, the active agents of recognition, can recognize those without power, passive recipient of recognition” (Oliver, 2001, pp. 28-29). Within the hierarchal structure of recognition, those who can recognize others are nonetheless the active subjects of recognition, while those who receive the recognition become its passive object. Cultural historian Sander L. Gilman (1985) explains that “our own sense of self and the world is built upon the illusionary image of the world divided into two camps, us and them... and difference is that which threatens order and control and is the polar opposite to our group” (pp. 17-21; Eckstein, 1990, p. 23). In this regard, the absorption and sameness within groups controls and solidifies the demarcation between us and them, self and others, subject and object, and recognizer and recognized, and, therefore, the difference between groups becomes a source of tension, anxiety, and opposition. Since the recognizer as an active subject can only recognize something that is similar to itself, the difference that the recognized possesses becomes excluded and considered as an opposition and is, therefore, unrecognized.

When it comes to the relationship between non-trauma subjects and trauma subjects, non-trauma subjects would consider traumatic experiences that the trauma subject possesses as different, oppositional to one’s own experience, or simply nonexistent. Although the recognizer and recognized, the subject and object, and the non-trauma subject and trauma subject only exist by virtue of their relationship, this relationship is asymmetrical, hierarchal, and oppressive to the object. In this context, the trauma subject becomes the one who needs, desires, and seeks recognition. Oliver (2001) calls this
hierarchal relation between recognizer and recognized the pathology of recognition inherent in all forms of oppression, including enslavement and colonial cultures. In understanding the oppressive logic behind recognition, bearing witness is necessary not only to see and understand one's own and others' traumas that were formerly unseen and unknown, but also to respond to trauma without further objectification and victimization that harms the subjectivity of the trauma subject. Therefore, the structure and process of bearing witness increases the subjectivity of the trauma subject and subsequently the possibility of bearing witness to self.

**Subjectivity as the Structure of Witnessing**

In order to understand how to witness one's own and others' trauma beyond the pathological structure of recognition, it is imperative to understand how the subjectivity of the trauma subject is established. Oliver (2001) explains that the “subject is maintained in the tension between the subject position and subjectivity” (p. 17). She further articulates that “subject positions are the relations to the finite world of human history and relations and subjectivity is constituted in infinite encounters with otherness as a sense of agency and response-ability” (Oliver, 2001, p. 17). Whereas the former is determined by social interaction and culture, the latter is constituted through in-depth understanding of how society forms distinctions between subject and object by separating the object from its context, “objectification.”

Since the understanding of a sense of oneself and others can lead to the transformation of consciousness and conditions of life, one who can choose and ultimately decide against objectification is one endowed with a sense of agency, thus “subjectivity” (Mohanty, 2002). Subjectivity is thus the capacity of the subject to participate “in radically
new ways of thinking” that is different from or opposite to the socially constructed subject position (Jolly, 2010, p. 100). Although the subject position and subjectivity are separated, they are not mutually exclusive but instead inclusive and connected.

The subject position of the trauma subject is socially and culturally delimited for the victim of violence. Accordingly, the explicit and implicit form of power in human history and relations (e.g., politics) censors and rules out the trauma subject’s realm of the recognizable and speakable. Therefore, the ability and capacity of a female subject of sexual trauma to think, narrate, and act is limited by the mainstream politics of society. Additionally, the “systematic and structural motivations for and context of violence” that allow a woman to become the subject of sexual trauma in the first place is ignored and distanced (Jolly, 2010, p. 11). Jolly (2010) labels the central role of culture in initiating, empowering, and distancing violence from its context as “spectacularly cultured violence,” which is consonant with my review of art about sexual violence (Jolly, 2010, p. 14).

Regardless of the increased attention to marginalized persons in contemporary society, the means of seeing and understanding them is pervasively voyeuristic and even pornographic due to the “willful ignorance about the subjectivity of those seen” (Oliver, 2001, p. 157). However, as trauma artists have demonstrated, it is possible that subjects of sexual trauma can be aware of this cultured violence, and, thereby, critically (verbally or visually) testify about what has happened to them in opposition to the mainstream politics of violence and victimization. Such resistance to objectification grants the possibility of transforming mainstream politics by becoming a threat to social control.

Additionally, for female victims of sexual violence, the social stigma related to female sexuality plays a significant role in limiting the subjectivity of trauma subjects. Due
to the generally restricted and oppressive understanding of female sexuality as something that is reserved and pure, a woman that has experienced sexual violence is ultimately linked to impure and violated sexuality. These trauma subjects are not free from this normative understanding, and often internalize a sense of shame and guilt as self-stigma. Such self-stigmatization significantly reduces their political power and potency. As such, a woman who withstands her sexual trauma may be viewed as “having betrayed some essential female virtue of modesty and submission” (Jolly, 2010, p. 96). By associating this with female sexual purity, the act of testifying to her victimized experience can ironically revisit and re-inscribe her subject position as a victim of sexual violence. This is what Oliver (2001) calls the paradoxical nature of witnessing.

However, Butler (1997) explains that subjectivity is constrained but not determined in advance. Although the predetermined and formative limitation of the subject position delimits the realm of what is recognizable and speakable, subjectivity is “an effect of power” rather than a property (Butler, 1997, p. 139). As power, subjectivity can examine the limitations imposed upon the subject position while opening the possibility of building subjectivity. Although the politics of violence and victimization destroy the essential parts of subjectivity, Oliver (2001) argues that enhanced address-ability and response-ability can restore subjectivity. This may seem to return to the paradoxical nature of witnessing. However, with the necessity of witnessing to restore subjectivity, on the one hand, and the risk of witnessing to possibly reassure the subject position on the other, in the following section I articulate the triangular relationship between subjectivity, response-ability and address-ability with witnessing, and how this can be formed in the context of feminist art education.
Acting Out and Working Through

Based on Freud’s (1920/1974) book *Beyond the Pleasure Principle*, literary theorist Cathy Caruth (1996) articulates how trauma has a “pattern of suffering that is inexplicably persistent ... and the catastrophic events seem to repeat themselves for those who have passed them through” (p. 1). While trauma is ongoing, present, and repetitive for those who have experienced tragic violence, Oliver (2001) argues that the extremity of violence is not derived from the re-visitation of the original violence, but instead the repetition of trauma threatens the subjectivity’s integration. More specifically, extreme violence that “undermines the conditions of possibility for subjectivity and the possibility of dependence on another” does not lead to bearing witness to oneself and others, and, therefore, trauma subjects repeat trauma while not knowing what has been repressed (Oliver, 2001, p. 16).

Freud (1914/1950), in his paper *Remembering, Repeating, and Working-Through*, calls this compulsory repetition of trauma as “acting out” when the trauma subject repeats particular psychological malfunctions as an action instead of a memory. Several psychological symptoms, categorized as acting out, result from such traumatic experiences including increased anxiety, depression, dissociation, inattention, memory impairment, and suicidal ideation, all of which force the trauma subject to relive their trauma as if it is happening *here and now*.

In order to change, or eventually terminate, this compulsory nature of trauma, the trauma subject needs to discover, interpret, and know what she has failed to remember through a process called “working through.” This process increases the trauma subject’s capacity to address and respond to trauma and eventually to overcome its compulsory repetition. This can lead to the “greatest changes in the subject,” meaning both enhanced
subjectivity and its result as witnessing (Freud, 1914/1950, p. 155). Acting out and working through are modes of responding to trauma that seem to be two parts of a binary relation. However, acting out and working through are not mutually exclusive, but are rather analytically distinguishable.

Although completely transcending the force of acting out may not be possible, acting out may create conditions in which working through counteracts or “at least mitigates the compulsory repetition in order to generate different possibilities” (LaCapra, 2001/2014, p. 71). Working through is therefore “the repetition of trauma with significant difference and change” (LaCapra, 2001/2014, p. 148). In this regard, acting out and working through are not completely linear or developmental processes. Instead, they are intricately related due to the necessity or even desirability of the former to create conditions for the latter. By analyzing acting out and working through, it is clear that the increased address-ability and response-ability to one’s own trauma during working through can increase subjectivity and result in bearing witness.

**Potential of Feminist Art Education in Working Through for Witnessing**

By acknowledging the positive relationship between subjectivity, address-ability, response-ability, and bearing witness, interventions by feminist art education to transform the process of acting out to working through trauma requires examination. First of all, LaCapra (2001/2014) states, working through is a “desirable process and ethical and political directions rather than therapeutic conception” (p. 143). Instead of considering the trauma subject as a patient with individualized medical concerns and thus requiring a medical approach to cure their trauma as an illness, it is necessary to critically consider the trauma subject as a political agent and their trauma as a social and political concern.
Politicizing trauma does not necessarily mean that trauma needs to be avoided, generalized, harmonized, or submerged within contemporary issues. Instead, considering trauma as a political concern means that both trauma subjects and their allies, who are willing to help trauma subjects’ work through their traumas, need to gain critical distance on the problem of trauma and thereby examine the relationship between the individual and society, and political context and the history of trauma, while still attending to the details of each trauma. Hence, the response-ability and address-ability to trauma along with the subjectivity of both trauma and non-trauma subjects can therefore be increased.

The correlation between enhanced response-ability and address-ability, and increased subjectivity as the structure and process of bearing witness is tantamount to the feminist art teachers’ political advocacy toward social justice and their pedagogy that fosters teaching as a political act. In feminist art education, educators consider learners with trauma as subjects with societal and political concerns. Consequently, their socially constructed widespread image as outwardly isolated victims of violence or as patients seeking treatment can be transformed into political agents who have increased political awareness and subjectivity.

Additionally, one of the centralities of feminist art education, self-reflexivity and generating self-related knowledge through art, is equivalent to LaCapra’s (2001/2014) working through that aims at creating distanced and critical comprehension of one’s own trauma in a broader context, and eventually acting on such self-related knowledge. In feminist art education, traumatic experiences are not dismissed, trivialized, simplified, marginalized, nor completely agreed to or attempted to be resolved. Instead, trauma subjects are encouraged to reflect on “internally processing the external world” through art
creation (Garber, 1990, p. 23).

LaCapra (2001/2014) argues that the transferential relation with normative limits can lead to the process of working through trauma. Transferential relation means “one’s implication in the other ... or the tendency to repeat one’s own discourse or practice into the other” that occurs to in the interactions between trauma and non-trauma subjects (LaCapra, 2001/2014, p. xv). Transferential relation is particularly necessary for “most value-laden, affectively charged cathected issues,” such as trauma (LaCapra, 2001/2014, p. 141). However, depending on the form of transferential relation, even non-trauma subjects can unwillingly but compulsorily repeat the others’ trauma. LaCapra (2001/2014) provides an example of such involuntary traumatization in how trauma researchers are negatively affected by their research subjects’ traumas. However, transferential relations can be voluntarily formed to allow trauma and non-trauma subjects to transcend trauma so that both subjects can work through it together (LaCapra, 2001/2014). Therefore, this impactful relation simultaneously clarifies the “contagiousness of trauma” (e.g., repetition compulsion), but also provides a possible “thought-provoking way to rethink the trauma” to thereby work through it (LaCapra, 2001/2014, p. 142).

Besides acting out, another concern in relation to transferential relation is the possibility of unethical relationships between trauma and non-trauma subjects (e.g., psychoanalyst and analysand, authority figure and child, and teacher and students). Since transferential relation creates greater attentiveness, caring, and caution, this can often result in sexual relations. LaCapra (2001/2014) further analyzes how differential status and power inequality between the authoritative figure and less empowered subject may be a relevant cause for anxiety and thus their unethical sexual relations. This is why the field
of psychoanalysis often emphasizes the transferential relation as embodied by the Oedipus complex (LaCapra, 2001/2014). However, the main problems caused by considering transferential relation as Oedipal are: First, transferential relation can extend beyond the Oedipal, and second, the emphasis on Oedipal relations may divert “attention from trauma’s implication in broader problems, institutions, and social relations” (LaCapra, 2001/2014, p. xvi). In sum, transferential relations should be formed with normative limits that legitimately control any negative and unnecessary dynamics (e.g., power inequality and sexual attraction).

In feminist art education, the non-hierarchal relations between educators and learners and also, between learners are the fundamental tenets. Therefore, the equal and transferential relation with normative limits can be formed. Because feminist art pedagogy is built upon an acute awareness of power embodiment in society’s dominant relations and the equality of power regardless of individuals’ trauma, gender, race, class, sexual orientation, and ability, the empowerment of formerly marginalized populations through art creation is of the utmost importance in feminist art education. The educator is not an authoritative figure but instead an agent tasked with dismantling authority.

Consequently, based on enhanced critical thinking skills, learners with trauma become co-producers of self-related knowledge through trauma art creation and its societal and political implications. In this context, the equality and empowerment in feminist art education creates “a creative and collaborative community energy”

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14 In Freud’s theory, Oedipal relations means a relation formed between a young boy typically around the age of four and the parent of the opposite sex. A young child unconsciously has sexual desire for the parent and therefore wishes to exclude the parent of the same sex from interaction with the parent of the opposite sex (Stevenson & Lindberg, 2010).
(Shrewsbury, 1997, p. 168). However, feminist art education as a community does not intend for trauma subjects to be compared or leveled with and therefore assimilated into the majority of the community that have not experienced trauma. Instead, it aims to increase the response-ability to difference among individuals, the address-ability to critical understanding of such difference, the compassion and caring for the equal rights of individuals, and a “sense of mutuality [and reciprocity] with others” (Shrewsbury, 1997, p. 171).

One may ask how likely it is for feminist art education to create unethical and sexual relations due to increased attentiveness and caring among individuals. While all forms of education should be concerned with unethical sexual relations, given feminists’ awareness of coercing sexual relationship as a form of unequal power relations, feminist art pedagogy is explicitly against sexism. Considering that sexism is one basis of sexual violence, defined as sexually charged and violent acts to exploit patriarchal forms of control, feminist art pedagogy analyzes, confronts, and transforms unequal (sexual) relations inside and outside the classroom.

In feminist art education, the subject of (sexual) trauma is the subject of knowledge production against power inequality, not the object of any forms of further violence. Therefore, increased response-ability, address-ability, and attentiveness, along with political criticality in the context of feminist art education can build transferential relations with normative limits and the “empathic relations of trust” that are critical in working through trauma (LaCapra, 2001/2014, p. 71).

LaCapra (2001/2014) points out that working through necessitates affective engagement and the repetition of trauma. Both cognitive and affective relationships with
trauma are necessary to repeat trauma differently. The dictionary definition of *affect* as a verb is to “have an effect on ... make a difference to ... or move emotionally” (Stevenson & Lindberg, 2010, para. 1-2), while the psychological meaning of *affect* is the “emotion or desire, especially as influencing behavior or action” (Stevenson & Lindberg, 2010, para. 8). Consequently, an affective engagement with trauma is an emotional attachment to trauma, instead of its destructive and compulsory repetition, so that trauma subjects can feel and act differently with respect to their own trauma. By analyzing Freud, Bennett (2005) states that traumatization is “not an effect of loss per se, but an effect of the absence of appropriate affect” (p. 47). Therefore, affective engagement in trauma, which allows the trauma subject to mitigate their own trauma (as if it is not happening here and now), to question their own feelings about the trauma in compassionate ways, and to re-examine trauma, and, thereby, create an understanding of the different status of non-trauma subjects, is necessary for working through (LaCapra, 2001/2014).

Rather than passively repeating the trauma that is projected upon, affective engagement with trauma is accomplished in more active, participatory, and social terms. This is why LaCapra (2001/2014) argues that the affective repetition of trauma is a “social process or ritual” (p. 151). German studies scholar Eric Santner (1990) states that the presence of witnessing recuperates the affect such that affective engagement in trauma can lead to working through trauma as a process of witnessing but also that witnessing restores an appropriate affect to the trauma subject (Santner, 1990).

At the core of feminist art education, feminist art enhances the potential of working through and, thus, plays the central role in increasing trauma subjects’ affective engagement with trauma. The goal of feminist art is to achieve all forms of equality through
politically progressive change and thus feminist art is inherently political. Since feminist art is engaged with political issues and aims to promote political action, the social, cultural, and political context of trauma is explicitly pronounced in feminist art. When aware of the trauma subject as a political agent and trauma itself as a political issue, feminist art education enables the creation of self-reflexive and politically charged art of trauma.

Das (1996) remarks that the registration of pain in literary forms has force to petition for a home (of pain) in language and body. Bennett (2005), analyzing Das’ (1996) registration of trauma that renders it audible and visible, states that attempting to register pain and trauma allows us to “understand how pain inhabits the body and culture ... and how pain comes into the world” (Bennett, 2005, p. 48). This means that the iteration of trauma helps the trauma subject see, understand, and narrate their own trauma in literary or visual forms, and, thereby, eventually finding different ways to live with the trauma beyond its compulsory repetition.

Based on the cognitive and emotional comprehension of trauma, the trauma subject can take either a literal or imaginative perspective when creating trauma art. On one hand, when trauma art is literal, explanatory, and illustrational, one can assume that the process of creating art revivifies and resurrects trauma and is, therefore, detrimental to the subjectivity of the trauma subject. However, as Das (1996) mentions, the fact that the trauma subject registers their trauma in visual forms means that the trauma subject can actually distance themselves from their bodily pain and make it palpable within the world.

On the other hand, when the trauma subject assumes a creative, imaginative, and innovative perspective toward creating trauma art, newly created unfamiliar ways of connecting trauma to one’s body and to cultural forms create an enhanced and emotional
attachment to trauma rather than its destructive nature. Additionally, the fact that the trauma subject visually places their trauma within a cultural context reflects how the trauma subject is transformed into a political agent who can ask for viewers’ acknowledgement of the trauma and thus respond to it. In addition to the iteration of trauma and enhanced affective engagement with their own trauma, trauma art transmits the “political nature of violence and trauma” to viewers (Bennett, 2005, p. 56). Trauma art therefore has an affective and embodied sensation (Bennett, 2005). Feminist trauma art that provides alternative and unexpected ways of dealing with trauma with different comprehension of and emotional attachment to trauma enables working through and eventually the possibility of bearing witness. Therefore, the creation of trauma art through feminist art education is central to the affective engagement with trauma.

Trauma is the absence of appropriate affect and the presence of trauma results in critical damage to the integration of the trauma subject’s subjectivity. Beyond the victimized subject position formed by the oppressive structure of recognition, affective engagement with trauma to enable bearing witness is necessary to construct subjectivity. As a process of bearing witness, working through trauma, accompanied by enhanced response-ability and address-ability, is of the ultimate importance. In following LaCapra’s (2001/2014) principles of working through, the centralities of feminist art education that enable individual and collective witnessing through art creation, is the foundation of my theoretical framework.

Art educators must first consider the individual as a critical and political agent rather than a victim or patient. Second, art educators must appreciate the benefits of non-threatening, critical, and transferential relation for creating art in class. And third, art
educators must promote increased affective engagement in personal, societal, and political aspects of trauma through art. As analyzed through the structure and process of witnessing alongside the centralities of feminist art education, subjectivity is not one’s own but instead the “result of dialogic and transferential relations with others,” and bearing witness is not personal, but mutual and constitutive (Oliver, 2001, p. 81). Therefore, the mutually inclusive triangular relationship between subjectivity, response-ability and address-ability with witnessing, and its possible actualization in feminist art education needs to be examined. In what follows, I examine actual cases of feminist art education wherein the creation of trauma art enables bearing witness to one’s own and others’ trauma.

**Methodological Framework**

In my discussion above of the theoretical framework on witnessing trauma, I build a framework to analyze the possibility of feminist art education to enable witnessing. In this section, I provide methodological framework to examine the actualization of the theoretically derived possibilities of feminist art education for bearing witness. First of all, the methodology I employ is autoethnography for analyzing trauma art as bearing witness. In articulating autoethnography as an appropriate methodology for analyzing trauma art as witnessing, I examine Culbertson (1996) and Das’ (1996) theories of autoethnography in relation to trauma. Second, because of the necessity of the collective performative act in bearing witness in opposition to the compulsory repetition of trauma, I intertwine multiple subjects through visual mapping and use a specific form of autoethnography that I term “performative autoethnography.” By articulating why performative and collective autoethnography is appropriate for the analysis of bearing witness, I examine Butler’s (1997) concept of performativity. Third and lastly, following Culbertson (1996),
performance theorist Della Pollock (1998), and performance artist and novelist Theresa Hak Kyung Cha (1982), I present the form and guiding prompts that influence my performative autoethnography for analyzing art—which is itself bearing witness—and for witnessing myself.

**Why Use Autoethnography for Analyzing Trauma Art as Witnessing?**

In this project, I analyze the possibility of feminist art education in enabling witnessing through art creation. Based on the theoretical framework, my underlying understanding of art creation in feminist art education is that the creation of trauma art functions as a process and result of continuous witnessing that helps the subjectivity of trauma subjects. When analyzing several works of trauma art created in feminist art education, including my own, the methodology I use is autoethnography. This is because the creation of (my) trauma art requires a self-reflexive approach to be analyzed. Therefore, my use of autoethnography becomes an analysis of trauma art. The autoethnography that comprises my methodology is a combination of autobiography and ethnography that addresses a group of which the researcher is a part and is thus called “insider ethnography” (Hayano, 1979; Mingé, 2007; Wolcott, 2004). In doing so, ethnography thus becomes more autobiographical while autobiography becomes more ethnographic.

Autoethnography is not only self-reliant but also critical in understanding and analyzing the wider context of one’s experiences. However, for the trauma subject, their violent experience destroys their subjectivity by defining their subject position as a victim of violence. Considering this lack of subjectivity and the compulsory repetition of trauma, the subject’s autoethnographical approach to their trauma and its derived art that focuses
on an autobiographical voice and self-reflexive narratives within a social context seems improbable. Although the connection between the trauma subject’s autobiographical experiences and wider social, cultural, and political meanings and understandings is ultimately necessary for the subject to work through trauma and analyze their trauma art, it may be that this only leads the subject to unwillingly repeat their trauma. Then, why is autoethnographical research necessary for the trauma subject despite such possibility of acting out trauma? To answer this question, I posit the necessity of autoethnography for trauma subjects at both the individual and social levels.

At the individual level, testifying to what happened to them could force the trauma subject to relive trauma as if it was happening here and now, while reassuring their victimized subject position. Since trauma is associated with abject fear, pain, and suffering, remembering and knowing trauma means that the trauma subject is destined to suffer from pain to an extent. Since the body remembers unpleasantness of trauma, it tries to protect itself from trauma re-inhabitation. Culbertson (1996) explains this as the “defense mechanism of the body” (p. 174). The body may develop defense mechanisms to not acknowledge the trauma and thus respond only to current life circumstances (Culbertson, 1996). However, these defense mechanisms, which seem to protect subjects from the effects of trauma and to prevent others from noticing their trauma, can ironically guarantee the preservation of trauma and, thereby, allow trauma to recur. By inducing this repression, defense mechanisms can incidentally promote acting out trauma while also hindering any progress toward working through. Culbertson (1996) calls the self with these defense mechanisms as a “truncated self” that is not fully a survivor or fuller self.
According to Culbertson (1996), the "fuller self" is one who can "render body memories, order and arrange experience in the form of a story, link emotion with event and therefore, return the self to its legitimate social status" (p. 179). Subjects with a fuller self can narrate their own trauma in verbal or visual terms while analyzing the process and result of such narrativization. Culbertson's concept of the fuller self is equivalent to Oliver's (2001) idea of enhanced response-ability and address-ability that form the roots of subjectivity. Therefore, the autoethnographical approach to trauma and analyze its derived art is particularly necessary for the subject to become a fuller self. As a trauma subject and a researcher, in designing this study, I expected the analysis of my trauma and its derived art to allow myself to become a fuller self.

Although the necessity of autoethnography as a process of working through trauma and analyzing trauma art is clear, it is true that autoethnography in written or visual forms can revisit the victimized subject position of the trauma subject. As analyzed in my theoretical framework, Oliver (2001) calls this the "paradoxical nature of witnessing." Also, in the case of sexual trauma subjects, the inextricable relationship between female sexuality, morality, and the impossibility to distance oneself from the stigmatizing responses of society make publicizing her experience of sexual violence in any form extremely difficult. Because of the conventional issues of sexuality and sexual violence, "sexual violence is considered to have shamed the survivor and speaking of it draws attention to the shame" (Ross, 2003, pp. 93-94).

Due to the sense of shame and guilt placed upon trauma subjects’ shoulders, they often choose to remain silent as an “own act of their agency” in order to not be diminished into having violated sexuality (Jolly, 2010, p. 91). Being silent would prevent the trauma
subject from being re-victimized by social stigma and marked as morally violated even though they are not the perpetrators of violence. Between the necessity of an autoethnographical approach to trauma and its related art on one hand, and the possible re-victimization of the trauma subject on the other, the verbal acknowledgment of trauma and analysis of its derived art is not only an individual act, but also a social one that calls for a response.

At the social level, I articulate how the autoethnographical approach to trauma and art is a process of public mourning. According to LaCapra (2001/2014), mourning may seem similar but is actually distinct from melancholia. While melancholia is a process in which “the depressed and traumatized self is locked in compulsory repetition and narcissistically identifies with the lost object,” mourning is also applied to loss but allows “engagement in and reinvestment of trauma to begin a different life” (LaCapra, 2001/2014, p. 66). Therefore, melancholia and the truncated self’s acting out are alike, while mourning is compatible with the fuller self’s working through trauma. As public mourning is typically accompanied by certain conventions, such as wearing black clothes, recollection of memories regarding the dead, and expressions of sorrow, autoethnography of the trauma subject also necessitates an adjustment and investment of trauma toward public presentation.

Autoethnographical approach to trauma and its derived art closely examines and reinvests trauma as public mourning because autoethnography concurrently describes the traumatized self through close examination while objectively analyzing trauma and its derived art. Rather than considering pain or trauma as an absolute foundation of one’s life,
autoethnography, alike public mourning, instead resurrects the possibility of one’s social connection by rebuilding the subjectivity of the subject.

In addition to the role of autoethnography in presenting trauma publicly, autoethnography regarding trauma and art also enables society to become more attentive to trauma. When violence occurs, it happens between the “poles of body and culture” (Culbertson, 1995, p. 173). Das (1996) also clarifies that “men’s [cultural] silence allows violence to happen … while women’s bodily pain [as trauma]” is derived from such violence (p. 68). Cultures that are conducive to violence against marginalized populations results in trauma and trauma subjects’ truncated selves, defense mechanisms, and melancholia, all of which promote the resurrection of trauma by disallowing knowledge of what has been repressed. However, according to Das (1996), the process of public mourning is the transactions between language and body. By employing autoethnography as public mourning, a woman has “control both through her body and her language” that interrelates her bodily pain and its outer projection in language (Das, 1996, p. 68). This means that the autoethnographical approach to trauma and its derived art leads to the articulation of trauma, inhabitation of trauma in the body, and thereby creates a society with increasingly exposed trauma.

Therefore, the autoethnographical approach to trauma and art first allows trauma subjects to render bodily memories in public based on enhanced subjectivity, response-ability, and address-ability. Second, with self-inscription on one hand and distance from the self on the other, autoethnography that connects bodily pain with language expands the realm of culture in order to expose trauma to the world.
At the individual level, self-reflexive and critical autoethnography is appropriate to analyze one’s own trauma and art, which itself is a result of witnessing, but also to create the possibility that writing autoethnography becomes a process of bearing witness itself. At the social level, similarly with how visualized trauma in art form encourages viewers to participate in a dialogue about violence and trauma, autoethnography regarding trauma art can invite readers and listeners of autoethnography to become involved in the construction of inclusive culture. In sum, autoethnography motivates both trauma and non-trauma subjects to participate in their trauma as the struggle against injustice, and therefore, society can become attentive to violence and its consequence as trauma. Eventually, autoethnography creates the very foundations for continuously bearing witness.

**Why Use Visual Mapping and Performative Autoethnography for Analyzing Trauma Art?**

The dictionary definition of performance is “an act of staging or presenting forms of entertainment ... or an action of carrying out” (Stevenson & Lindberg, 2010, para. 1-4). While the former means staged singing, dancing, or acting for the pleasure of an audience, the latter denotes a persons’ accomplishment of a given task or the capabilities of a machine. Like the former meaning of performance, performance art means a work that is presented to an audience, yet not with a recreational purpose as its end.

Performance art is diverse and depends on the number of performer-artists (solo performance or group performance), the existence or non-existence of a script (scripted and planned or unscripted and spontaneous), audience participation, and the presence of media (performer’s body or involvement of media). Although diverse and complicated, the underlying principles of performance art that originated from postmodern and
contemporary art include a focus on the performer’s body, unorthodox concepts challenging traditional art forms and norms regarding art and society, and increased interaction between the artist and viewers.

Performance art is effective at fulfilling a desire for power and critical knowledge, what is known as being “performative” (McKenzie, 2001). Therefore, performance art is “performative art.” Additionally, performance art is explicitly artistic. It leads viewers to become increasingly reflexive and responsive to the artists’ ideas based on the unexpected, unfamiliar, and radical connections that are formed between art, the artist, and viewers. Since the artistic, creative, and imaginative connections made through performance art can be more engaging than traditional forms of art, performance art can be highly capable of producing intended outcomes. Therefore, performance art is the “performance of art.” Following how performance art is performative while producing performance, my visual mapping and autoethnography became “performative” in order to reject the oppressive and pathological discourse on sexual trauma subjects, which is the “performance of visual mapping and autoethnography” that can effectively analyze trauma and its derived art.

When employing visual mapping and performative autoethnography, it is necessary to know what “performative” specifically means and how performative autoethnography is necessary for analyzing trauma art with the possibility that it itself becomes a process of bearing witness. According to Butler (1997), performativity is a renewable action that produces a series of effects to break social conventions. The capacity and effect of performativity, which produces and does something, instead of merely stating something, is “performative” (Butler, 1997). Such performative acts can be maintained and reproduced when “social and legitimate power is invested in the subject” (Butler, 1997, p. 146).
However, in the case of sexual trauma subjects, social power is heavily invested in their subject position (e.g., victims of violence) instead of their subjectivity (e.g., agents with trauma, artists). Accordingly, philosopher Pierre Bourdieu (1991) explains that the concept of the “habitus of the body” is when socially established conventions are enacted in bodily understanding and, therefore, are unable to be altered. On the contrary, Butler (1997) argues that, “Bourdieu (1991) fails to understand how speech resists and confounds the very norms by which it is regulated” (p. 142). This means that, even without being supported by the dominant social conventions, marginalized groups can expose the limits and contradictory character of previous and current universalities and, therefore, can challenge society to become more expansive and inclusive (Butler, 1997).

According to Butler (1997), the process of challenging conventions is, first, to subvert norms, and, second, to re-signify excluded others, and, finally, to repeat citations of authority to confirm excluded desires. As an example of the resignification of the excluded other and the iteration of seemingly impossible counter-convention, Oliver (2001) highlights Butler’s (1993) example of the word “queer.” This term was first a degrading label for homosexuality when used by heterosexual people. However, lesbian and gay people and scholars have continuously used this term to deprive it of its negative connotation. As a result, the homosexual community has finally and mostly reclaimed and owned the term “queer” to represent their ambiguous, non-binary, and non-heterosexual identities that are more complex and diverse than Lesbian, Gay, Bisexual, and Transgender (LGBT) categories.

Through the example of the term “queer,” it is possible to understand how performativity as a continuous action can transform the seemingly immutable relation
between social power and subject position into the structure of a newly formed relation between social power and subjectivity. Instead of an oppressive and pathological discourse on trauma and degrading conventions derived from such discourse that victimizes trauma subjects, the repetition of newly invested social power can increase these subjects' subjectivity. Performative acts also apply to performance theorist Jon McKenzie’s (2001) concept of the “resistant efficacy” of cultural performance that subverts and infiltrates social norms and re-structures them from within.

Overall, analysis of “performativity” provides insight into how visual mapping and performative autoethnography are important to examine and challenge the hegemonic conventions regarding trauma subjects while analyzing trauma art as an alternative to the dominant discourse. Therefore, visual mapping and performative autoethnography are appropriate to examine dominant conventions regarding trauma and art, while providing trauma subjects and their art with social power and authority. Through the use of visual mapping and performative autoethnography, the investment of newfound social power in trauma subjects and their art results in greater subjectivity, since the subjectivity is “nothing more than the repetition of the conditions of power” (Butler, 1997; Oliver, 2001, p. 74). The roles of visual mapping and performative autoethnography in countering hegemonic conventions and increasing subjectivity, as well as the mutually inclusive and affective triangular relationship between subjectivity, response-ability and address-ability, and bearing witness, provide the possibility of visual mapping and performative autoethnography to become bearing witness itself.

In this context, I argue that visual mapping and performative autoethnography would be more effective when conducted by collective subjects rather than a single subject.
Since autoethnography articulates one’s own self-reflexive voice in a social context, autoethnography by collective subjects seems to contradict its very foundation. However, with collective subjects, I do not intend to present their trauma on behalf of their voices or attempt to assimilate one’s trauma into others’ but instead to merge the subjects and interconnect them on the basis of shared trauma, while also acknowledging the distinctiveness of their trauma.

Although this stance I hold is not conventional, the following are several reasons why the use of collective subjects for performative autoethnography is necessary. First of all, collective subjects in visual mapping and performative autoethnography not only subvert hegemonic norms but also re-signify and repeat counter-hegemonic norms as the site of newly given authority. Since the societal power invested in the subject is a critical factor in forming and consequently continuing that subjectivity, collective subjects can be effective in legitimatizing and reaffirming social power and counter-hegemonic conventions through collective action.

Second, collective subjects in visual mapping and performative autoethnography are necessary for forming (imaginary) transferential relations so as to analyze trauma art and to increase the possibility for autoethnography to become bearing witness itself. Although analysis of trauma art through the use of self-reflexive and critical voice is by necessity bearing witness, the absence of transferential relation between the subjects involved in witnessing and the lack of affective engagement in trauma could limit bearing witness. In this regard, I use visual mapping to form transferential relations between subjects involved in my research. Visual mapping as a form of feminist mapping intends to connect hidden and subtle relations, interconnections, and intersubjectivity between beings and things in
order to challenge outwardly normalized power and knowledge. The use of visual mapping enables imagined relations between the subjects involved in my research to become perceived through the faculties of sight, smell, and touch, and therefore, relations can become more tangible, concrete, and palpable. Such enhanced connection and intersubjectivity is what enables the passing of one’s trauma to another, namely, transferential relations.

Utilizing multiple subjects in one body of performative autoethnography based on what is formed in visual mapping can create transferential relations in texts. Transferential relations formed in visual mapping and performative autoethnography allow one’s trauma to be deeply affected by and implicated in others’ trauma, and thus allow for these traumas to be transcended and transformed into something else than compulsory repetition. The possibility of trauma to go beyond the limits of compulsory repetition is compatible with affective engagement in trauma that increases emotional and cognitive understanding of one’s own trauma. Therefore, the transferential relations formed in visual mapping and performative autoethnography can increase response-ability and address-ability to others and ultimately the subjectivity of trauma subjects so that they can witness themselves. By acknowledging the necessity of visual mapping and performative autoethnography in analyzing trauma art and bearing witness, I argue that these methodologies can have an increased impact and efficacy when collectively performed. The practice of harnessing the “interdependence of human selves” in collective and transferential relations is what enables performative autoethnography to analyze trauma art, which is itself bearing witness, and to become the process of witnessing that sees through the unseen and unspoken past (Pollock, 2005 p. 4).
How to Perform Performative Autoethnography to Analyze Trauma Art?

Qualitative researchers Laura L. Ellingson and Carolyn Ellis (2008) explain that autoethnography is often used to claim something new and provocative and is usually accompanied by performative and experimental forms and practices. Since autoethnography tends to include various media (e.g., painting, video, photography) and multiple genres of writing (e.g., poetry, narrative, performative writing), autoethnography is artful and performative.

In addition to the inclusion of multiple genres of media and writing formats, I label my methodology as performative autoethnography for two reasons. First, I explicitly use the “performative act,” in Butler’s (1997) terms, which challenges the socially constructed hegemonic subject position to construct non-hegemonic subjectivity. Second, the inclusion of distinct trauma subjects in one autoethnography is to form imaginary, interconnected, and transferential relations toward bearing witness. The use of collective trauma subjects in my autoethnography is not the researcher’s multiple social roles that are enacted through interactions and relationships with multiple others (e.g., researcher, spouse, mother, daughter, teacher). Instead, the subjects in my autoethnography have distinct sexual traumas and thus my creation of imaginary, intertwined, and transferential relations between them highlights the expressive forms of art and increases sensitivity to art (Ellis, 2004; Mingé, 2007). With enhanced subjectivity, transferential relations, and affective engagement in trauma, and through my performative autoethnography I can become bearing witness itself.

Yet, with the theoretical necessity of performative acts and intertwined transferential relation between trauma subjects, how can I actually perform performative
autoethnography? Instead of writing about performative autoethnography, performing performative autoethnography is an attempt to “find a form for what philosophy wishes to say” (Phelan, 1997, p. 11). In order to find an appropriate form for performative autoethnography, I follow anthropologist and subject of child sexual trauma Culbertson’s (1996) “route to narrative” that helps generate public narrative about one’s own trauma (p. 181). Culbertson (1996) describes the process of negotiating incomplete speech due to the impossibility of speakability as the interplay between body, mind, and culture. With the impossibility of representing trauma on one hand and the necessity of continuing renegotiation with trauma on the other, Culbertson (1996) suggests a form of “partial fiction that feels like sufficient truth to be believed” but also emphasizes the inhumane nature of violence inflicted on the trauma subject (p. 182).

The route to narrative begins with “the pure accounting of truth” (Culbertson, 1996, p. 184). Similar to the objectivity of reality, however partially fictional, performative autoethnography needs to narrate the chronological background of the subject and trauma that encompasses before, during, and after the traumatic experience as well as the current status of the subject. This narrative reconstructs and refigures the historical background of the subject in the fulfillment of readers’ expectations of the genre and structure of autoethnography.

Second, this narrative provides “a bit of background” of the trauma. As a form of eyewitnessing, this narrative objectively describes what happened to the subject “with the conviction of injustice” (Culbertson, 1996, p. 184). Since memory is more harsh and crucial, Culbertson (1996) notes how this is not quite a memory, but instead the social construction of a reality that distances and reintegrates the self.
The third process of narrative construction is “a slice of plot.” This narrative does not provide the factual description of the experience per se. Instead, the trauma subject describes a loose, partial, and incomplete memory associated with their sense that is enacted through writing. Since this part focuses on extremely concentrated visual images, sounds, movement, and smell, the story is fragmental. Although this memory is not persistent and consistent, the partial memory that is associated with the sensations needed to be captured in a narrative form to allow the next process to become possible.

The fourth and final process relates to the “body and transcendent memory.” In this narrative, memory is neither completely fictional nor factual but revisited in more descriptive and sensorial forms as if it is literally felt. According to Culbertson (1996), after a period of time spent revisiting and negotiating the trauma, the trauma subject as a more of a fuller self can re-construct the memory since the subject learn and can therefore analyze the context of violence and trauma. In following Culbertson’s (1996) form of autoethnography, the autoethnographical approach to trauma, while necessary, is a slow, partial, and performative process of building subjectivity.

In following Culbertson’s (1996) route to narrative, performance theorist Pollock’s (1998) six prompts of performative writing and Cha’s (1982) exemplary performative novel Dictée have heavily influenced my research. Pollock’s (1998) six prompts have distinct characteristics and reasons for why each can promote performative writing: First, “evocative” enables images and ideas to become agents. Second, “metonymic” emphasizes differences and what is not on the page rather than identity through linguistic representation. Third, “subjective” articulates the writer’s multiple selves across time in a larger context. Fourth, “nervous” performative writing is based on Foucaudian genealogy
that discontinuity, contingency, and accidents lead to new concepts and history (Foucault, 1977, p. 140). Fifth, “citational” enables ideas to become performative by using varied textual recurrence and reiteration. Sixth, “consequential” generates a linguistic productivity by allowing the reader to become a writer.

Pollock’s (1998) six prompts examined above provide an understanding of why such prompts are useful to connect multiple accounts of trauma subjects, crossing times and spaces in one body, while extending continued and affective engagement with one another. However, Pollock (1998) clearly states that these prompts are “intended to map directions/directives for performative writing with the possibility that performance may override each prompt’s claims” (pp. 79-80). This means that each prompt is not in control of textual performativity and texts can perform beyond these prompts. Therefore, it is important not to limit the analysis of performative writing under a particular prompt, but to employ multiple prompts in one body of writing based on an acute awareness of what constitutes performative writing.

As an example of performative autoethnography with multiple subjects that adequately meets prompts of Pollock’s (1998) performative writing, I navigate Cha’s (1982) novel, Dictée. In this novel, Cha (1982) intertwines multiple subjects including herself, her mother, and female historical figures of suffering and liberation from both West and non-West contexts in an autoethnographical account. On the basis of their first-hand trauma that result from hierarchies between races, genders, and nations, Cha’s (1982) imaginary and critical autoethnography examines the interrelationality between traumas while increasing subjectivity, response-ability, and address-ability of the trauma subjects. By juxtaposing various media (e.g., photographs, maps, handwriting, and anatomical
diagraphs) and multiple genres of writing (e.g., poetry, an epistolary narrative, and fiction), her quest for postcolonial feminism is furthered.\textsuperscript{15}

In \textit{Dictée}, Cha (1982) provides a methodological understanding of how to construct one’s own subjectivity, response-ability and address-ability to the otherness of trauma, how to intertwine disparate traumas, and finally to repeat traumas with analysis of the context of violence in creative, artistic, and compelling ways. Cha (1982) eventually enabled her collective and performative autoethnography to perform witnessing itself. Culbertson’s (1996) processual form of creating performative autoethnography as witnessing, Pollock’s (1998) theoretical prompts for intertwining multiple subjects and thereby allowing autoethnography to become performative, along with Cha’s (1982) exemplary practice of performative autoethnography, all provide insights into how to perform performative autoethnography beyond the limits of text.

This overview of my methodological framework navigates why autoethnography is an appropriate method for analyzing trauma art and for witnessing itself, while encouraging readers of autoethnography to participate in trauma. Additionally, my

\textsuperscript{15} Postcolonial studies are a field of research that analyzes and confronts the long-lasting political, social, and cultural effects of colonialism in the postcolonial world. Since colonial rule is often mediated by gender, the concept of gender can be used to analyze White, European, and elite males’ domination. Therefore, feminism studies and postcolonial studies intersect in many ways. For example, analyses of how women’s bodies are used in representing colonial ideologies, how women are caught in both colonial and postcolonial spaces as secondary citizens, and how disrupting gender relations can create decolonized practices support such intersectionalities.

Considering that Japanese colonialism coerced comfort women into sexual servitude and Cha’s work embodies postcolonial women’s oppressive lives in her novel, my research is situated in the junction between postcolonial and feminist studies. However, I primarily incorporate feminist theories focusing on sexual violence and trauma because of the non-postcolonial status of some of the subjects involved in my research (particularly Grone and Edwards) as well as the necessity to encompass intergenerationally and transnationally disparate subjects under their shared experiences, namely sexual violence and trauma.
examination of performative acts and collective subjects reflects on why visual mapping and performative autoethnography are suitable for intertwining multiple subjects. Essentially, such practices allow the enhancement of transferential relations between subjects and thus the possibility for autoethnography to become the process of bearing witness itself. Lastly, my overview of the form, prompts, and examples of performative autoethnography provides methodological understanding of how to intertwine multiple subjects and create transferential relations to therefore perform witnessing. Following this discussion of the theory and practice of performative autoethnography, my accounts of trauma subjects structure multiple, imaginary, and intertwined subjectivities.
Chapter 4

RESEARCH DESIGN

My research attempts to examine the possibility of feminist art education in enabling art creation as witnessing, in which both trauma and non-trauma subjects work through trauma that cannot be seen, presented, and understood. In Chapter 4, I present a procedure that applies a set of methods to my study in order to examine several cases of feminist art education that empowers both trauma and non-trauma subjects to become witnesses to the process of witnessing itself. First, I identify my roles in this research to inform my positionality. Second, I employ visual mapping and performative autoethnography as my methodology to clarify the performativity of my research. Third, I provide an overview of the subjects involved in my research whose trauma art as bearing witness was created in various feminist art courses. These subjects include former Korean comfort woman Duk-kyung Kang and her painting *Stolen Innocence* (1995), co-creators Katie Grone and Joshua Edwards and their installation art *Rape Garage* (2001), and my own artwork *Honoring Comfort Women* (2014). Fourth, I present a list of data ranging from first-hand accounts to secondary data. Fifth, as a result of my data analysis, I list six emergent patterns in both a self-reflexive and objective manner. Lastly, a discussion of the trustworthiness and validity of this study demonstrates how my performative autoethnography can ensure the reliability of this research.

**Researcher’s Roles**

I experienced child molestation around the age of six—although I do not remember the exact age—and sexual assault as an adult at the age of eighteen, both by unknown perpetrators. At the age of twenty-nine in 2015, having clarified my research agenda, I
became able to label these incidents as “child molestation and adult sexual assault” in
disinterested words. Feminist author Roxane Gay mentions, “I call it incidents so I can carry
the burden of what happened” (Gay, 2015). Before addressing my experiences of child
molestation and adult sexual assault, I had not identified these experiences as my defining
traumas. Although I was always aware of the incidents and knew that their impact had
negative effects on my sexuality, I neither acknowledged myself as a victim of sexual
violence nor as the subject of sexual trauma who has had to suffer from the memory of such
incidents.

However, the intangible and repetitive pattern of emotional instability and a subtle
death drive had often recurred to me. Unlike how many viewed me as funny or outgoing, I
was often in a state of depression, lowering myself to the bottom-most level of self-esteem
and often behaving hysterically towards my parents and particularly towards my romantic
partners during my early adulthood. Despite the fact that I did not experience any other
trauma, I long denied the possible link between my internal crisis and my sexual trauma.

In the midst of this internal crisis, I first encountered former Korean comfort
woman Duk-kyung Kang’s painting titled Stolen Innocence (1995), which depicts the
moment of rape by Imperial Japanese military personnel that resulted in her life-altering
experience of being a comfort woman. I found this painting while searching for my post-
colonial Korean identity. Kang’s painting appeared online and seemed to be appropriate
due to her colonized perspective during Japanese colonization and the postcolonial
perspective of the painting both in temporal and symbolic terms. This piece is postcolonial

16 Having long been apolitical and primarily fond of the sensory qualities of artwork,
Professor Charles Garoian, one of my committee members, noticed my status and
encouraged me to search the colonial history of Korea and its relation to my identity
politics through art.
because it was created in postcolonial Korea and depicts a visual accusation of the colonizer as a rapist.

In the meantime, while reading Chicago’s (2014) book, titled *Institutional Time* in Keifer-Boyd’s class, I encountered the installation art *Rape Garage* (2001), created by Katie Grone and Joshua Edwards et al. regarding sexual violence and trauma. According to Chicago (2014), this group installation was created both by trauma subjects (Grone & Edwards) and non-trauma subjects (Bruser & Lee) in her undergraduate course at WKU. Due to the similar subject matter of these two artworks, I was immediately drawn to them and began to research the sexual violence and atrocities they depicted without knowing what motivated me to do so. Soon after, I came to the realization that what I want to know is more than the outwardly similar categories between comfort women and myself, such as being female, Korean, having a postcolonial status, and both artworks’ unconventional topic of sexual violence.

Instead, what I realized is how my unequal positionality attempted to research the trauma subject-artists as if I am better, more empowered, and more knowledgeable. By situating the trauma subject-artists as powerless objects to be researched, I therefore possessed power. This hierarchal relation is what Oliver (2001) describes as the pathological structure of recognition. Therefore, the relation between my position as a “researcher” and the trauma subject-artists as “research data” was inevitably binary, dualistic, and hierarchal. This asymmetric power structure between the artists and myself left me with the question of authenticity, since what was depicted in their artwork is not an experience of their own but *ours.*
Another issue that arose was the presence of voyeuristic spectatorship. As a researcher, I became a disinterested viewer who views artists’ bitter experiences for my pleasure, while their experience of violence and trauma became distanced from both its context and viewers. When violence is detached from its own context, it can repeat itself. If I had not acknowledged my positionality as the subject of sexual trauma and continued to research “about others,” I would have essentially repeated the oppressive structure of recognition based on an “us and them” binary, while “seeing them in voyeuristic and pornographic ways” (Oliver, 2001, p. 156).

Therefore, considering me as solely a researcher was an effort to situate myself as a quasi-oppressor under the name of researcher, although this hierarchal relation between beings is what enables sexism, racism, colonialism, and all forms of oppression in the first place. Unlike the dictionary definition of postcolonialism as “the political or cultural condition of a former colony” (Stevenson & Lindberg, 2010, para. 1), the use of postcolonialism in particular academic fields often means the “perceptions in opposition to the oppressive mindsets against a particular gender, race, sexuality, or social position” (Jones, 2011, p. 1).

More specifically, in Kang’s case, the oppressive process and structure of navigating my postcolonial identity through research on trauma subject–artists can ironically repeat and reassure the colonizer-colonized relationship. By contrast, acknowledging my positionality in-between a researcher and research data, the communal relation between Kang, Grone, Edwards, and me, and our similar experiences of sexual violence is what connected my postcolonial identity with art. Therefore, my postcolonial identity includes my feminist refusal of the oppression of women as an act of liberation and self-governance.
against the colonial and oppressive norms and standards imposed on women. For this, I decided to critically examine the questions of hierarchal recognition, authenticity and voyeurism adjacent to my life stories through feminist theory (e.g., Oliver, 2001) and feminist art pedagogy (e.g., Keifer-Boyd). In doing so, I became able to publicly acknowledge my position as the subject of sexual trauma, consider my relation with Kang and the co-artists of Rape Garage as equals, and eventually to create my trauma art Honoring Comfort Women (2014) in Keifer-Boyd’s course. Although my trauma art did not present the scene of sexual violence, it helped me remember, revisit, and articulate my trauma. In this regard, I include Kang’s Stolen Innocence (1995), Grone and Edwards et al.’s Rape Garage (2001), and my artwork Honoring Comfort Women (2014) to examine the possibility of feminist art education in enabling bearing witness through art.

In my project, I position myself as a subject of sexual trauma by becoming a marginalized “we” to examine “our” traumas. Based on a reciprocal relationality with Kang, Grone, and Edwards, our separate bodies become one imagined body of writing; our seemingly disparate traumas are now in one connected and intertwined mass. We were once understood as abject bodies under the derogatory and demeaning label of “victims.” But through art, an imagined relationality, and by entangling and intermingling traumatized bodies, we become capable of knowing, repeating, and understanding trauma differently. Therefore, there is no recognition or hierarchies but instead bearing witness to trauma and the subversion of the misaligned pathology between humans. For this to become palpable and critical, my roles in this research continued to be formed, revisited, and developed.
Visual Mapping and Performative Autoethnography as Methodologies

Following Laub (1991), three levels of witnessing describes that witnessing includes eyewitnessing, listening, and viewing the testimony of others, with both trauma and non-trauma subjects’ actively participating in the process of bearing witness itself. My underlying assumption of this research is that trauma art, as the visual comprehension of one’s own trauma, can enable both trauma and non-trauma subjects’ to engage the third level of witnessing known as bearing witness. In this context, for trauma and non-trauma subjects, trauma art can become the process and result of witnessing. In examining how trauma art created in feminist art educational discourse can function as witnessing, the inclusion of my trauma art Honoring Comfort Women (2014) leads to research methodology as autoethnography. To be more specific, a self-reflexive narrative within a wider social context as found in autoethnography is necessary for several reasons. First, autoethnographical narratives construct fuller and social selves who can link emotion with bodily memories by ordering and arranging them in the form of stories. And second, by confronting the contradictory nature of violence and trauma, autoethnographical narratives transform bodily memories into narrativized memories to call for social responses (Culbertson, 1996; Das, 1996).

However, the masculine interpretation of sexually violated bodies as morally violated, along with the possibility of reliving trauma, prevents sexual trauma subjects from pursuing autoethnography. In this regard, I propose utilizing visual mapping and performative autoethnography as an alternative but appropriate sites for analyzing trauma art as witnessing. My use of visual mapping and autoethnography is required to be performative, first and foremost, because performative acts subvert socially established
conventions regarding violence and trauma. When recognizing violence as the primary problem between individuals and trauma subjects as deserving victims of violence, the societal power hierarchy behind the logic of violence remains unchanged. As a marginalized subject, I intend to resist and expose the limits of the socially sanctioned view of violence and trauma. Second, I create communal relationship with Kang, Grone, Edwards, and their artworks through visual mapping, which enables an alternative approach to traditional autoethnography. Performative autoethnography satisfies this need by embodying more than one subject. In this regard, we can prevent reliving trauma through affective and transferential relations and therefore our collective acts can become performative acts toward a desired outcome.

By employing visual mapping and performative autoethnography, I intertwine our trauma subjects. In particular, I utilize Culbertson’s (1996) process of fictionalizing body memories, Pollock’s (1998) six prompts to make outwardly disparate theories, subjects, and events interconnected, and Cha’s (1982) techniques of composing performative prose that narrates both personal traumatic memories and those of others from fictitious autoethnographical accounts. In doing so, my self-reliant but multiple-layered accounts can examine trauma art as a result and process of witnessing. Since trauma art is simultaneously the process and result of witnessing, an analysis of trauma art through visual mapping and performative autoethnography provides the possibility that it can become the process of bearing witness itself. In doing so, I witness our traumas while neither compulsorily repeating one’s own trauma nor reinforcing asymmetric power relations.
Overview of Subjects Involved in My Research

Below I provide an overview of the subjects whose trauma art as bearing witness was created in various feminist art courses. First, it includes the historical context of Korean comfort women, along with an examination of former comfort woman Duk-kyung Kang’s personal biography and participation in the art course Bloomless Flower where her trauma art Stolen Innocence (1995) was created. Second, I present an overview of Chicago's feminist art teaching experience including the At Home Project where her student-artists Grone and Edwards created the installation art Rape Garage (2001) by incorporating their sexual trauma. Lastly, I examine how my installation and performance art Honoring Comfort Women (2014) was created in Keifer-Boyd's art course Judy Chicago@PSU, which utilized Chicago's feminist art pedagogy.

Comfort Woman Duk-kyung Kang in Bloomless Flower

The following is an overview of the general history of comfort women, a comfort woman survivor named Duk-kyung Kang, and an art course for former comfort women titled Bloomless Flower in which Kang participated. The term “comfort woman” derives from a Japanese and Korean euphemism, ianfu, meaning a woman who comforts. This term was used to refer to women who were forced into sexual servitude for the Japanese Imperial Army (JIA) during the Second World War. The emergence of comfort women is believed to have stemmed from an incident in 1932, in which the JIA raped local women in Shanghai (Stetz & Oh, 2001). In response to the locals’ fierce reaction to this incident, the JIA officially established a systematic network of so-called brothels, called comfort stations, in the Indo-Pacific areas that they conquered or colonized.
Paradoxically, the JIA’s attempts to stop the rape of local women and to reduce soldiers’ exposure to sexually transmitted diseases (STDs) resulted in drafting and forcing diverse racial and sexualized victims into sexual servitude (Stetz & Oh, 2001). Of the victims from numerous Asian countries that Japan had occupied in the early 1940s, including Korea, China, Philippines, Indonesia, Indochina, and Burma (Soh, 2008, p. xii), the vast majority were Koreans since Korea was Japan’s most strategically important colony following a forced takeover in 1905 (Herr, 2016). Because the JIA destroyed official military documents after Japan surrendered to the Allied forces, the precise number of comfort women is still debated. However, the number of Korean comfort women is estimated to be between 80,000 and 200,000 (Herr, 2016; Yang, 1998).

The JIA’s recruitment process involved the illegal capture of Korean Cho-nyeo-deul (unmarried women and/or virgins), the army’s preferred group of women, who were unaware of the role they would be forced to play. The Korean term Cho-nyeo signifies an unmarried women, a virgin, and even a naïve girl, and the JIA’s compulsory conscription of Cho-nyeo-deul, who were preferred to married women, confirms the patriarchal binary of good (virginal) and bad (sexually active) both in Korean Confucian culture and Japanese Imperialism. The testimony of former comfort woman Keum-Ju Hwang reveals this binary: “Once you were [at] a comfort station, your status could only go down each month … Your status was best during the first couple of months, maybe five months, and then it was downhill to the end, which is death” (Kim-Gibson & Kim-Gibson, 1998).

Associated with military hypermasculinity, the living conditions of the comfort women were inhumane and atrocious. According to the testimonies of former comfort women, constant rape, physical and psychological abuse on a daily basis, harsh conditions
in the comfort stations, lack of medical care, unwanted gynecological consequences, including hysterectomy, pregnancy, childbirth, abortion, and STDs, and/or drug addiction, were not unusual. Moreover, the use of derogatory metaphors, such as “public toilets,” to refer to comfort women ignores their suffering as victims of sexual slavery at the hands of state power (Soh, 2008, pp. 39-40). Such patriarchal normalcy is what enabled the institutionalization of the JIA’s rapes in the first place (Kim, 2014).

After Korea was liberated from Japanese colonization in 1945, the onset of the Cold War divided Korea into Soviet Union-occupied North Korea and U.S.-led South Korea. While each side claimed to be the legitimate government, the Korean Civil War (1950–53) ended in an armistice, with the country still divided. Subsequently, two dictator presidents, Chung-Hee Park from 1961 to 1979 and Doo-Hwan Chun from 1979 to 1988, illegally seized power and continued military regime in South Korea. According to Korean diaspora scholar John Lie (2008), dictator Park, with his Japanese Imperialistic vision formed through his Japanese military training, particularly emphasized “military discipline, infrastructure development, and heavy industry” (Lie, 2008, p. 179). For example, Park concluded the Treaty on Basic Relations between South Korea and Japan in 1965 and received $800 million in compensation for restoring diplomatic ties and resolving the legacy of Japanese colonialism, while not acknowledging comfort women as colonial victims.

In the early 1990s with the advent of democracy, it is not coincidental that the South Korean feminist and democratic movements became increasingly prominent almost five decades after the end of WWII. In November 1990, “Korean feminists who had learned of the issue of comfort women formed the Chongdaegyop [Korean Council for the Women
Drafted for Military Sexual Slavery by Japan (KC)]” (Soh, 1996, pp. 1232-1233). In accordance with the KC’s active movement to redress this colonial injustice, “Hak-Sun Kim (1924–97) came forth to testify as a former comfort woman, in August 1991” (Soh, 1996, p. 1233). Following Kim, “more than 200 surviving Korean comfort women have self-reported their existence” and Duk-kyung Kang (1929–97, also spelled Deok-kyeong Kang or Tok-kyong Kang) is one of the former comfort women activists who reported the previously untold history of sexual exploitation (Min, 2003, p. 949).

Kang was born in Jinju city, South Gyeongsang Province, in Korea in 1929 and was raised by her maternal grandparents after her mother’s second marriage. When she attended Yoshino middle school, her male Japanese teacher perceived her high intelligence and persuaded her to join the Yoja Chongsindae [Women’s Volunteer Labor Corps (Labor Corps)]. The recruitment of young, educated female laborers, the cultural proclivity for femininity that considers women to be usable, submissive, and patient with tedious work, and the preference for unmarried women as wartime laborers reflect the Confucian prescription that women, prior to marriage, serve the Empire of Japan.

Having been deceived by the promise of Japanese education and employment, Kang began working at a military plant in Toyama Prefecture in 1944. However, the abysmal working environment and extreme scarcity of food drove some workers insane, and Kang decided to escape the factory one night. Unfortunately, that was the night she was caught, raped, and taken by a corporal, Kobayasi Tadeo, to his military tent, which later became a comfort station. Thereafter, she was forced to become a sex slave for a year-and-a-half, which ended with Korea’s liberation from Japanese colonial rule in 1945, when Kang was 15 years old. At that time, Kang was pregnant with a son, who later died of pneumonia.
Although Kang managed to return home, her mother refused to support her because of Kang's stepfather, her history of sex service, and her illegitimate son. Having never married, and suffering from severe venereal disease, Kang remained in complete solitude (Korean Ministry of Gender Equality & Family).

However, since 1992, Duk-kyung Kang participated in activism, demanding the Japanese government's official apology and legal compensation. This includes "Wednesday Demonstrations," which is an ongoing weekly protest in front of the Japanese Embassy in Seoul, South Korea (KC). The KC, Kang, and a few other elderly comfort women have refused Japan's infrequent apologetic gestures, such as the establishment of the Asian Peace and National Fund for Women in 1995 and a recent agreement between South Korean and Japanese foreign ministers concerning Japan's apology to comfort women and payment of $8.3 million to former comfort women on December 28, 2015 (Soh, 1996, p. 1237). They rejected the former offer due to its non-governmental status and the latter because of the ambiguity of Japan's apology and both governments' hasty, disorderly agreement to celebrate the 50th anniversary of their 1965 Treaty on Basic Relations (Choe, 2015). In the absence of a clear statement that identifies a subject responsible for this colonial crime, comfort women cannot gladly welcome this unilateral agreement.

Kim's first public testimony in 1991 was instrumental in promoting institutional advocacy and garnering international attention. A Korean artist and then-graduate student in Art Education at Inha University, Gyung-shin Lee (1968–), heard Kim's testimony in 1991. Concerned with various feminist issues, Lee volunteered to help comfort women in 1992. Lee started a weekly art course titled Bloomless Flower in 1993, with five surviving comfort women living in a shelter, House of Sharing, founded by the KC. After two women
moved out, Lee continued the course with three comfort women, Kang, Soon-duk Kim (1921–2004), and Yong-soo Lee (1928–). Given that most women were deprived of education in colonial Korea and most comfort women were condemned to live in abject poverty, with no chance of education even after Korean independence, they considered learning to paint and the exploration of aesthetics to be challenging.

Additionally, comfort women’s lack of physical strength and extremely limited art supplies hindered their efforts (Lee, 1996). Exceptionally, Kang was almost the only elderly comfort woman who could read and write (S. Kim, personal communication, October 22, 2015). Due to her higher level of education than the others, Kang had learned how to paint during her school years as she recalled: “When I painted in elementary school, my paintings were hanging on the wall of the classroom” (Kim, 1994, para. 29). During Kang’s relatively short period of time in which she lived as a survivor (from 1992, when she came forward as a former comfort woman, until she died of lung cancer in 1997), she vigorously created paintings, continuously appeared at the Wednesday Demonstrations, and actively supported the development of knowledge about comfort women. One of her paintings, *Stolen Innocence* (1995), is one of my research focuses since it was the last and only visual depiction of her sexual trauma.17

Although the victimization of comfort women as sexual slaves is closely related to Japanese Imperialism and Korea’s repressive political regimes, patriarchal ideology in

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17 The Korean title of this painting is “Pae-ak-kin Soon-jung.” “Pae-ak-kin” means, “taken by force,” and “Soon-jung” means “Innocent love or innocence.” I first translated this as “Lost Virginity,” however, “losing virginity” implies that virginity is precious while immediately classifying virginity as naive. Because of this, I decided to follow the translation from the House of Sharing (2000) as “Stolen Innocence.” Although this translation implicitly suggests the idea of “violated sex” as inappropriate and guilt-laden, this is closer to Kang’s original title in Korean.
Korea has also played a key role in perpetuating the subordinate status of comfort women (Min, 2003). While the patriarchal normalcy of Japanese Imperialism enabled the establishment and retention of a system of comfort women, patriarchal Confucianism in Korea coerced former comfort women into silence for half a century. In Confucian culture, a woman is expected to be dutiful to her father before she is married, to her husband after she is married, and to her son after her husband dies, and she is required to be loyal to government and to respect authority (Johnson, 1983; Yun, 2012). Women’s chastity, virginity, and inferiority related to marriage and the nation becomes valuable signifiers that ultimately determine the value of women.

According to the Confucian patriarchal code, comfort women are shamed for having lost the critical value of a woman. While some comfort women have acted to restore their dignity, feminist theorist You-me Park (2010) cautions against the binary of dignity and shame regarding comfort women: the dignity of comfort women as “shamed women” (who should not have been violated) in opposition to “shameful women” (who deserve to be violated) and of “compensation” (for restoring women’s dignity) in contrast to the “absence of compensation” (for remaining shamed) (pp. 207-208). In parallel to patriarchal culture’s enabling of the history and silence of comfort women, the binary pairs that still un-self-consciously re-inscribe gender hierarchy, even in the redress movements, need to be carefully examined and deconstructed.

**Katie Grone and Joshua Edwards in *At Home: A Kentucky Project***

In this section, I review Chicago’s pioneering role in leading the feminist art movement since the 1970s, her teaching at Western Kentucky University (WKU) in 2001
through the course “At Home: A Kentucky Project” (At Home Project), and detail the participant-artists of Rape Garage, a part of the At Home Project.

Chicago (1939–) was "born as Judy Cohen in the city of Chicago as the daughter of a Jewish leftist organizer father and a working mother, Arthur and May Cohen" (Gerhard, 2013, p. 6). Having experienced multiple deaths in her family ranging from relatives to her own spouse, Chicago’s art creation became her way to deal with tragic and traumatic experiences (Chicago, 2014, pp. 7-8). Additionally, Chicago’s realization of the discrepancy between her father’s advocacy for equality and the considerable resistance to women’s rights in society and the discrimination against women artists during the 1960s encouraged her to become a feminist artist. Associated with the second wave feminism that began in the 1960s, Chicago’s feminist art, which challenges the socially constructed convention and norm of femininity, has led to subsequent feminist art movements. As seen in her exemplary and collaborative teaching project, such as Womanhouse (1972), and large-scale work, including The Dinner Party (1979), The Birth Project (1980-1985), PowerPlay (1982-1987), and The Holocaust Project: From Darkness into Light (1985-1993), Chicago’s work addresses hegemonic representation of women and feminist’s counter-hegemonic response on the basis of critical analysis of sexism, racism, and oppressive power hierarchies from history to contemporary society.

Art historian Jane F. Gerhard (2013) relates Chicago’s work on feminist art with “cultural feminism” (p. 13). Although complicated, Gerhard (2013) defines this as feminism that involves culture focusing on individuals and their collective self-liberating actions. Often, cultural feminism has been criticized when it is understood as oppositional to radical feminism. According to Gerhard (2013), for some radical feminists during the 1970s and
1980s (e.g., Echols, 1984), cultural feminism was seen as a reformist feminism that creates counter-hegemonic culture distanced from male-dominated fields. In this regard, cultural feminism celebrates femininity and isolates women from mainstream domains. However, Gerhard (2013) further argues that radical feminists’ critique of cultural feminism originated from their “limited understanding of culture that culture is not political enough” to cause social change (p. 14). For her, Chicago’s feminist art practice is a cultural practice that embraces “women’s differences from men, while pushing their political analysis of patriarchy” (Gerhard, 2013, p. 14). It is both visual and cultural while being critical and political in that counter-hegemonic and counter-patriarchal culture visualizes the “personal as political” and therefore promotes a woman’s beliefs and actions concerning politics. “Personal is political” is one of the prominent slogans from second wave feminism that denotes how personal experience is ultimately connected to larger social and political structures.

In addition to her own art creation, Chicago created a studio art program to teach young women artists at Fresno State College (later, California State University-Fresno) (Chicago, 2014, pp. 8-9). Feminist artist Schapiro from the California Institute of the Arts (Cal Arts) invited Chicago to establish and teach the Feminist Art Program. Chicago brought her students from Fresno State College to Cal Arts while incorporating her feminist art pedagogy, thus beginning the Feminist Art Program that later enabled Chicago and Schapiro to organize Womanhouse in 1972 (Chicago, 2014, pp. 33-34). Womanhouse is a “ground-breaking female-centered art installation” that brought attention to feminist issues in relation to the home to a wider audience (Chicago, 2014, p. 10).
Whereas the result of the teaching project *Womanhouse* is well known, Chicago’s pedagogical approach is less widely acknowledged. Chicago (2014) explains her pedagogy in detail in her book *Institutional Time*. As an educator and facilitator, Chicago has developed a new and radical pedagogy that promotes students’ critical and political reflection of women’s lives. First of all, her circle-based methodology allows students and facilitators to be in equal positions and to present themselves to others. While presenting, Chicago detected the lack of self in relation to social issues and noted that this reflects how “nobody asks girls what they thought” (Chicago, 2014, p. 23). In order to help students realize their connection with larger contexts and using personal experiences as subject matter for art, Chicago continues to use circle-based methodology for what she refers to as “content search.” Her approach is indeed similar to “consciousness-raising,” which became pervasive since its origin in 1970s’ feminism, because both approaches connect personal experience to social and political contexts. However, Chicago differentiates her pedagogy from consciousness-raising because first, her approach is “not a form of therapy for patients, although it may have therapeutic effects” (Chicago, 2014, pp. 25-26).

Second, Chicago intervenes when she finds the possibility of transforming this political awareness into visual forms. Along with circle-based methodology, Chicago’s art course promotes intensive inquiry related to women’s history, art, and literature as bases for art creation. This includes art historian Linda Nochlin’s (1971/1988) essay, *Why Have There Been No Great Women Artists?*, that argues the causes behind the limitations on women artists in history as institutional discrimination (e.g., exclusion from academic art training). Since women’s considerable achievements provided Chicago with “both a sense of her own history and considerable pride,” Chicago helps her students research female-
centered art and literature to promote their advancement through art (Chicago, 2014, p. 9).^{18}

In 1997, almost three decades after *Womanhouse* (1972), the question of how a 1990s’ version of *Womanhouse* would look like arose at Chicago’s public talk at WKU (Chicago Planning Committee, n.d.). With the assumption that very little to no change has occurred since 1972, Jane Olmsted, then-Women’s Studies department head, proposed a project to revisit *Womanhouse* at WKU. After Chicago agreed to this project, the Chicago Planning Committee was formed with Olmsted, faculty from the Women’s Studies, English, and Art departments, local artists, and a few students, of which Edwards was a part (Chicago, 2014). Following two years of planning to secure a location, financing, and administrative approval for the project, Chicago and Donald Woodman’s six-credit course cross-listed in Art and Women’s Studies was established during fall 2001.

However, both the Planning Committee and Chicago emphasized that the *At Home* course is “not a re-creation of *Womanhouse*” but “explores similar subject matter at this time in history in relation to the sense of place that Kentucky people seem to evidence” (Chicago, n.d.). Both Chicago and Woodman acted as facilitators and Woodman also

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^{18} Based on self-representation, content-search, and research on feminists’ achievements in history, students and facilitators decided on the “house” as the theme, subject matter, and place of the collaborative artwork. As a symbolic embodiment of the restlessness and oppression in women’s daily life, 17 rooms in *Womanhouse* were filled with installation and performance art that manifests the subservience of the female sex cultivated by political hierarchy in society. To name a few, Wanda Westcoast’s artwork, *Eggs to Breast and Curtains* (1972), shows women’s nurturing role for family members through the transformation of eggs to breasts installed on the wall and ceiling of the kitchen. Schapiro’s *Dollhouse* (1972) and Kathy Huberland’s *Bridal Staircase* (1972) depict girls’ and women’s lifelong fantasy of marrying a white knight and living in a perfect middle class house as a housewife. Beth Bachenheimer’s *Shoe Closet* (1972), Camille Grey’s *Lipstick Bathroom* (1972), and Karen LeCocq and Nancy Youdelman’s installation and performance art *Lea’s Room* (1972) visualize women’s normative obsession with beauty ideals and beautifying rituals on a daily basis.
functioned as a documenting photographer. They began recruiting students by reviewing applicants’ 1-2 page statements describing their intentions for participating and evidence supporting their possible contribution to the project (for Women’s Studies students) or their portfolio (for art students), which is similar to how Chicago recruited participants for Womanhouse (Class Flyer, n.d.).

Although Chicago was reluctant to have male students and those from non-art backgrounds since the goal of the project is female liberation through art, the course was constituted with students from multiple disciplines (e.g., Art-related fields, English, Folk Studies, Photojournalism, Management, and Women’s Studies), local artists and Art faculty, and male students who comprised a third of the class (Chicago, 2014; List of Participants, 2001).

Since Chicago’s feminist pedagogy, which she later named “participatory art pedagogy,” encourages equal position, participation, and relation between self-experience and its political ground, the course began with self-presentation in circle-based settings. One of the students mentioned her experiences involving “incest by her father, a brutal gang rape, and years of an oppressive marriage marked by sexual service to her husband,” and the rest of the class began divulging “ever-more-intimate information” (Chicago, 2014, p. 159). This included art major Katie Grone’s unexpected disclosure of her disruptive family life and experience of sexual violence in the perpetrator’s room (Chicago, 2014, p. 161). Grone (2016) recalls this as follows (personal communication, September 10, 2016):

“Judy knew there is something deeper, and asked why? What makes you think? I basically threw my paper down, burst out into tears. I had not even shared it with my roommate, best friend. I shared my experience with [an] entire group. Judy told her
husband Donald put down the camera, and she was like, right here, you need to do something about this.”

After Grone disclosed her experience, another student majoring in sculpture, Edwards, whose self-presentation ended with the announcement that he also wanted to share his experience. His experience of female-on-male sexual violence that involved heavy alcohol, an unwanted erection, and the forced penetration of a woman's body caused Chicago and the entire class confusion because in this case the hegemonic logic of men’s power and control over women in the form of sexual violence did not apply (Chicago, 2014, pp. 144-145). Although Chicago was unsure of the veracity of Edwards’ experience because his earlier presentation was a performance challenging and manipulating the audience’s assumptions, Chicago developed these shared experiences into the subject matter of a group artwork. This shows how Chicago pedagogically transforms students’ personal experience into self-related knowledge and political art creation by intertwining “circle-based self-presentation” and “content-search.” Grone, Edwards, Stephanie Bruser, and Lindsay Lee, who either experienced or advocated against sexual violence, formed this group and later co-created the installation art titled Rape Garage (2001).

Unlike the conventional case of sexual violence as male-on-female, Edwards’ disclosure of his experience provides an example of a male victim of sexual violence. This case is difficult to analyze since the unequal power relations of gender is not readily applicable. However, according to the U.S. Department of Justice (2013), 9% of reported victims of sexual violence from 1994 to 2010 were men (Planty, Langton, Krebs, Berzofsky, & Smiley-McDonald, 2013). Despite cases of male victims, the majority research on female
victims of sexual violence plays a significant role in marginalizing victims of male sexual violence and perpetuating the skewed understanding of such events.

An activist of gay men’s rights, Michael Scarce (1997), argues that popular media has limited coverage of male victims of sexual violence. In particular, the few depictions of male victims of sexual violence are the scenes of relatively feminine men being sexually abused by masculine male perpetrators. Based on this, due to the gendered assumption of perpetrators and victims, the perpetrator of male sexual violence is often assumed to be male, and overall, men as the victims of sexual violence is underestimated, underreported, and understudied (Chapleau, Oswad, & Russell, 2008). Furthermore, by virtue of misconceptions that the male body is inviolable and male sexuality is promiscuous, the general understanding is that men cannot be raped, men enjoy the encounter, male sexual violence occurs primarily between homosexuals, and male sexual violence is synonymous with the loss of masculinity (Smith, Pine, & Hawley, 1988).

For these reasons, female-on-male sexual violence is not widely discussed in the study of feminism and in the field of visual study in particular. In order to bring attention to both male and female subjects of sexual trauma and to point out the pedagogical strength of bringing marginalized sexual trauma subjects to the center, I research how both Grone and Edwards’ experiences were visualized in Chicago’s educational context. By extending the idea of sexual violence as a weapon to exert perpetrators’ power against both genders, my feminist research embrace marginalized others regardless of gender.

**Hyunji Kwon in Judy Chicago@PSU: Art, Pedagogy, Exhibition, & Research**

Chicago’s pedagogical approach to facilitating feminist studio art courses has influenced many disciplines, including art education. Among the researchers who have
closely examined this implementation of feminist art in an educational context (e.g., Collins & Sandell, 1984; Dalton, 2001; Garber, 1990, 2003), Keifer-Boyd has explicitly investigated the implications of Chicago's participatory art pedagogy for art education. Beginning in the early 2000s, Keifer-Boyd began devoting herself to theorizing, archiving, and implementing Chicago’s pedagogy. Keifer-Boyd (2007) theorized about Chicago’s pedagogy in her article “Judy Chicago's Pedagogy with Reflections by Judy Chicago,” contributed to the archiving of Chicago’s teaching materials from the 1970s to 2011 at the Special Collections Library at the Pennsylvania State University (PSU) titled, “Judy Chicago's Art Education Collections (JCAEC)” and its online archive (http://judychicago.arted.psu.edu), and has applied Chicago’s pedagogy throughout her teaching of both undergraduate and graduate courses at PSU (Keifer-Boyd, 2007).

Among the art courses that Keifer-Boyd has designed and facilitated, her graduate course at PSU cross-listed in Art Education and Women's Studies, titled A ED 597A/WMNST 597C: Judy Chicago@PSU: Art, Pedagogy, Exhibition, & Research (Judy Chicago@PSU, 2014), is exemplary of her teaching. As the title of the course indicates, this class explicitly aimed to implement Chicago's participatory art pedagogy. For this course, one of Chicago's former students of Womanhouse (1972), Nancy Youdelman, participated as a co-facilitator and artist-in-residence beginning from mid-semster.

The primary participants of the course included nine women, one undergraduate and seven graduate students from Art, Art Education, and Women's Studies, along with one local docent from the Palmer Museum of Art at PSU. The women were between the ages of 20 to 70 and hailed from Iran, South Korea, Saudi Arabia, and the U.S., or variously identified as Cuban-Arab, Afro-Cherokee, or of Italian descent. With their diverse origins,
backgrounds, and interests in art, the participants joined this course to achieve the common goal of “researching Chicago’s feminist art pedagogical approach while creating interactive content-based art to engage the community through an exhibition at the HUB-Robeson Gallery's Art Alley at PSU” (Keifer-Boyd, 2014a, para. 2).

During the first four weeks, participants were asked to read multiple works related to feminism, feminist social research, and Chicago’s art projects (e.g., social theorist Myfanwy Frank’s 2002 article, Gerhard’s 2013 book, and Chicago’s 2014 book) and present oneself by focusing on each participant’s personal art and research trajectory. Since there was no specific rule or guiding form for this self-presentation, I chose feminist artist Martha Rosler’s performance art titled *Semiotics of the Kitchen* (1975) that features herself as a cooking host that introduces culinary vocabulary using kitchen utensils in alphabetical order. As Rosler (1975) presents “A, apron, B, bowl …” through the entire alphabet to critique the commodification of women’s roles inside and outside the house, I decided to navigate my life letter by letter by following my instincts. Because I am an art educator, there is a strong instinct for me to choose “Art” or “Art Education” as my “A” self-definition.

However, the word that first came to my mind was “Abduction.” At that time, I was researching how former comfort woman Kang was abducted, sexually violated, and forced to become a comfort woman. As mentioned above, there was a transitional moment when my positionality as a researcher became a subject of sexual trauma. This was that moment. Although it came more than twenty years after my experience of child molestation, when I was seduced to follow and sexually assaulted by a pedophilic stranger, I unconsciously connected to my younger self and became redefined in relation to this abduction. Considering that the term “rape” originated from the Anglo-Norman French term, “*rap,*”
meaning the “violent seizure of property and later carrying off a woman by force,” abduction as my self-definition carries the inevitable connotation of my experience of sexual violence (Stevenson & Lindberg, 2010, para. 6). While reluctant, I determined to continue my presentation (Kwon, Self-presentation, 2014):

“B, body, my body has been inscribed by Korean nationalism and patriarchy. C, comfort women, my grandmother is the same age as Kang. D, drawing, Kang’s painting Stolen Innocence is my research focus. E, elementary teacher was my first profession complying with the national curriculum and nationalism ... M, methodology, I created a visual map of Kang’s life journey. N, narrative, her painting is a visual narrative but it is also my narrative. O, oppression, women’s bodies are oppressed and colonized. P, power, I was once oppressed but speak up for others who are in the same situation. Opposition to oppression becomes my Power.”

When I finished, there was only silence. This came not from ignorance or the reluctance to react, but rather an “attentive and quiet listening” (Chicago, 2014, p. 142). Soon afterward, one of the other participants began applauding and I walked back to take my seat. While I had assumed that sharing my story would be difficult, I was extremely relieved that I had the implicit trust of my co-participants. The circle-based sitting had encouraged an atmosphere in the course to provide a feeling of comfort and relaxation since it guaranteed an equal authority and opportunity to speak. More importantly, the lead facilitator Keifer-Boyd and co-facilitator Youdelman refused to become authoritative figures. Instead, they administered the course based on democratic and participatory social relations. Contrary to traditional class settings, each individual began developing their own authority concerning their personal experiences and gained the ability to critically reflect on their
own experience in relation to gendered societal practices. Because of this, I was able to publicly project my positionality.

Our fifth class, on February 13th, was during an extremely cold and snowy day. The class could have been canceled, but Keifer-Boyd insisted to have a virtual class instead. With hot tea on my desk, we began collecting self-reflective memories to decide upon a common goal and content for the exhibition. Through an open and accessible dialogue about our memories in the setting of a house that was between humor and bitterness, we concluded that we all have memories of a “closet” concerning the oppressive and inscribed social norms expected of women. The goal of our collective artmaking then became the creation of alternative closets where women can be liberated, with the exhibition title “Out of Here,” and each individual was tasked to develop specific self-related contents regarding closets (Keifer-Boyd, 2014b).

There was also a secondary and less official theme of the exhibition: “Cake.” One participant, Leslie Sotomayor, introduced Chicano and Mexican artist Sylvia Savala’s painting Let Them Eat Cake (2003), which depicts the mutation of a woman’s vagina as seen between her open legs into a cake with one slice removed. The contradictory visualization of cake as a symbol of comfort and at the same time as a metaphor evoking a keen sense of women’s sexual exploitation brought the idea of cake as a symbol of women’s oppression for use in performance series.

In addition to the cake metaphor, participant and artist Farima Fooladi proposed drinking tea as a part of the performance, and thus Keifer-Boyd and Youdelman’s hand-collaged tables were placed in between our closets. Since the connection between closets and cakes was loose, not all of the participants were required to use cake for their
installation art. After we decided on the theme, Keifer-Boyd encouraged us to work on collaborative art to implement Chicago’s participatory art pedagogy. However, the nine participants were not enough to be divided in groups. Therefore, only two of the participants worked together to create multiple artworks, comprising a closet on one side of the wall and a series of installation art with Barbie dolls and cake-shaped objects in jars on the other side of the wall.

In my case, “walking out of the closet,” means the visual disclosure of my experience of sexual violence. With my personal experience on one hand and that of former comfort woman Kang on the other, the idea of visualizing my personal experience in public and connecting it with comfort women was overwhelming. In response, group supported critique and developed the contents and bore the weight of my concerns. In particular, participant and experienced art educator Amy Migliore suggested the idea of a Mexican shrine as an object to indirectly relate sexual violence with comfort women, especially because such shrines maintain a reverence for death in festive ways.

Kang mentions, “one of my biggest fears is never getting married because no children will be left after I die” (Kim, 1994, para. 17). This reflects her Confucian belief that descendants should observe an annual memorial ceremony for their ancestors. In this regard, a shrine seemed appropriate and thus I named this installation art “Honoring Comfort Women” (2014). However, instead of for memorial purposes, I created a performative and engaging form of a shrine by manipulating its elements. In detail, blue and red tablecloths symbolize female–male balance; flower and bird paintings in the background symbolize a newlywed couple’s years of happy life; and two banners are displayed, one reading “rest in peace” and the other “congratulations on your wedding.”
Still, Kang’s patriarchal desire and my Confucianism-informed shrine shows that resistance cannot completely transcend cultural boundaries despite culture enabling the exploitation of women’s sexuality in the first place.

By creating this shrine, I invoked an enhanced presence and visibility of comfort women. Then what about my experience of sexual violence and the visualization of the subject of sexual trauma? Rather than adopting a literal stance toward depicting sexual trauma, I created performance art composed of tying knots, carrying bottari (Korean for “bundle”), and a wedding ceremony. If the experiences and oppressive memories of myself and others were to be accumulated and transcended through the tying and carrying of knots in bottari, the imaginary and filial relations both between performers, as well as between comfort women and performers, could be formed. My memory could therefore be ours and not solely my own.19

As the last part of the performance to fulfill Kang’s desire for marriage, I partook in the wedding ceremony on her behalf with the performers’ assistance. However, as the absence of a male counterpart in the wedding indicates, this ceremonial performance only partially intended to cope with Kang’s patriarchal expectations. More importantly, this aimed to construct the subjectivities of sexually exploited women, including my own and those of comfort women, beyond the naturalized association with shame. After the performance, all the performers and extended participants in my performance art had time to reflect on my artwork. In fact, the atrocities that informed the subject matter and the

19 The idea of tying knots stems from former comfort woman Kim’s testimony: “This pain is han (resentment). Since I was little, the Japanese did that to me and made tightened knots in my chest. Because of this, I can hardly breathe” (Kim-Gibson & Kim-Gibson, 1998). Lie (1998) defines han as the resentment resulting from an “accumulation of human tragedies” that cannot be satisfied (p. 270).
delicate way of conveying them seemed to have touched both viewers and participants and have led to a continuing engagement with trauma.

Among the installation and performance artworks created for the *Out of Here* exhibition, I focus on my installation and performance art *Honoring Comfort Women* (2014) and how feminist art pedagogy enabled me to create this work of art as a form of bearing witness. In bearing witness, both co-performers (assumed non-trauma subjects) and I (a trauma subject) become co-witnesses to the process of witnessing itself. The political understanding of the issue of comfort women, the transferential relations among performers, and the affective engagement with trauma through artwork were examined in my visual mapping and performative autoethnography. As Keifer-Boyd (2014a) intended to create an interactive, content-based, and performative art exhibition to engage with the community, the versatile, accessible, and highly visible gallery space, located in the center of the student community at PSU, simultaneously enhanced the public accessibility of and attention to my art. While this surely created an accessible and effective form of engagement with the community, the increased visibility conversely leaves the artist more vulnerable. Through my visual mapping and performative autoethnography based on imagined relations between Kang, Grone, Edwards, and myself, I examine how our art creates a form of bearing witness to counteract this increased vulnerability.

**Data Collection: Artwork, Testimony, Interviews, and Documents**

I have collected data to analyze how “we” create art as a form of bearing witness within a feminist art educational context. The rationales behind the selection of artworks are as follows: First, the artist must be the subject of sexual trauma and their artwork should be about their own trauma. All these artworks, including Kang's *Stolen Innocence*

Second, the educators of these artists must have implemented feminist art pedagogy. All the educators of the three distinct art courses in which the artists participated are feminists. Lee, an art teacher of former comfort women, has been deeply involved with gender issues and the comfort women movement, whereas Kim, a co-founder with Lee of the art organization for comfort women known as *Bloomless Flower*, continues to work as a feminist social activist (Oh, 1996). Chicago’s stance as a feminist and her educational approach using feminist art pedagogy is unquestionable. The involvement of Woodman in her teaching at WKU was for the purpose of “providing a non-sexist (or feminist) male role model” for male students (Keifer-Boyd, 2007, p. 138). As seen in *The Holocaust Project: From Darkness into Light* (1985–1993), Chicago and Woodman have collaborated in creating and teaching art since their marriage in 1985. Lastly, Professor Keifer-Boyd’s stance as a feminist and her practice of Chicago’s feminist art pedagogy is clearly indicated in her journal articles (see 2003, 2007) and most directly on her course syllabus as, “this course is using Judy Chicago’s feminist art teaching methodology” (Keifer-Boyd, 2014a, para. 2). Based on this selection of the subjects and their artworks, I examine whether trauma art informed and changed the artists’ (both trauma and non-trauma subjects) perceptions and understanding of trauma as a form of bearing witness.

With very limited access to Kang, video recordings of Kang’s testimony and newspaper articles of her interviews comprise my primary data. Additionally, newspaper articles about her art teacher Lee and my interview with Kim, who had a close and
trustworthy relationship with Kang and Lee for many years, constitute additional primary data that enables me to examine the pedagogical approach used in the art course for comfort women. The video-recorded testimony is available from the Korean Ministry of Gender Equality & Family’s (Gender Equality) archive and also through feminist director Young-ju Byun’s documentary films including The Murmuring (1995) and The Murmuring II: The Habitual Sadness (1997).20 Interestingly, Kang is the one who first persuaded other women at the shared shelter, House of Sharing, to be in Byun’s film by saying, “we shouldn’t let young workers (film crews) be jobless” (Byun, 2000, para. 12). In The Murmuring (1995), Kang painted at night with scant art supplies on the floor and then fell asleep in her tiny room, which had only enough space for a single bed. The videotaped testimonies of other comfort women in Byun’s series of documentary films and Dai-Sil Kim-Gibson’s Silence Broken (1998) serve as supplemental resources to help understand Kang’s bodily reality of being a sexual trauma survivor.

In the case of Grone and Edwards et al.’s Rape Garage (2001), I conducted individual videophone interviews with both Grone and Edwards, as both currently reside on the West Coast in the US. In order to intertwine their art creation in Chicago’s art course with Kang’s work and my own art creation, the supplementary materials and documents that I utilized are as follows: Chicago’s (2014) book Institutional Time that includes her pedagogy for At Home Project, a course syllabus, photo documentation of the art creation and exhibition, excerpted testimonies of the artists, a gallery guidebook for the At Home Proejct, newspaper articles from both campus and local newspapers, and Chicago’s (2001) teaching

20 The video-recorded testimony of comfort women can be publicly accessed from the Korean Ministry of Gender Equality & Family’s (Gender Equality) archive (http://www.hermuseum.go.kr/).
notes collected in the Chicago archive at PSU. Furthermore, Keifer-Boyd’s (2007) journal article adds more content and context to Chicago’s teaching during At Home Project.

For the third subject, my artwork Honoring Comfort Women (2014), the primary data include my journal about progress, my artist statement, self-presentation slides, photographs documenting the process and result of art creation, the video-record of my performance art, and participants’ testimony. As supplemental data, I incorporate Keifer-Boyd’s (2014a) course flyer, course calendar, and the syllabus, all housed in the online JCAEC.

All interviews with Kim, Grone, and Edwards were conducted following the Institutional Review Board’s (IRB) approval of my expertise and responsibility in research with human subjects. Additionally, intermittent visits and ongoing contact with activists at the KC have supported my research and I have acquired copyright permission from the KC for using the image of Stolen Innocence (1995) along with Kang’s other paintings for my dissertation. Also, I have obtained copyright permission from Chicago and Woodman for the images and other materials regarding the At Home project housed in the Chicago archive at PSU. Lastly, I have also acquired copyright permission for the images of Honoring Comfort Women (2014), taken at the Art Alley section of the HUB-Robeson gallery at PSU, along with the photo release forms from all those who participated in my performance piece. The IRB approval form and copyright permissions for using these artwork images are attached in the Appendix B and C.

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21 IRB was approved on October 15, 2015 (number is STUDY00002508).
Data Analysis

Ellingson (2009) states that writing is the medium through which data is recorded and analyzed to enable an argument to be structured, elaborated, and strategically presented. Qualitative researchers Carol Warren and Tracy Xavia Karner’s (2005) elaborate several strategies to make data intimately familiar, such as re-reading data multiple times, making notes of emergent trends, and constructing themes or patterns concerning aspects of culture, are compatible with ethnographer Kristine L. Fitch’s (1994) standard for qualitative data analysis that the researcher must become deeply involved with their topic. However, Fitch (1994) also emphasizes the contradictory fact that researchers must also become sufficiently distanced from their data to attain a broader perspective. With both this familiarity and distance from data in mind, I have utilized the process of analyzing data below.

First, I translated and transcribed all the testimonies and newspaper articles concerning former comfort woman Kang and her art teacher Lee, along with excerpts from newspaper articles regarding film director Byun’s recollections of her interactions with Kang. My interview with the co-founder of Bloomless Flower, Kim was conducted in Korean but the script was also translated and transcribed into English, while attempting to best preserve its atmosphere and changes in her emotion (e.g., loud background noises, answering phones, and sighing). For the artists of Rape Garage (2001), my interview scripts indicate and carefully mark the emotional changes in both the interviewer and interviewees (e.g., crying, hesitation in answering). Additionally, I transcribed Chicago’s autoethnographical recollection of the At Home project in her book Institutional Time (2014) along with several related supplementary materials (e.g., Chicago Planning
Committee, Class Flyer, Gallery Guide). Lastly, I also transcribed my art journal about progress and self-presentation about the creation of *Honoring Comfort Women* (2014). While collecting, translating, and transcribing these data, I became familiar with their texts and images.

Second, from both a familiar and distanced perspective, I viewed and reviewed, watched and re-watched, and read and re-read the data to identify emergent themes. Especially when watching Kang’s murmuring how she wished to be remembered from her sickbed just prior to her death, and listening to Grone sobbing as she spoke, I burst into tears and had to temporarily refrain from watching and listening to the interviews. By comparison, reading the transcribed scripts was helpful in distancing myself from data in order to detect wider societal and political perspectives. As a result, the ten emergent themes I discovered concerning trauma are as follows: (a) Acting out, (b) working through, (c) its political contexts, (d) geographical effects on trauma, (e) the transferential relations between trauma and non-trauma subjects, (f) the process of affective and visual engagement, (g) educators’ pedagogical approaches to it, (h) viewers’ involvement in artists’ trauma, (i) enhanced subjectivity, and (j) bearing witness.

Third, based on two sub-research questions (“how art can be used to bear witness” and “how can feminist art pedagogy intersect with bearing witness”) as well as my theoretical framework (political understanding of trauma, transferential relationship between trauma and non-trauma subjects, and affective engagement with trauma through art), I intertwined a few emergent themes to produce six patterns:²² (1) Transferential

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²² I exclude the third sub-research question, “how can we analyze art as bearing witness,” from the criteria for analyzing data. This is because this question is about “how to” analyze data while the other two are about “what to” analyze.
relationship between trauma and non-trauma subjects (by including educators’ pedagogical approaches to it), (2) enhanced subjectivity, (3) political context of trauma, (4) acting out to working through trauma (by including geographical effects on trauma), (5) affective engagement with trauma through art (by including viewers’ involvement in artists’ trauma), and (6) bearing witness. It was often difficult to discern one from another such as distinguishing the “enhanced awareness of political context of trauma” from “enhanced subjectivity,” or “working through trauma” from “bearing witness.” In this regard, I began to understand that these patterns are mutually inclusive, affective, and consistent with my theoretical framework. Although seemingly complicated, through my reflection, introspection, and discussion, these emergent patterns that reflect my research questions became more apparent.

Fourth, by viewing and re-viewing, watching and re-watching, and reading and re-reading, there were moments when I noticed, realized, or understood the trajectory of one’s life history or its connection to a wider social and political context different or in new ways. When this occurred, I wrote “self-reflexive narrative” that promotes the understanding of the socially and culturally derived patterns of experiences (see Appendix A). Although I learned that self-reflexive narrative connects one’s societal and cultural aspects of experience with others and thereby simultaneously locates us in one and multiple bodies, actually writing self-reflexive narrative does what it argues.

23 Often, there are cases where two themes under the same emergent pattern are confusing or contradictory. An example of confusing themes is when “enhanced subjectivity” comprises a subject’s self-acknowledgement as a political activist and an artist. Another example of contradictory themes is when the “political context of trauma” includes both positive and negative aspects, such as “women’s oppressive lives remain unchanged over the last 30 years” and “we concluded that every human being is a victim or survivor of sexual violence in some sense.” In this case, I decided to mark these themes as different.
For example, when I created *Honoring Comfort Women* (2014), I simply chose to manipulate the shrine to fulfill its memorializing and nuptial purposes. However, while re-reading Kang’s testimony and remembering my mother’s comment that my shrine was “nonsense,” I began writing a self reflexive narrative about why I still chose my Confucianism-informed shrine and not its Mexican counterpart as was suggested, and thus ultimately why my supportive mother disapproved of my shrine. This prompted the realization that although we desire to oppose oppressive culture as activists, we are already victims of such culture due to its familiarity and comfort. Therefore, the clear-cut distinction between victim and survivor may not exist. Additionally, several other self-reflexive narratives, especially the ones that I wrote about my sexual trauma, painfully but enthusiastically infuse my memoir with societal and cultural discourses. These narratives emerge, intertwine, and become enacted within my performative autoethnography. Writing self-reflexive narrative indeed prevents me from self-indulging and individualizing my case as if it were exceptional.

My self-reflexive narratives connected data and created relationships between data, and between data and me, while examining contradictions in these patterns and themes. By helping me to resolve these contradictions, this has enabled my research and my sexuality to become less self-centered for mass audiences that autoethnographical research often disregards (Ellis, 1995; hooks, 1994). These excerpted patterns, themes, and sub-themes are thereby woven into the body of performative autoethnography. Since my data analysis has fostered a conversation between these collected data and I, this has assembled and shaped the entire body of my dissertation in the form of bearing witness.
Trustworthiness and Validity

Although qualitative research can be seen as self-indulgent and its trustworthiness can be questionable, many scholars have developed a framework to ensure the trustworthiness of qualitative research (Guba, 1981; Shenton, 2004; Silverman, 2000; Yin, 2003). Following qualitative method researcher Egon G. Guba’s established study on assessing the trustworthiness of qualitative research, qualitative method theorist Andrew K. Shenton (2004) developed several strategies to assure the trustworthiness and validity of such studies. In this section, I review Shenton’s (2004) four criteria establishing the trustworthiness of qualitative research that include credibility, transferability, dependability, and conformability. Further discussion of Shenton’s (2004) suggested strategies will elaborate on how their application in my study ably satisfies these criteria.

The first criterion, credibility, is the “quality of being trusted” (Stevenson & Lindberg, 2010, para. 1). According to Shenton (2004), credibility is fulfilled when the investigator provides a true picture of the phenomenon under scrutiny. This means that when research findings are consistent with reality the research is declared credible. Shenton (2004) emphasizes that credibility is the most important criterion when establishing the trustworthiness of any study (Lincoln & Guba, 1985; Shenton, 2004). Because of this, a majority of Shenton’s (2004) article describes how to ensure credibility by providing fourteen different strategies.

In order to fulfill the first criterion, credibility, I employ Shenton’s (2004) fourteen strategies as follows. The first is the adoption of well-established research methods: The primary method of my research is interviewing trauma subject-artists involved in feminist art education. Due to the lack of description about their first-hand experiences of art
courses and their art creation, conducting interviews was the most appropriate way of collecting data. The second strategy is the early development of familiarity with the culture of organizations before collecting data. I have been in contact with activists at the KC, which supported *Bloomless Flower* during the mid-1990s. When visiting South Korea in the summer of 2015, I also participated in one of the KC’s most prominent activism events known as the Weekly Wednesday Demonstration, which is staged in front of the Japanese embassy (1992–). This increased familiarity between the KC and me resulted in their effort to contact Kim on my behalf. Turning to the *At Home Project*, I have been reading and examining the Chicago Archive since 2014. Before collecting data for this research, I immersed myself in this archive to become more familiar with the *At Home Project*.

The third strategy is using random sampling: Although generally a useful tool, this was not applicable to my research since there are a very limited number of participants who satisfy the criteria. The fourth strategy is using triangulation through utilizing multiple sources: By examining information from Kim along with newspaper articles regarding Lee and Byun’s documentary film, I was able to compare the credibility of data. For *At Home Project*, I compared information provided by Chicago’s (2014) book, *Institutional Time*, my interview with Grone, and my interview with Edwards.

The fifth strategy is the use of tactics to ensure honesty in interviewees when collecting data: While anonymity was a tool I offered to ensure honesty, none of my interviewees chose to remain anonymous. The sixth strategy is using iterative questioning: All questions were closely related and iterative and as a result, a significant portion of the transcribed scripts is repetitive. The seventh strategy is employing negative case analysis: One of the ways of employing negative case analysis is when the “researcher refines a
hypothesis until it addresses all cases within trauma” (Shenton, 2004, p. 67). Since Edwards did not identify himself as a trauma subject, I broadened my focus to witnessing as bearing witness, and thereby including both trauma and non-trauma subjects as witnesses to trauma.

The eighth strategy is the use of frequent debriefing sessions: I had frequent chances to interact with my advisor, Keifer-Boyd. By doing so, my research questions and theorization became much more clear. The ninth strategy is peer scrutiny of research: I have participated in a peer dissertation group comprising doctoral students from different academic fields (e.g., geography, rural sociology). By presenting the progress on my dissertation each week to this group, who are unfamiliar with the field of art education, I was able to re-examine my dissertation through the layperson’s perspective of my peers and thereby refine my work to become more accessible to a wider audience. The tenth strategy is using a researcher’s reflective commentary: This is consistent with “emergent patterns among data,” which are the core of my research (Shenton, 2004, p. 68).

The eleventh strategy is utilizing the background, qualifications, and experience of the investigator: When approaching my potential interviewees, I revealed myself as a subject of sexual trauma and emphasized how their art courses and art creation changed my perception of my own trauma. The twelfth strategy is employing member checks: This describes how informants may also be asked to read the transcript of their dialogue. Although my interviewees haven't read their transcripts, I informed each of them that they could always withdraw information at any moment. Also, when they specifically requested that some information should not be publicized, they asked to keep it “out of the record” and I obliged by not transcribing that information in the first place. The thirteenth strategy
is creating descriptions of the phenomenon under scrutiny: As mentioned above, self-reflexive narratives are the core of my data analysis. The fourteenth strategy is examining previous research findings: There exists minimal research on Stolen Innocence (1995) and Bloomless Flower, however, my information has been fact-checked through comparison with the various newspaper articles listed earlier. For the At Home Project, the factuality of my information has been validated through multiple comparisons with the information provided in the JCAEC.

As for the second criterion, transferability, it is the ability “to be transferred to the possession of another person” (Stevenson & Lindberg, 2010, para. 1). Put simply, this addresses whether my study can be applied to other situations. Since not all research is applicable to other situations, it is important to clarify the boundaries of a study, such as “the number of organizations and participants of the study, any restrictions on the type of participants, the data collection methods, the number and length of data collection sessions, and the time period over which the data was collected” (Shenton, 2004, p. 70). In my study, all information concerning the boundaries of the data is provided in the “Data Collection” section.

The third criterion, dependability, is achieved when research on a subject is conducted involving similar methods and participants return the same or similar result. Although this may overlook the importance of the researcher’s role in engaging data, strategies to enhance dependability are similar to those to maximize transferability. As previously elaborated, the research design and its implementation, the operational details of data gathering, and the reflective appraisal of a project need to be clearly stated for sufficient transferability. In this regard, the use of performative autoethnography would be
diverse and dependent on the researcher. However, the performativity of the text is generally expected.

The fourth and final criterion, conformability, is the ability “to conform to what is acceptable or expected” (Stevenson & Lindberg, 2010, para. 2). Shenton (2004) articulates that conformability is promoted when “the researcher admits her own predisposition” (p. 72). As mentioned above, when Edwards states that he is not a subject of sexual trauma, my assumption based on Chicago’s (2014) book *Institutional Time*, which describes his experience of female-on-male sexual violence, was greatly challenged. Since I selected my methods and subjects based on such predisposed assumptions, I recognized the limitations of my understanding of the diversity of sexual trauma and thereby rearticulated the boundary of witnessing as bearing witness, which thus includes both trauma and non-trauma subjects.

Although my theoretical framework was constructed on the awareness of the pathological structure of recognition, the examination of the trustworthiness and validity of my research using multiple strategies has considerably challenged, examined, and reformed my understanding of trauma and the sexual trauma subject. Therefore, this revised understanding informs my performative and autoethnographical research and allows it to become more credible, transferable, dependable, and conformable, and ultimately accessible to and reliable for a wider audience. By incorporating both trauma and non-trauma subjects in my research for the purpose of achieving an enhanced understanding of trauma and the trauma subject, this enables increased interrelationality and intersubjective relationships for bearing witness. Therefore, there is an increased possibility that readers and viewers of my dissertation can relate with and become engaged
in my process of bearing witness regardless of their relationship to trauma. My research is not an autoethnography for the sake of trauma subjects but instead for all subjects so that they can become witnesses to the process of witnessing my trauma, our trauma, and their own.
Chapter 5

VISUAL MAPPING AND PERFORMATIVE AUTOETHNOGRAPHY

For methodologies, I use visual mapping and performative autoethnography. The intent of this visual, performative, and autoethnographical study is to examine how feminist art pedagogy can enable both trauma and non-trauma subjects’ witnessing through art creation. The traumas of the subjects involved in this research and our derived art created in distinct feminist art courses led me to believe that feminist art pedagogy encourages both trauma and non-trauma subjects to visually comprehend their own trauma, and, therefore, to become witness to the process of witnessing itself. In Chapter 5, I use visual mapping and performative autoethnography to intertwine the subjects—Kang, Grone, Edwards, and myself—and our trauma artworks while embodying multiple subjectivities and means of dealing with trauma with a map and a single body of autoethnography. In the following sections, I first examine my visual mapping created on the uterus canvas and, second, I present my performative autoethnography informed by Pollock’s (1998) six prompts while focusing on six emergent patterns found in my data analysis. In writing my performative autoethnography, the use of Cha’s (1982) techniques for composing performative prose allows my autoethnography to become performative and self-reliant but also able to incorporate multi-layered accounts.

Visual Mapping

At the National Women’s Studies Association’s annual conference in 2014, I encountered the Exquisite Uterus Art of Resistance Project, created by the two feminist artists Helen Klebesadel and Alison Gates. This is a canvas depicting ovaries and uteruses using multiple mediums and methods that can be applied to a canvas surface (e.g., painting,
drawing, needlework). Since the uterus is located in the lower body of a woman and is a place where a child is conceived, many of these uterus projects focused on women’s reproductive rights, choices, and health. However, due to the physical connection between the uterus and vagina, I instinctively imagined the brutal depiction of sexual violence over this common view of the uterus, accompanied by forced penetration, the destruction of organs, and darker colors. My instinct had long prevented my participation in this project (http://exquisiteuterus.com).

However, there are several reasons why I decided to create my own uterus project as part of my methodology. First of all, as an educator, I have created a sense of connection with my students by utilizing the same project. In my introductory Women’s and Gender Studies undergraduate course at the Pennsylvania State University (2016–17), I have encouraged students to create their own uterus by navigating diverse feminist themes. These themes are not limited to women’s reproductive rights but could be anything relevant to feminism. In doing so, the shape of the uterus has been transformed into various forms, including a woman’s whole body, an elephant, a bird, a scale, and a flag, which symbolically integrate women’s social, political, and cultural status and subjectivity both in the US and global contexts. A great sense of hypocrisy had bothered me due to my hesitation to create my own uterus project, as this did not conform to my pedagogy. Additionally, students’ creative and critical manifestation of their uteruses helped me understand that the project does not need to be representational, but could be negotiated with symbols and meaning.

Second, I intended the uterus project to inform my understanding of the positionalities and relations between the subjects involved in my research. Although I
intertwine my research subjects based on our shared experiences, namely sexual trauma, the use of various methods to collect data demonstrated the complex subject positions and subjectivities of these subjects that are in conflict and flux. For example, Kang’s testimonies simultaneously show her great pride in being an artist and an activist, someone who is often complicit in the Korean nationalist agenda that acclaimed comfort women's bodies as a national sacrifice for nationalism and anti-colonialism. Additionally, Edwards’ comment that he does not consider himself as a trauma subject, regardless of his experience, confuses the clear-cut demarcation between trauma and non-trauma subjects. In this regard, I employed the expressive qualities of visual mapping in order to detail the complex positionalities and relations between subjects beyond the confines of the clear categories of subject positions and subjectivities and of the temporal and spatial distances between them.

For this visual mapping, I first cut the canvas into 16 equal squares. This was an attempt to dissect the uterus in opposition to its normative shape. Then, during the process of writing this dissertation, I used and re-used each part as a teabag absorber to mark them with tea stains. Since each patch has only a segment of the uterus’s outline, this does not create a strong analogy or connotation between my visual mapping and the organ. Instead, using these patches with their segments of the uterus reminded me of my positionality (a sexual trauma subject), while marking the empty patches outside the contours of the uterus enabled an examination of the social, political, and cultural landscape of my positionality. Similarly with how the palimpsest bears visible traces of its earlier forms, tea stains and my earlier examinations have been diluted but still allow space for further tea stains and examinations. This was a discursive communication, and an accumulation of
time and a perusal of myself. Afterward, I sewed the patches together to reassemble the uterus (see Figure 1). Merging this dissected uterus into a whole first marks my reconfigured positionality (the subject who can examine, dissect, and converge on one’s own trauma), and second, highlights the visibility of the seemingly non-normative shape of the uterus. Therefore, the act of dissecting, marking, and patching a uterus was a metaphorical and metaphysical process of analyzing the body and ideas regarding subjects with trauma.


Following this, I located subjects involved in my research, identified emergent themes and patterns, and formed connections between the subjects and patterns on the stained and reconfigured uterus. Locating Kang, Grone, and myself in the ovaries and uterus adjacent with one another was based on our self-identification as trauma subjects. Then, my positioning of Edwards with our art educators (Chicago, Keifer-Boyd, Lee, and
Kim) signifies how trauma subjects can become non-trauma subjects as a result of working through trauma, and thereafter can help others process trauma. I designated the educators’ roles as a supporter, facilitator, participant, mentor, and pedagogue. Although they either did not experience or no longer identified themselves as trauma subjects, they could participate in others’ trauma as if it was their own through empathic relations and bearing witness. Since my relations and interactions with Grone and Kang were both affected by and affected our art educators, the multiple bi-directional arrows on the map identify this mutuality. “Acting out trauma,” accompanied by tears and pain at the top of the map, is now transformed into “witnessing trauma,” as a result of art creation and the transferential relations formed in the context of feminist art pedagogy. The inverted letters, “RT,” situated next to the inverted triangle-shaped-uterus, indicate that the process of bearing witness is similar to “ART” (see Figure 2).

My visual mapping using this uterus-inscribed canvas is meant to examine and visualize our positionalities and relations through entanglements. In doing so, complicated nature of subject position and subjectivities as well as subtle and hidden connections between subjects that could be previously dismissed became clear. My visual mapping is consonant with the idea of feminist mapping. According to feminist art educators Keifer-Boyd and Deborah Smith-Shank (2012), feminist mapping “requires that we consider the entanglements of social, environmental, and health practices as relationships” [emphasis added] (p. 3). These visualized relationships, emphasizing “intersubjectivity, connectivity, collective responsibility, and mutual accountability,” question the normative rules of borders and frames that decide power and knowledge and are thus fundamental radical practices to disrupt such normalized power and knowledge (Alexandra & Mohanty, 2010, p. 42; Keifer-Boyd & Smith-Shank, 2012, p. 3). Therefore, my visual mapping questions how we are normatively designated as either a victim of sexual violence or the subject of sexual trauma, what discourses are embedded in this normative process of assignment, and how linking seemingly disconnected subjects can restore relations and subjectivities, while suggesting alternative knowledge and power.

**Performative Autoethnography**

While my theoretical analysis of bearing witness aids in understanding the structure and means of bearing witness, the creation of visual mapping brought the entanglement of subjects and their transferential relations into existence. This increased transferential relations as the structure of witnessing provides the efficacious potential necessary for my performative autoethnography to become a site of bearing witness. In writing my performative autoethnography, I first addressed six emergent patterns found from data
analysis (transferential relations, enhanced subjectivity, trauma as a political concern, acting out trauma into working through it, affective engagement with trauma art, and bearing witness) as key patterns to reveal and examine the dynamics regarding subjects and trauma. Second, Pollock’s (1998) six prompts for performative writing (evocative, metonymic, subjective, nervous, citational, and consequential) informs how to write autoethnography performatively.24 However, Pollock (1998) notes that “performative

24 First, “evocative” enables images and ideas to become agents. Metaphorical writing evokes other worlds that are “other-wise intangible and un-locatable … such as worlds of memory, sensation, affect, and insight” (Pollock, 1998, p 80). Writing between creative and critical and between present and absent does not report or describe events but instead paints a “self-evident version of the world” (Pollock, 1998, p 80).

Second, “metonymic” emphasizes differences rather than identity through linguistic representation. Pollock (1998) states that writing “displaces others and other worlds … by securing absence with the presence of words” (p. 83). The substitutive presence of “what is not” in print-based temporality enacts a sense of loss in the desire for lost objects.

Third, “subjective” articulates the writer’s multiple selves across time in a larger context. This does not provide a coherent or continuous self across time, but performs the self as a relation between multiple selves in one body. The dynamic and contingent relation between the writer and her subject(s) further engages readers with the writer’s reflexivity while increasing the reciprocity between selves and between the writer and readers.

Fourth, “nervous” performative writing is based on Foucaudian genealogy and travels across various stories, texts, theories, and practices in unsettling ways. Foucaudian genealogy “opposes itself to the search for origins” and remarks that discontinuity, contingency, and accidents lead to new concepts and history (Foucault, 1977, p. 140). In opposition to the linearity of modern history, Foucaudian genealogy argues how “any given system of thought is the result of chance and historical contingency” instead of the origin and development of an identical subject (Gutting, 2013, para. 31). In this regard, history is neither fixed nor linear and narratives about history that exclude discontinuities are always and already contested.

Fifth, “citational” enables ideas to become performative by using varied textual recurrence and reiteration. Citational writing utilizes quotations that are "always and already performative" (Pollock, 1998, p. 92). By accumulating quotations, self-quotations, or quotations beyond academic prose, this writing refocuses citation, stages its own citationality, and has “affective alliance” as its purpose (Pollock, 1998, p. 94).
writing is not a fixed formal style, but an analytic and material practice to describe what good writing does” (p. 75). Therefore, these six prompts are available techniques to be deployed rather than styles, and should not delimit and marginalize the realm of performative writing as such. Third, as an example of performative writing, Cha’s (1982) novel Dictée guides how to intertwine multiple subjects in an autoethnographical account by satisfying Pollock’s (1998) prompts. For example, Cha (1982) narrates:

“Fixed in its perpetual exile ... the war is not ended. We fight the same war ... We are severed in two by an abstract enemy, an invisible enemy, under the title of liberators who have conveniently named the severance, Civil War. Cold War. Stalemate...” (p. 81).

Cha (1982) intertwines her parents’ experience of exile in Manchuria during Japanese colonialism with her displacement from Korea to the US. Then, she identifies the political ideology that divided Korea with the racial ideology that marginalizes her by saying, “we fight the same war” (p. 81). Her narrative thus satisfies several of Pollock’s (1998) prompts, including evocative (ideas become palpable), metonymic (suggesting alternative ideas), subjective (multiple selves), nervous (confronting the linearity of history), and consequential (inviting readers to become writers). Therefore, I attempt to embody the inclusive encounters and connections between the six prompts in one body of performative autoethnography. For this, I divide the following sections based on the emergent patterns.

Sixth and last, “consequential” generates a linguistic productivity by allowing the reader to become a writer. Consequential writing subsumes the constative into the performative, by replacing “words that report” with “words doing what other words report” (Pollock, 1998, p. 95). Consequential writing is vulnerable, as it subjects itself to its own critique by inviting new audiences and the public. However, the vulnerable capacity of writing is what makes it performative.
as defining features of feminist art pedagogy and a site of bearing witness.

(A) Feminist Art Educators’ Creation of Transferential Relations between Participants

Metonymic emphasizes differences rather than identity through linguistic representation. Pollock (1998) states that writing “displaces others and other worlds ... by securing absence with the presence of words” (p. 83). The substitutive presence of “what is not” in print-based temporality enacts a sense of loss in the desire for lost objects. In this section, I narrate Kang’s absence of children and the lack of support for Grone, Edwards, and myself from our families or communities and how transferential relations in feminist art courses fulfilled our desire for lost objects and support. I create art teacher Gyung-shin Lee’s narrative about Kang while recounting the other narratives from Grone, Edwards, and myself.

Art Teacher Gyung-shin Lee’s Narrative about Transferential Relations

Halmoni (grandma), it’s too cold to be outside. How was your Thanksgiving break? (Oh, 1996). Kang replied in a soft voice, “We had lots of songpyeon (traditional rice cake for Thanksgiving). You must be busy but come out with us again! Just let us grandmas do it!” (Oh, 1996, para. 1). The Wednesday Demonstrations are weekly protests that have been staged in front of the Japanese embassy in Seoul since 1992 (KC, n.d.). Halmoni Kang participated in these events since 1992. I often stood next to the halmonis’ wrinkled bodies. Kang’s voice was cracked but consistently shouted the slogans: “The Japanese government must apologize for comfort women wrongdoing!” “The Japanese government has

\[25\] Halmoni is a Korean term for grandmother. This term can be used both for calling biological maternal and paternal grandmother and also all elders. Because of its affectionate connotation, survivors of Korean comfort women are often called ianfu halmoni (comfort women grandmother).
withdrawn non-governmental funding for comfort women!” and “The Japanese government must make appropriate reparations” (Oh, 1996, para. 4). Among other grandmas, activists, and students, halmoni Kang’s presence never withered and was always palpable. Even when halmoni Kang could not breathe and eat well, she did not cease to appear at the demonstrations. This is where she collapsed twice—the second one took her life.

I heard that halmoni Kang lost her son to pneumonia when he was only four years old. We don’t know who her son’s father was because Kang conceived him during incessant rape by Imperial Japanese soldiers during wartime. But I know that she loved him dearly. One day she murmured, “my child looked like a Japanese bastard but had a pretty face” (Kim, 1994, para. 20). I heard that Halmoni Kang’s mother refused to help her because her son was born out of wedlock. This is how Kang began wandering across different provinces, jobs, and hardships. Although she was destitute, Kang never met someone. She did not want to get married. She was also afraid … too afraid that a man would find out what had happened to her. But once she knew she was dying, her greatest fear was that “no one would be left behind her” (Kim, 1994, para. 21). So I became her granddaughter, daughter, and also a teacher who could be there for her. This is the most important reason why I began my art course Bloomless Flower for comfort women.

Other than Kang, the other halmoni did not have art training. So, I carefully designed my course to help them cope with their anxiety about having never painted before. At first, they began drawing anything that came to mind. The halmonis giggled at their own childish scribbles and I was filled with emotion when I saw them happy. Oh, I could do something to make them happier! They were just like the other grandmas who did not have such
unspeakable history. "I learned patience and waiting from halmonis" (Lee, 1996, p. 68). I was there to teach them, but I was the one who learned how to live with pain and suffering. Halmonis, whose lives had been isolated and penniless, lived together like a family (Shin & Byon, 1997). During the 1994 year-end party, Kang touched, hugged, and begged others not to leave her. She said, “This is my last time, the last time” and sang (Shin & Byun, 1995):

Always, always let us never apart.
Didn’t you and I swear, promise to never be apart.
Love left me, and you left me, here by myself all alone.
I cry, and cry because I can’t forget those days.

The grandmas were humorous, laughing a lot, and sometimes quarrelling over petty things. I was their teacher but also part of a family. They always waited for me to come, wanting to introduce me, wanting to share their paintings, but also politely respected me by calling me “an art teacher” (Lee, 1996, p. 69). I committed my life to halmonis and Bloomless Flower. We trusted each other and I recall our relationship being intimate since the halmonis’ feelings and emotions were readily communicable.

Katie Grone’s Narrative about Transferential Relations

I was born and raised in Western Kentucky. It is an extremely conservative area and traditional values are treasured. The majority of people are religious and many things are still considered too taboo to be socially discussed. What I mean by taboos are men and women’s roles and violence involving this power inequality between masculinity and femininity. My family was no different; conservative, traditional, and religious. When our family friend, a successful middle-aged man, attempted to touch me by using his power, I told my mom. My mother’s first reaction was: “No, no, no … you are just making it up” (K.
Grone, personal communication, September 10, 2016). I wanted to scream. I wanted to escape from my family. I wanted to change it. I wanted to confront how my family and our conservative community thought about oppressed gender roles, including sexual violence.

“Poor Katie,” this is how Judy described me (Chicago, 2014, p. 161). My mother’s depression worsened because of her relationship with my dad. My sister was emotionally unstable, like my mother but worse, because she abused alcohol. She always vented her anger on me by saying that she wished I were dead (sigh) (Chicago, 2014, p. 161). Everybody puts on a smiling face and pretends as if nothing happened. I ran away from my family by attending college, but that is where the event happened (K. Grone, personal communication, September 10, 2016). While presenting in Judy’s class, I threw my paper while sharing this experience. “I was anticipating regret for having done so. But I was surprised to discover how relieved I felt after sharing my pain” (Gallery Guide, 2001). No one knew about my life—not my best friends, roommates, or professors. I hated the pretentious smiles on people’s faces, but I did the same thing. I was a perfect, loving, and vivacious girl. But if you looked closely at my art, you would have noticed. I tore one of my paintings that was commissioned by that family friend—that perpetrator—and delivered it to him. “Another painting had a knife brutally thrust into a voluptuously painted peach” (Chicago, 2014, p. 162).

After my self-presentation, my friend Josh came forward and wanted to share something that he hadn’t shared before. It was his experience of female-on-male rape. It silenced the entire class, including myself. I just couldn’t believe it. I had known him for quite a while but never knew his entire story. All men are not perpetrators, as not all women are victims. Men can also be victims and women the abusers. Josh was surprisingly
passionate about this project. For me, having been assaulted and then being in a room with other people with similar experiences—especially my friend Joshua—was extremely validating. Josh, as a man, understood and was very supportive. After that, “I didn’t blame men for sexual violence. It wasn’t male versus female. We shared experiences and became a team” (personal communication, September 10, 2016). Judy had encouraged me to dig for something deeper. I had burst out into tears but this allowed Josh to come forward and ultimately for us to bond. Judy formed us into a group—Joshua, Lindsay, Stefanie, and myself. We worked together throughout the course. We were able to talk through everything. It was not like we had mini therapy sessions but I wasn’t forced to describe what happened to me. We were comfortable visualizing something relevant concerning our first-hand experiences. For this project, I later interviewed other victims of sexual violence. By informing them, “It’s not your fault,” I could finally see myself like how I had helped others to see (personal communication, September 10, 2016).

Joshua Edwards’ Narrative about Transferential Relations

Kentucky is not particularly known for being a place with liberal ideas or progressive art. While it is not considered completely within the Southern region of the U.S., the mentality of its people is closer to the South than the North. Most of Kentucky is made up of agricultural rural areas where you just don’t acknowledge or talk about bad things. Because of this, people in general do not want to talk about their experiences. I admire Judy’s work and teaching, but this atmosphere must have frustrated Judy when she facilitated our course. Also, the fact that many students’ backgrounds were unrelated to art had to create artwork led to both Judy’s and other classmates’ frustration (J. Edwards, personal communication, July 6, 2016). But for me, due to being familiar with her work and
serving on the Chicago Planning Committee (n.d.) to bring her to campus, I was comfortable with Judy's teaching. I guess that is why Judy described me as “brilliant” in her teaching note (laugh) (Chicago, 2001).

During the self-presentation section, I had already finished my performance that was tasked with confronting people’s assumptions. I just didn’t really think about my experience of sexual violence in general. But when Katie opened up about her own experience, “I felt disingenuous not to talk about my experience” (J. Edwards, personal communication, July 6, 2016). I was a short and less developed teenager when it happened. My female abuser, on the contrary, was a gymnast. Heavy drinking was involved and my physical response—an erection—made me feel “betrayed by my body” (Chicago, 2014, p. 144). Of course, it is not a pleasant memory but my experience was minor compared to what had happened to others. Since male-on-female sexual violence is more common, “I did not want to be a noble voice for the project” (personal communication, July 6, 2016).

My Personal Narrative about Transferential Relations

_Halmoni, bogoshipa_ (Grandma, miss you). My maternal grandmother was born in Pyongyang, North Korea in 1924, deep within a very cold forest. This is where I am forbidden to go now. It was such a deep forest and seemed to be nowhere but for my halmoni it was everywhere to her. When my halmoni was too old and could not walk, she was sheltered, fed, washed, and changed just like a child. My bright, active, and thoughtful halmoni became a weak and small child. When my halmoni was both physically and mentally weak, she said to my mother that she missed her parents for the very first time. My halmoni had been a mother of seven and a grandmother of fourteen, but had never considered herself as a child. My halmoni’s father cut firewood every day to keep my
halmoni warm. He often returned carrying wood on his back, woke my halmoni, and then carried her on his back because my halmoni liked the warmth on his back from the endless labor.

My halmoni was 18 years old during the Korean War and had to escape from the cold and deep North. My halmoni, still a child herself, had to carry her daughter while she left her parents. It was her last memory of them. From that day, my halmoni’s Northern tongue labeled her as a refugee. At 85 years-old, my halmoni was sheltered with other old children who muttered and yelled constantly, crawled, and called my halmoni “mom.” My halmoni answered these children in her soft Northern Korean accent, “Yes, dear, I am your mother.” She died in 2012 just before I left for the US. I cried hysterically over her shrouded little body–only bone and skin. She used to ask me, “Why do you love me so much although I didn’t raise you?”

When I encountered former comfort woman Kang’s painting *Stolen Innocence* (1995) and the photograph of her speaking about her life stories, she immediately reminded me of my grandma. Both were from the same generation, their bodies only occupy a small space, and both had warm smiles. More importantly, both were caring, brilliant, and not afraid to stand up for what is right. I still deeply love my halmoni, not because I am her kin, but because she is caring and fair-minded. For me, Kang is also my grandmother. After I began researching Kang’s paintings, I have had to occasionally describe what happened to her as a comfort woman–how atrocious and inhumane her experience was. However, presenting her experience of sexual violence did not make me a better researcher. Instead, it immersed me in pain as if I were talking about my own halmoni’s experience. This may be the reason why several people have wrongly assumed
that I am the granddaughter of a former comfort woman. “I did not care. I should not care.”

If I was ashamed of being related to comfort women by blood, this means that I only cared about the purity of my family’s legacy. But I do not want to be a part of patriarchal ideology. In Keifer-Boyd’s class, researching the necessity of Kang’s visual accusation of rapists and colonized history made me feel dishonest and insincere. Due to the warm and welcoming environment in the class, I decided to acknowledge my own experience and create something that intertwines my halmoni, Halmoni Kang, and myself. Therefore, my lifelong silence and my family’s seemingly endless denial of what happened to me was ready to be seen and heard. “I would rather be misunderstood as a comfort woman’s granddaughter than be a dishonest researcher.”

(B) Enhanced Subjectivities of Non/Trauma Subjects

*Subjective* in Pollock’s (1998) performative writing articulates the writer’s multiple selves across time in a larger context. This does not provide a coherent or continuous self across time, but *performs* self as the relation between multiple selves in one body. This dynamic relation between the writer and her subjects further engages readers, while increasing reciprocity between the writer and readers. In this section, based on my analysis of how feminist art pedagogy increases subjects’ subjectivities, I interweave our multiple selves in order to narrate our enhanced subjectivities. Gyung-shin Lee and Sook-jin Kim became teachers and granddaughters, while Duk-kyung Kang became an artist and activist. I am the subject of sexual trauma and a researcher of comfort women. Lastly, Grone and Edwards’ subjects are intertwined as artists, political agents, and supporters. Our diverse selves can coexist within a body of narrative in an interconnected manner.
Multiple Selves of Gyung-shin Lee and Sook-jin Kim

A nurse feels the pulse of Kang’s wrist. Halmoni Kang is panting irregularly and the noise of her breathing is shallow, too shallow. The nurse’s cold fingers on Kang’s wrist makes her shiver. Kang is dying. Hesitantly, Lee and Kim ask, “How are you feeling, grandma?” Kang whispers, “I feel good.” How could a dying person possibly say that she feels good? Uri halmoni (our grandmother) Kang has always been like that. She thinks of others before herself. Lee and Kim bury their faces in Kang’s hands and weep quietly. Lee and Kim say, “We would have been forced to become comfort women if we were born during the colonial era” (Oh, 1996, para. 2). It was February 2\textsuperscript{nd} in 1997 when Halmoni Kang died (S. Kim, personal communication, October 22, 2015). Kim remembers the exact date when Kang’s impossibly thin body was dehydrated and mummified for her funeral. It is the first son’s role to lead the funeral, but instead Kim took that role. “Would you do the same for us if we died?” the other grandmas who attended Kang’s funeral asked her (S. Kim, personal communication, October 22, 2015). By all means every halmoni lived an unfulfilled life—whether it related to family, motherhood, their job, or financial matters. But Lee and Kim knew that they were an important part of the halmonis’ lives as their teachers, supporters, co-activists, and (symbolic) granddaughters.

Multiples Selves of Duk-kyung Kang

When Kang was 13 years old, there came the Second Sino-Japanese War. She said, “I will join the Volunteer Labor Corps to study and earn money in Japan,” to her mother, who had remarried after her first husband died. Her mother had not taken care of Kang ever since she was born, she chose to be with another man. Kang said, “I will join the Volunteer Labor Corps,” to her Japanese teacher, who persuaded her to join because she was the
smartest one in class. When Kang worked in the military plant in Toyama Prefecture, Kang regretted for having left her home. She couldn’t make money or study. She was ravaged by hunger ... one of her colleagues even went crazy. Kang had to survive ... to survive, she set these words onto a martial melody (Gender Equality, n.d.):

Ah, across mountains and seas,
We have come thousands of miles from home.
The Korean peninsula, far away on the horizon,
There our mothers’ faces shine.
But I got captured and my body is torn asunder.

Her memories of military, warfare, absence, desire and despair come along with the words. The absence of hope and pain hurts too much, but at least she feels nothing. Kang sings to release her from pain and to appeal to those who would deform and destroy her. Kang sings to continue to live. Half a century later in 1992, Kang finally decided to report that she is a former comfort woman. She has nothing, no house and family. They have housed her with others. She brings one small nickel bowl. Others bring bags and bags in trucks. She is no bigger than the others, like her nickel bowl. She crouches in a corner of the room, she is a margin, but the margin centers the other women.

The other women in the shelter had family to visit or family who visited them. Having no family made Kang less important in the others’ eyes. But her paintings, created with the assistance of art teacher Lee, made her presence larger than the other former comfort women, larger than anyone else. Lee encouraged Kang: “Halmoni, other artists’ excessively descriptive and disturbing depiction of you is not who you are. Don’t feel a sense of inferiority. It’s your memories. No one could possibly know better than you” (Lee, 1996, p.
Afterward, Kang did not eat, sleep, and rest, but instead continued to paint. In her tiny room with only enough space for a single bed, Kang often painted at night on the floor using scant art supplies and then fell asleep (Shin & Byun, 1995). People remember her through her vigorous paintings and wait for more of her paintings to come (Ahn, 1996). When Kang returned to the Wednesday Demonstration after being treated for peritonitis, they gave her heartwarming applause (Ahn, 1996). She said while crying: “I will fight in the Wednesday Demonstrations even after I become a corpse” (Kim, 1994, para. 34). She was not merely a former comfort woman; she was an artist and activist.

However, the transformation of Korean colonial history by anti-colonial nationalism often expected Kang to become a national heroine fighting against Japanese colonialism. In response, Kang said that, “I realized that this is not an individual problem but a national problem that affects the dignity and pride of all Korean nationals. I am a Korean national that deserves the right to ask for reparations for the unresolved past” (Kim, 1994, para. 25). In the intersection of her painting and activism, being an artist and activist, the desire of others for nationalism was inscribed on Kang’s body. Women’s bodies often seem “appropriate objects to inscribe nationalism in order to promise a more positive future” (Das, 1996, p. 68). This led the transaction between her body and visual language to assume a nationalistic stance. My poor halmoni Kang, I believe your body was recolonized.

**My Multiple Selves**

I am a researcher of art and Korean comfort women, a feminist, and a feminist art pedagogue. Many scholars in academia often inquire about my research interests. Some devalued my passion and genuineness formed through my positionality and imaginary filial relationship with my grandmother, Kang, Grone, and Edwards. The comments of a middle-
aged professor in postcolonial South Korea were: “That subject matter is too old to research.” His empty and skinny face bounces with a dirty tongue. “Why is the issue of comfort women important?” His face cracks into a grin. “Colonialism ended 65 years ago.” That is all he can think concerning comfort women. His spit spatters and spills, overflowing and buzzing. He keeps speaking. I hear nothing. I stop seeing him as a professor.

“If they knew you have sexual trauma, people wouldn’t think that you were qualified to teach in their program.” My head began swirling and I could hear my heart beating fast. I walked out of her room and cried. My research that I am passionate about and my positionality that I thought to be genuine suddenly became something of which I am told to be ashamed. She was a senior doctoral student, a teacher, and a feminist researcher. Even so, she identifies sexual violence as a humiliating incident, seeing the person with this experience as shameful and deficient, and therefore not qualified to be in academia. I was greatly confused not just because of her hegemonic understanding of sexual trauma but also because of her stance as a feminist scholar. When I shared these experiences in Keifer-Boyd’s class, the immediate response from my colleagues was: “She is unthoughtful, don’t be affected by it.” Although disturbing, I came to understand who could be a feminist: One who feels, thinks, and acts based on feminist belief, not merely one who researches about it.

Multiples Selves of Katie Grone and Joshua Edwards

I hear the people droning in the distance
She is beautiful, she must be happy.
No, no, he can’t be raped. Men can’t be raped.
Do I own my body, or is my body owned?

I see people seeing others through organs
People and people as organ and organ
Organ, the organ, sexual organ, bodily orifices
Penis, vagina, mouth, penetration, penetration!
I see myself as what others see
Days and days, years and years,
Sigh, Silence, Period.

Do I own my body, or is it a machine?
More than one template for the machine
Until machine has no organ, the organ, sexual organ, bodily orifices
Days and days, years and years,
Speak, draw, paint, sing, and ellipsis...

She said she is traumatized
He said he is not
Now both say that they are not ashamed
It is uncertain, but I see myself as what I see

Should the subjects of sexual trauma be victims, survivors, or the objects of sexual violence? Could we just be victims, survivors, and the subjects of sexual trauma? I am neither a survivor nor victim but instead a person with that experience. Should we always see the male as a perpetrator and the female as a victim? Couldn’t we just see both females and males as perpetrators and victims? Should we call it rape? Could the term rape make rapists deny themselves as rapists and their victims as victims? Should we call it rape or could we instead label it sexual trauma? When called rape, this brings the perpetrator out front and acknowledges their force instead of their invisibility. Should we see it as sexual violence, violence, violation, or violated sexuality? Can’t we see that “violence has no locus
of action and violation has no escape or recourse but the dissolution of the self?”

(Culbertson, 1995, p. 171)

(C) How Non/Trauma Subjects Understand Trauma as a Political Concern

_Citational_ in Pollock's (1998) performative writing enables ideas to become performative by using varied textual recurrence and reiteration. Citational writing utilizes quotations that are “always and already performative” (p. 92). By accumulating quotations, self-quotations, or quotations beyond academic prose, this writing refocuses citation, stages its own citationality, and has “affective alliance” as its purpose (Pollock, 1998, p. 94).

In this section, I connect how theorists articulate the politics of violence and trauma with how we develop an understanding of violence and trauma as a political concern through feminist art education. Therefore, the need, conflict, passion, and desire for a different reality of trauma are captured within textuality.

**Duk-kyung Kang’s Narration about Wartime Sexual Violence**

For those unfortunate enough to experience sexual violence, please remember that the “fundamental functions of rape—whether it is civilian or martial—is to display, communicate, and produce or maintain _dominance_” (Card, 1996, p. 7). Whether or not the perpetrator enjoyed the act, forceful sexual violence is not different from torture or murder in that it removes the victim’s control of their body. The logic of torture is “profound otherness and gaining power through the act” (Eckstein, 1989, p. 185). Sexual violence is about otherness, control, and domination. For those who were forced to become sex slaves for the Imperial Japanese Army during the Second World War, euphemistically called comfort women, your case is classified as martial sexual violence, a “weapon wielded by male soldiers of one country against typically unarmed female civilians of another” (Card,
However, you were not simply an enemy of Japan nor was sexual violence used to destroy your race. Instead, you were believed to be a part of Japan and sexual violence was done for Imperial Japan’s own good. Some of you believed that what you did was for the right side and were devastated when Japan was finally defeated. To you, sexual violence was not a weapon used to destroy “your family, community bond, and to humiliate or disperse your own people like ethnic cleansing” (Card, 1996, p. 9). Instead, it was a thorough and seemingly necessary mechanism to raise the morale of Japanese soldiers by using your body as an empty vessel.

However, halmoni Kang, you understand what, how, why they did that to you. You learned that it was done to control and dominate your body. You learned that you could be living evidence and spoke: “I am telling this so that nobody else will ever have to go through what I experienced … we were forced, so what we did is not shameful. Those people who think what we did is shameful, they are indeed ignorant people” (Gender Equality, n.d.). After practicing drawing and painting for many years, you learned that remaining in the dark merely allowed you to repeat your trauma. You learned that remaining silent allows similar violence to occur. You realized that exhibiting your art prevents the perpetrators from committing similar crimes. “It is the responsibility of the oppressed to teach the oppressors their mistakes. Women are expected to educate men, Black and Third World people are expected to educate white people, and lesbians and gay men are expected to educate the heterosexual world” (Lorde, 2007, pp. 114-115). Halmoni, you learned how to paint, but you also educated the oppressors and colonizers, men, and ignorant women. Without your paintings, I would not have learned and we would not have acted to change it. In the
interview, you said: “I am glad that I reported myself as a former comfort woman” (Kim, 1994, para. 26). Halmoni, I am glad too.

**Katie Grone, Joshua Edwards, and My Narration about Sexual Violence**

For those unfortunate enough to experience sexual violence in times of peace, we call your case civilian sexual violence. However, the logic and functions of martial sexual violence equally apply to civilian contexts. The “most common trauma are those not of men in war but of women subjected to civilian sexual violence” (Herman, 1992/2015, p. 28). Your case can be as much or more traumatic than any other forms of violence both in wartime and peacetime. After your self-presentation, research on sexual violence, and continuous group discussion, you were acutely aware that sexual violence is more taboo than any other violent experiences because people often focus on violated sexuality without thinking about the context of violence as power control. But similarly, with how “sexual violence is not an aggressive sexuality, but sexualized aggression,” your group concluded that your sexuality was not violated, but is instead a form of sexualized violation (Lorde, 2007, p. 120). You chose the garage as a symbolic space for sexual violence. While it depicts how sexual violence can happen in a garage, it also reflects on how people are distanced and removed from context when understanding sexual violence, alike how the garage is detached from the house. “The garage is far removed from what felt like comfort at home” (K. Grone, personal communication, September 10, 2016). Also, your text on the wall with phallic outlines of tools read: “Every tool is a weapon if you know how to use it.” This highlights how male-on-female sexual violence is normalized as a weapon that controls and overpowers women. After group discussion and research in class, you came to understand that the absence of images of victims’ bodies in your artwork could divert viewers’
attention from sexual violence as an individualized matter to a collective matter resulting from the social, cultural, and political landscape (see Figure 3).

For those unfortunate enough to experience sexual violence, “as long as [male] domination exists, sexual violence will exist ... only when women revolt and men are made conscious of their responsibility to fight sexism can we collectively stop sexual violence” (Lorde, 2007, p. 120; Salaam, 1980). You know that responsibility is shared by oppressors, oppressed, and bystanders. Your co-creator Lindsay Lee said: “We assumed a great responsibility in attempting to interpret issues about sexual violence in our society. Every human being is a victim or a survivor in some sense” (Gallery Guide, 2001). Josh, you learned
in class that the White middle class man is a “blank and common denominator” in this society (personal communication, July 6, 2016). Your reflection of unearned privileges instead acknowledged women as the representative victim of sexual violence: “By experiencing others’ responses to sexual violence, I feel that leveling out the perception of female-on-male sexual violence versus that of male-on-female sexual violence is shortsighted and unfair to female victims” (J. Edward, personal communication, July 6, 2016). Although you knew that a victim of female-on-male sexual violence is often ridiculed and trivialized, the focus on female victims by using pornographic images for the foundation of the empty bed helps viewers comprehend the institutionalization and enculturation of sexual violence. Katie and Josh, your art shows how we are alienated because of the power imbalance between gender and sexuality. Your abstracted form of art visualizes how “abstraction could be our enemy” (Cha, 1982, p. 32). You knew that the abstract process of othering sees “victims’ bodies as dirty objects that must be used and cleared away” (Smith, 2003, p. 72) and forces us to become “subjects of fear and objects of violence” (Marcus, 1992, p. 393).

(D) How Art Transforms Acting Out Trauma into Working Through It

_Nervous_ in Pollock’s (1998) performative writing is based on Foucaudian genealogy and travels across various stories, texts, theories, and practices in playful ways. Foucaudian genealogy “opposes the search for origins” and recognizes that discontinuity, contingency, and accidents lead to new concepts and history (Foucault, 1977, p. 140). In opposition to the linearity of modern history, Foucaudian genealogy argues how “any given system of thought is the result of chance and historical contingency” instead of searching for the origin and development of an identical subject (Gutting, 2013, para. 31). This means that
trauma is contingent, continuous and discontinuous, and its compulsorily repetition can be worked through when accompanied by appropriate intervention, such as feminist art pedagogy. Although working through is “not a linear or straightforwardly developmental process,” feminist art pedagogy can transform acting out to working through trauma (LaCapra, 2001/2014, p. 148). In this regard, narrating how trauma subjects work through trauma instead of acting out exposes the chance and contingency at play in each subject’s history.

**Duk-kyung Kang’s Narrative about Working Through**

Mother, it has been two years since I left. I am now called Harue and speak in Japanese. I should not have said: “I will join.” It was a dark night when I ran away from the factory and then was caught. It was a dark night when I was raped. I should have stayed with the fainting and deranged girls at work. When a soldier calls my name, I have to follow. When I cannot walk, they drag me. Mother, is it because I am a woman or Korean? Is it because it is wartime? I have lived my life as if I am a shameful criminal. My life had no meaning. I was just surviving (Gender Equality, n.d.).

Mother, after reporting myself as a former comfort woman and publicly testifying against their wrongdoings, I have re-lived my life. But I still remember it. When I try to draw something about my experience, I still have gooseflesh (Oh, 1996). One of my friends in the shelter woke up screaming in the middle of the night because she was a young girl again in her dream—about to be raped by an Imperial Japanese soldier (Lee, 1996). There have been many people who wanted to help us by asking: “Halmoni, how did you feel when you were a comfort woman? How many guys did you have to deal with?” They wanted to use our stories for performances, movies, paintings, and whatever else, but always asked about
our stories again and again. After I saw these people, I called teacher Kim (Sook-jin Kim) and we drank and cried throughout the night together (S. Kim, personal communications, October 22, 2015). Because of this, drawing something about my experiences was impossible. This is why our earlier paintings were filled with black or dark red (Oh, 1996).

Mother, it was 1993 when I watched the television news that the Japanese government had denied the existence of comfort women. It made me utterly dejected, but teacher Lee insisted that I should visualize my depression. So I painted *I Can’t Take It Anymore* (1993) in response to the Japanese government and *My Bad-Tempered Art Teacher* (1993), which is a reaction to Lee’s stubbornness about visualizing emotion (laugh) (Lee, 1996) (see Figures 4 and 5).

![Figure 4 (left). Kang, D. (c. 1993). I can’t take it anymore.
Figure 5 (right). Kang, D. (c. 1993). My bad-tempered art teacher.
From The Korean Council for the Women Drafted for Military Sexual Slavery by Japan, Seoul, Republic of Korea. Reprinted with permission.](image-url)
We also viewed professional artists’ exhibition on comfort women, but it was extremely disturbing. Lee patiently persuaded us to visualize our own memories. But mother, I hesitated for a long time. Then I finally sketched *Stolen Innocence* (1995), showing my first rape at the age of 13. (Hesitance)... it was difficult because it was like pouring the knots in my chest onto the canvas. But Lee cried with me whenever I was too emotionally charged (Oh, 1996). Mother, I feel like she is my kin and painting somehow resolves my pain. *Stolen Innocence* (1995) inspired other women to paint their experiences (Lee, 1996). Lee recalled this moment as if a “blush flower blossoms from the black heart” (Oh, 1996, para. 1).

**Katie Grone and Joshua Edwards’ Narratives about Working Through**

Hyunji, I have never filed a lawsuit or shared this story with anyone. Since I was in his room in the first place, I blamed myself. Even when I talked about another attempt of sexual violence against me by a family friend, my mother just simply didn’t believe it. So I really didn’t talk about the latter case at all. But I repeatedly experienced that memory again and again, and even though I tried to forget or ignore it somehow it never fully left me. Instead, it was always looking at me. I just thought to keep it secret for the rest of my life. Judy’s class was my very first time to talk about it. After a classmate shared her story of incest, domestic violence, and her abusive relationship with her husband, I felt that I needed to share my story too. It was not easy, but actually pretty stressful. Judy opened up my scars and I had to revisit these open wounds. While creating *Rape Garage* (2001), it took every ounce of my courage but I could see my memories in more critical ways. There were times when I broke down in tears. But, “it is a good thing to go through. It was something that saved me. I needed to see that. Otherwise I wouldn’t be the person who I am.
now.” Later, I met that guy who had abused me and punched him in the face! (Laugh) (K. Grone, personal communication, September 10, 2016)

Hyunji, I believe that there are varying degrees of trauma and personal experiences. The response to trauma varies depending on the subject’s personality. I don’t want to be dismissive but I knew the difference in the cultural perception of male-on-female versus female-on-male sexual violence. It doesn’t mean that I would categorize my experience as more or less than anyone else’s, but I consider that experience as similar to other incidents such as serious injury, death, or disease. All these negative memories are not something you should try to run away from. But the only way you can move on is to deal with it, to understand the reality of what is going on, confront it directly, and figure out how to change your reality. If you don’t know what is going on, how can you change the culture around it? This is the mentality of Rape Garage (2001). Since I already worked through my negative memories, I didn’t consider my experience of sexual violence as influential on my life. Also, I am lucky to have a supportive family. When they came to see the At Home Project, I told them how Rape Garage (2001) was relevant to me. They accepted what had happened to me. I guess that is where my personality comes from (laugh) (J. Edwards, personal communication, July 6, 2016).

**My Personal Narrative about Working Through**

Mother, I once or twice talked about my experience of child molestation to you. I heard a short gasp and saw your pained look. Your pained look makes me feel shameful, it makes me feel guilty. I am ashamed because I am a bad daughter with a dirty past. You said: “Are you still thinking about it? Try to forget.” I know you weren’t being ignorant or disinterested but I felt that you were not supportive. At least, that was not the support I
wanted. I didn’t want you to feel pain, so I decided to remain silent. But mother, whenever I tried to not see the scene, it emerged out of the blue and I felt locked in my body, my body that is alienated from my past, my present, and my future. My body felt like a shell that prevented everyone from seeing my inner self but also restricted my inner self from transcending or moving beyond this boundary. I didn’t know how to deal with this distressing feeling and often felt like I wanted to throw my body in front of the coming subway train or jump out of the 11th, 16th, or 18th floor apartments where we lived. But the funny thing is that I didn’t know why I had this destructive feeling. I remember how you and my ex-boyfriend discussed seriously about my suicidal feelings with me without knowing where they came from. Mother, you really had no idea?

Mother, it happened again. I might not have locked the door. It’s my fault. When I opened my eyes, I saw a man standing in front of my bed. The moment was horrifying but I felt lucky because I was not raped just like the first time. I tell this experience like an epic story, like I am the heroine. But those who have heard this don’t believe me. I know it from their changed eyes. Since then I have shut my mouth. But mother, I saw Kang’s Stolen Innocence (1995) and Grone and Edwards et al.’s Rape Garage (2001). How could they do that? How could they confront their memories while I couldn’t? After encountering their art, I have tried to address the details of my experience of molestation but I cannot. I don’t remember how old I was, what he looks like, which friend’s house he told me he would bring me to, and what exactly he did to me. He held me in his arms, touched me, and rubbed my body against his body. I just remember how I cried and begged him: “Let me go, let me go ...”
Mother, it is feminist theory, art, and classes about them that saved me. They didn’t force me to talk about it, but helped me to remember, confront, understand, and narrate it. Culbertson’s (1995) theory also taught me that I don’t need to fully narrate all of the factual details, but the possibility of narrating it as a fictionalized account is what matters. It was painful and I sometimes cried hysterically, but now I feel like I am not locked inside my shell. I feel like I can play with my memories and finally own my body. Pain used to be understood as something personal, not fully explicable, and that which destroys the apparent serenity of society. But mother, pain is not personal. I can reassure my embodiment of memory and my existence in language, art, and society. If no one talks about it, nothing will be changed.

(E) How Subjects Affectively Engage with Trauma through Art

Evocative in Pollock’s (1998) performative writing enables images and ideas to become agents. Metaphorical writing evokes other worlds that are “other-wise intangible and unlocatable … such as worlds of memory, sensation, affect, and in-sight” (p. 80). Writing between creative and critical does not report or describe events, but paints a “self-evident version of the world” (Pollock, 1998, p. 80). In this section, I project the imaginary world where comfort woman Kang, who wears the hemp shroud for her own funeral, is viewing her painting Stolen Innocence (1995), Rape Garage (2001), and my installation and performance art Honoring Comfort Women (2014). Kang is presently deceased, but writing as if she is alive makes the subjects’ engagement with trauma through art to be seen, felt, and thus to become perceptible.

Halmoni Kang is entering the room. She crosses the wooden threshold. Her skirt trails on the floor. The skirt is too long and big for her. Her body is only bones and skin. She
turns her head directly to the left and stops. That is where her painting _Stolen Innocence_ (1995) hangs on the wall. She leans toward the painting. Closer and closer ... her hemp skirt trembles. She turns her head to the top. The color of warmth reminds her of April. When she was working in a Japanese military plant during WWII, she was told that Japanese soldiers are countless, like a growing number of petals, and the atrocities enacted by the Imperial Japanese Army were inexplicable and beyond words, like the beauty of blooming cherry blossoms. When she was later raped and forced to become a comfort woman, she saw the greater number who comprised the army and experienced their atrocities, which were worse than what she had heard. Over half a century later, her body still remembers them. But she had to paint this as if the tight knots in her heart had slowly become resolved with time (Kim, 1995). She communicated her memories to the world through lines, color, and the countless and lightest of petals (in _Stolen Innocence_) that used to touch and blind her. She locates the one at the center that she did not want to see. She mumbles, “Japanese bastard ...” She removed his eyes, his left arm, and his legs to signify how Japanese Imperialism had made him unable to see and move. Many such indoctrinated minds had violated both her and themselves. Naked. Young. Crying. Vulnerable. She found herself lying on the hillside. “Don’t be lying there.” Halmoni approaches her right arm, the most she can move. Nothing changed. The macabre roots of the tree are growing over the women, to nature, her, daughter, and daughters. When she was painting this, teacher Kim hugged halmoni from behind to show her respect for Kang’s passion for painting. But Halmoni screamed and shook her off (S. Kim, personal communications, October 22, 2015). She can still hear ghostly sounds and feel the ghoulishness. The inhumanity of her experience haunts her and can transport her back in time without any notice. Although her trauma is
always vigilant and oppressive, Kang noted that: "Painting gives me a new meaning of life and comfort" (Kim, 1995, para. 28) (see Figure 6).


The muffled sound of her footsteps preceded Halmoni entering the room to the left of the painting and crossing the threshold, her skirt once again making a trail on the floor. The concrete is cold. She tucks up the skirt. The boldness of red and black in the center of the room is sore on her eyes. Her barely opened eyes stay still and wait. The room is abnormal in that it has no smell, but Halmoni feels intensity in the air. Halmoni is drawn to the red and black. In the red and blackness, her eyes move across the dark shapes. They are
foreigners, naked women, shown in extreme close up shots of their breasts and genitalia. They are showing, touching themselves, and waiting. “Ugh!” The sudden shock of these pornographic images makes Kang take a step backward. Halmoni Kang quickly avoids the boldness and looks at the white bed above the photos. Halmoni sees a young girl, Katie, sitting on top of the bed. It is late at night and the light from the ceiling casts a bright light over this sweet girl. But Katie seems sad and unsettled, mumbling: “I feel objectified, exposed, and vulnerable ... I am in the spotlight, grandma. This must be how he saw me” (K. Grone, personal communication, September 10, 2016). Just as the softness, warmth, and seemingly perfect shape and smell of the duvet does not cover the boldness of the pornographic images underneath, Katie’s memories could not be covered (see Figure 7).

Halmoni Kang walks to the left, and begins to look at the materials on the wall. She doesn’t hold her skirt anymore. She moves from the left to the right wall. She stops, pausing for a few seconds on each object. Her eyes looking up at the objects return to the left again. She doesn’t know what they are for. Each has a perfect frame around their backgrounds in which they fit. Big or small, wide or narrow—but all the frames are phallic outlines. The organ embraces each object, but is itself an object made for a use. How are we using it? She turns her head to the right to look at the wall on the other side to see whether there are objects too. Before her head fixes on the wall at the other side, her eyes stop at the wall between the two, the broken one. Her right foot lifts her up a step to the right. Her skirt drags. She sees herself through the mirror. Skinny, lanky, absurd-looking, and almost a corpse. “Ugh!” The cracked mirrors make her hollow cheeks and eyes appear more like a crippled waif. She trips over, balances frantically, and gasps. This is how she saw herself for a very long time. It ends at the corner. Now she looks at the photos of the people on the wall. One man and women, but somehow they looked like one person. Halmoni saw a young man in the photo, Joshua. Halmoni cannot read the English text but it seems like he is telling her: “I had to move beyond my comfort zone to show myself. It was painful but exciting” (J. Edwards, personal communication, July 6, 2016). His face is not sad, but determined—yes, determined (See Figure 8).
Halmoni Kang finally feels her skirt dragging so she tucks it in. Her mouth is moving incessantly, mumbling. She walks out of the room into another place. Across from her, there is a shrine table. She crosses the wooden threshold and enters. 靑紅 (bright blue and red) she feels relieved. Something familiar. One expects her to read Korean. “삼가 고인의 명복을 빕니다” (Rest in Peace) on the left drape, and “강덕경 할머니 결혼 축하합니다” (Congratulations on Your Wedding, Duk-kyung Kang) on the right drape. “My wedding? I had never married ... today is my funeral!” This is not authentic. A funeral and wedding table cannot be together. Halmoni looks awry at the table in confusion. She approaches the front. The familiar scent of incense soothes her. She sees carefully layered food that is covered
with clear wax, but not the usual food for conventional ancestral rites: Two candles are not lit, an improper arrangement of utensils, a colorful lamp that is darkened, and an artificial flower. Meticulous, flimsy, authentic, and extraneous. She sees four series of paintings at the back of the shrine table. She likes something here for the first time. Flowers, birds, vividness, and gleam. Now she sees her photograph leaning against those paintings and exclaims: “It is me!” Surely it is her. Her great confusion makes her step back (See Figure 9).
Then halmoni sees a group of women sitting on the floor across from the shrine tying knots together. These knots remind Kang of the memories she has held in her chest her entire life, making her breathing difficult. They are sitting in a highly visible and accessible public space so that more people can come and join. What is interesting is that the women are not necessarily quiet nor talkative, serious nor jolly, but they are able to discuss their struggles and memories. The atmosphere is collegial and comfortable so halmoni Kang wants to sit with them. The women shape the knots into the *bottari* (bundles) and carry them on their heads. Halmoni Kang used to carry bottari when she settled in a new place. It is the woman's role to create a bundle and carry it from place to place.

Halmoni Kang doesn't like carrying bundles because it reminds her of bearing the hardships expected of women. Women and bottari have been everywhere (crucial to life) but nowhere (living a mundane existence). Halmoni sees a little girl, Hyunji, leading the foreign women. This tiny Korean girl, still a child, is walking alongside and among the foreigners. Halmoni sees her watching everyone and being watched by everyone. Now she and halmoni carry *bottari* together, moving softly and slowly (See Figures 10 and 11).
Figure 10 (top). Kwon, H. (c. 2014). Honoring comfort women.
Figure 11 (bottom). Kwon, H. (c. 2014). Honoring comfort women. From HUB-Robeson Gallery at The Pennsylvania State University, University Park. Reprinted with permission.
The women then place their *bottari* in front of the shrine. Halmoni doesn’t know what is happening. The little girl, Hyunji, is wearing a *hanbok*, a traditional Korean outfit. Each woman helps Hyunji with makeup, her hair, and getting dressed. With these women’s assistance, Hyunji becomes a bride and becomes Kang, while Kang becomes Hyunji. Suddenly, the shrine, the background paintings, and the banner all make sense and Kang muses: “*It was for me. I am the bride ... she is me.*” But Halmoni notices that there is no groom. Halmoni regrets not having married not because she wanted to be with a man, but because she has no children. She feels comfortable even without a partner. Halmoni feels fulfilled in that she is no longer a comfort woman, an ashamed woman, or a filthy woman with an unspeakable past. Instead, she is a woman standing next to Hyunji and the other women who have willingly become part of this filial ceremony. They, Halmoni and Hyunji, used to be incapable of separating their memories from the socially-constructed perception of these memories. Now, Kang rejoices that: “*I have become Hyunji and the other women performers while Hyunji and the others have become me.*” Their subjectivities are now inseparable and not merely what society perceives of them (see Figures 12 and 13).
(F) Art creation Functions as Bearing Witness

Consequential in Pollock's (1998) performative writing generates linguistic productivity by allowing the reader to become a writer. Consequential writing subsumes the constative into the performative, by replacing "words that report" with "words doing what other words report" (p. 95). In this section, I create an open-ended allegorical tale about the subjects’ witnessing by using bottari as a metaphor. As used by Cha (1982), bottari is a metaphor for the restlessness in women’s lives that signifies severe suffering and transition. Thus, a tale of bottari creates a mobile and transitional space where our traumas are carefully revisited and witnessed in order to create a more positive reality.
“One expects her to be beautiful” (Cha, 1982, p. 98). One expects her to become smart, one expects her to be violated and used, and one expects her to not be afraid. One expects her, one expects her, one expects her. Labeled as a comfort woman, the positions positioned, and the tongue tied, one expects her to carry bottari that are bigger than big, heavier than heavy. There was no means to reduce the size and weight of her bottari for a very long time. Lee whispered, “Grandma, only you can do it.” Only when Halmoni paints, “she is immersed into the moment of embodying the repressed trauma to balance between focusing on trauma (acting out) and its presentation (working through),” without being suppressed by her label, position, and expectations toward her (Lee, 1996, p. 69). She is no longer subjected to carrying insurmountable bottari. Instead, she distances the bottari from herself to see and understand it differently–why was it so heavy, why did I have to carry it? These ever-present questions become clearer as she paints and her answers begin to connect her past with the present and future. This bottari is then handed off to Katie and Joshua.

“One expects her to be beautiful” (Cha, 1982, p. 98). Blonde hair, large eyes, a well-shaped body, and smiling–her smile is especially important to uphold the family reputation. With her entitled gender and class, one expects her to be beautiful, one expects her to be happy, one expects him to be strong, and one expects him to be masculine. They have roles to play in the house, at school, and in society. Unpleasant experiences. Sexuality. These then became invisible but were ever-present bottari on their shoulders. No one had sensed that they carried bottari. While Josh knew how to unburden his bottari to someone who would listen, Katie didn’t know. Judy Chicago whispered, “Open your bottari and look at what you have inside.” When Katie opened it, the heat rising from the bottari almost blurs her view.
Josh, who had already opened his and thus made it smaller, stays close to Katie and says, "I too filled my bottari until it became heavy, but I saw what is inside. I know how you feel." It may not be possible to completely turn off the heat, but Katie could see why the heat never cooled down. She opened the bottari and saw what Josh had found: "It was beautiful, moving, and powerful. This is where the beauty of art came from" (J. Edwards, personal communication, July 6, 2016). Grone and Edwards then passed their bottari to me.

"One expects her to be beautiful" (Cha, 1982, p. 98). One expects her to be smart, one expects her to be tall, one expects her to be nice, one expects her, one expects her. Her mother was known as "Jae’s mom," after her brother’s name. No one refers to her mother by her own or her daughter’s name. She remembers that she liked her halmoni, because when she was with her she was herself and not merely Jae’s sister. She has had scars on her face since she can remember. It is like braille, like stars, constellations, and galaxies. Boys teased her by counting them: One, two, three, you have one more today! She remembers how she could cry about scars, but not about other things, secrets. For 24 years, she did not talk about it.

When she was 30 years old, she met wise and knowledgeable advisers. One man gave her a little bottari of her postcolonial identity to keep. Two women gave her each a bottari of artists who allow suffering, once private and secretive, like hers, to become visible. One woman gave her an empty little bottari. She told her to slowly fill the bottari with her own heat. Hyunji closes her eyes and exhales a long sigh, but does not cry. She reads, writes, draws, and creates. The bottari became heated, but Hyunji would let nothing stop her. The last woman told her how to tie the bottari together: "Your mom just wants you to be happy." Hyunji had difficulty believing this. If so, her mom should have listened to her.
But she had once decided to believe a wise woman. She holds the warm bottari against her bosom and tells her mother that she is going to show her bottari in public. Her mom carefully saw her bottari, but there was no gasping, no pained look. Her mother gives her a warm embrace.26

Kang, Grone, Edwards, and myself were not our own. We were daughters, sons, granddaughters, grandsons, girlfriends, boyfriends, wives, husbands, and artists. We once held too many bottari within us. We just didn’t know how to see and release them, and therefore how to appropriately carry them. Now we are daughters, sons, granddaughters, grandsons, girlfriends, boyfriends, wives, husbands, and artists. We are parents of future children and artists. We do not want those who follow us to repeat and relive what we have had to endure. I am holding more than my own bottari with extreme care. Now, these bottari are ready to be passed on to others.

Someone opens the bottari.

**Findings of Visual Mapping and Performative Autoethnography**

I intended to use visual mapping and performative autoethnography in order to examine how feminist art pedagogy enables both trauma and non-trauma subjects to create art as bearing witness. I employed Oliver (2001) and LaCapra’s (2001/2014) theoretical frameworks for bearing witness and working through as a process of bearing witness in order to analyze the strength of feminist art pedagogy as practiced in the

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26 The first man who gave me a bottari was Professor Garoian, the two women who each gave me bottari filled with artists were Professors Keifer-Boyd and Kim Powell, a woman who gave me an empty bottari was Professor Rosemary Jolly, and the last woman who told me to tie bottari together was Professor Lori Ginzberg, all at the Pennsylvania State University. I created this tale to follow the trajectory of my research while acknowledging the significant support I received that allowed my research to become possible.
following cases: An art course for former comfort women by the organization Bloomless Flower, Chicago and Woodman's undergraduate art course At Home Project, and Keifer-Boyd’s graduate art course Judy Chicago@PSU. While analyzing data from art teachers and comfort women supporters Lee and Kim, former comfort woman Kang, Chicago’s students and artists Grone and Edwards, and myself, six patterns emerged in relation to bearing witness. In order to closely examine how these emergent patterns function for bearing witness, first, I used visual mapping to understand the distinctiveness of subjects involved in my research and the entanglements of our relations. Second, I employed performative autoethnography by embodying Pollock’s (1998) six prompts (metonymic, subjective, citational, nervous, evocative, and consequential). What follows are my findings by using visual mapping and performative autoethnography.\(^27\)

First, all emergent patterns founded from data were relevant, mutually inclusive, and affective. As Oliver (2001) explains, increased subjectivity is the root of bearing witness while enhanced response-ability to one’s own and others’ trauma is the process and the structure of bearing witness. In a similar vein, LaCapra (2001/2014) notes that

\(^{27}\) The ability to produce a desired and imaginary relationship with subjects depended on the familiarity and proximity between the subjects and me. More specifically, although Kang is deceased, I have had the most intimate relationship with her. Her painting Stolen Innocence (1995) was what first and foremost led to change in my positionality from a researcher to a subject included in my own research. Furthermore, our filial relationship was instinctively formed based on my close relationship with my beloved grandmother who is reminiscent of Kang. Further, my face-to-face interview with Kim, who had an intimate relationship with Kang for years, confirmed my initial impression of Kang (e.g., brilliant, an activist, and a trauma subject). Thus, creating an imaginary and also filial relation with Kang was a natural corollary. However, my shorter and less intimate relationships with Grone and Edwards made this process more difficult in their cases. It is uncertain whether this connection was less intimate because I have no filial relationship with them, my art creation has not addressed them (like with Honoring Comfort Women), or that my interviews with them were conducted online. Aside from my desire to create imaginary relations with each subject, it seems that the productivity of creating such relation depends on my familiarity and proximity with the subjects.
working through, as a process of bearing witness, comprises the political understanding of trauma, transference relation that increases response-ability to one’s own and others’ trauma, and affective engagement with trauma. The mutuality between these patterns was easily identified in my visual mapping and performative autoethnography where each was nearly indiscernible from and highly correlates with the others. For example, the transference relation (between Lee, Kim, and Kang) helps Kang understand her trauma as a political concern, thus Kang also became a political activist and feminist artist based on enhanced subjectivities, and therefore, Kang actively engaged with her trauma through art instead of her compulsory habit of repeating trauma. However, the relations between these patterns is neither linear nor developmental; instead, each pattern may create the conditions in which other patterns can be enhanced. This shows that Oliver (2001) and LaCapra’s (2001/2014) theoretical understanding of bearing witness presents both a potential and practical approach to trauma in art education.

Second, Pollock’s (1998) six prompts enabled my autoethnography to become performative. Since her prompts were developed to “yield entry into the discourse of performative writing” (Pollock, 1998, p. 80), my use of such prompts was intended to generate textual performativity. In particular, I focused on my subjects’ subjectivities as being continuously formed rather than in static compliance with their subject positions. “What is absent” in their lives and writings evolved into “what if” narratives through non-normative art and ideas, and thereby intertwined the discontinuity of beings and experiences to allow a new understanding regarding sexual trauma to be formed. By connecting outwardly disconnected beings, theories, and images, tension arises between resilience and resistance and between vulnerability and pleasure, and this tension contains
performative effects that can break social conventions. Pollock’s (1998) prompts are not prescriptive, but instead suggestive and substitutive of what is absent. The substitution of what is absent with the use of words to accentuate what could or should be present is indeed “metonymic.” Thus, Pollock’s (1998) six prompts metonymically function to make my autoethnography become performative.

Third, visual mapping and performative autoethnography constitute bearing witness. Because of the limited understanding of autoethnographical art and narrative, images and writing regarding one’s own sexual trauma is easily assumed to be representations of sexual violence. At first, since I hesitated to narrate my stories in any form, I intended to use visual mapping and performative autoethnography as analytic tools to examine the relationships between feminist art pedagogy and art as bearing witness. As intended, the acts of cutting and marking the uterus, as well as intertwining subjects and traumas by using autoethnographical accounts, effectively combined and analyzed data. However, such acts also interactively and dialogically played with trauma beyond the assumedly confessional stance of trauma subjects. In particular, I found myself engaged with other subjects’ means of dealing with traumas as if my trauma was no longer confined within my body. Therefore, I could thus situate our traumas in a constant flux instead of as static entities and then form intimate and dynamic relations between us. This means that, in addition to data analysis, such acts generated entangled subjectivities as well as non-addictive, non-dualistic, and non-hierarchal relations, and more specifically, transferential relations. Overall, my use of visual mapping and performative autoethnography functions not only as analytic methodologies, but also as strategies and tactics to process trauma leading to the potential for bearing witness. Therefore, the creation of visual mapping and
writing performative autoethnography embody what Oliver (2001) theorizes as bearing witness.

Fourth, performative autoethnography becomes performing autoethnography. The intention behind labeling my autoethnography as “performative autoethnography” was not to classify it as a particular genre or style of autoethnography. Instead, this was more of a putative label to identify its possibilities to generate performativity. Such performativity, enabled by this autoethnography, is believed to make writing and performance compatible (Pollock, 1998). Pollock (1998) further states that cultures of scholarship often limit the performativity of writing, while the vitality of performance may not be as greatly identified in written form. When applying this analysis to performative autoethnography, autoethnography as a research methodology can, first, sustain the performativity that is assumed to be the prerogative of performance art, and second, produce knowledge outside the conventional scholarly text. From this, does my practice of performative autoethnography suggest such a dynamic reconciliation between autoethnography and performance? As stated above, my intent for employing performative autoethnography was to analyze by intertwining temporally and spatially disparate research cases. However, from this project, it seems that the deployment of performative narrative enabled the re-visitation of trauma as if it was our own and the re-habitation of trauma in language and bodies, and therefore allowed the possibility to witness ourselves. Unlike how rhetoric concerning trauma is focused on individual emotions and repetition, my collective bearing witness subverts this dominant discourse. Considering that performativity is an effect and power that does and breaks something instead of merely stating what needs to be changed, this new and different form of bearing witness derived from my performative
autoethnography is evidence of the performativity necessary for autoethnography to perform. Therefore, performative autoethnography becomes performing autoethnography.

As a non-linear and open-ended performative autoethnography, my work creates room for readers to take part in it. This openness and the inclusion of multiple subjects in my performative autoethnography raised the possibility for readers to relate themselves with multiple forms of trauma beyond sexual trauma. The complicated but shared nature between traumas, as well as increased transferential relations as the structure of bearing witness, are what allow readers to bear witness to their own trauma or that of researchers. Therefore, my performative autoethnography can become autoethnography that performs bearing witness for myself, the subjects involved in my research, as well as readers.
Chapter 6

REFLECTIONS AND RECOMMENDATIONS

In this Chapter, I reflect on my overarching research question and sub-research questions. Additionally, I provide recommendations for utilizing feminist art pedagogy to further explore the issue of sexual trauma in educational context. Further, I recommend autoethnographical, performative, and interdisciplinary work between art education and art therapy, the inclusion of sexual trauma as an issue of social justice, and the utilization of feminist art pedagogy outside the realm of art education. In doing so, art education can become interdisciplinary, inclusive, and expansive while trauma can be attended and addressed in a more inviting and engaging manner.

Reflections

In this dissertation, I have examined a wide array of theories and practices in order to better understand the issue of trauma in feminist art education. Trauma is a complicated matter and thus there has been no single way to locate and interact with it. Also, trauma has long been understood to stem from tragic and massive violence and that mentally impaired trauma subjects are often considered to be unable to present their trauma. In this regard, trauma becomes conceptualized as a medical concern and therefore trauma subjects become impaired, damaged, and deficient subjects in medical terms while medical intervention to cure these conditions become preferred to any other forms of intervention.

Only recently, a few fields of study, including feminism and memory studies, have come to understand that trauma can result from violence against individuals that may be sexual, domestic, or racial and which victims may experience on a daily basis. From a feminist perspective, viewing the trauma subject as a damaged and unhealthy patient to be
cured is unfathomable. Trauma should not be solely identified at the individual level as a sign of ill health, but should be broadly understood as a cultural, social, and political concern as a sign of an unhealthy society.

Trauma is indeed a complicated matter but it is still locatable and negotiable through feminist understanding and art. The goal of my dissertation was not to find the sole way of defining or dealing with trauma, but instead to suggest many possible ways to move toward trauma to find new ways of living. In Chapter 1, I introduced my research question and the background of the problem, including the medicalization of trauma and lack of interdisciplinary work between trauma, feminism, and art education. In Chapter 2, I analyzed a wide range of literature to form a picture of the discourse of sexual trauma, art, and intervention. In Chapter 3, I primarily examined Oliver (2001) and LaCapra’s (2001/2014) critical theories on bearing witness and working through as a process of bearing witness while detailing how visual mapping and performative autoethnography is necessary to analyze witnessing. In Chapter 4, I presented three distinct art courses, four subjects, and their artworks that utilize art as a means of bearing witness to one’s own trauma within feminist art educational contexts. In Chapter 5, I employed visual mapping and performative autoethnography in order to intertwine subjects and their traumas with my own, while critically examining which qualities of feminist art pedagogy enable trauma subjects to bear witness.

In this final chapter, I return to my research question to clarify my research agenda and procedures that organize my findings. My central research question is: “How can feminist art pedagogy enable trauma subjects to create art as bearing witness?” Additionally, three subsequent questions that clarify my findings are as follows: (1) How
can art be used to bear witness to trauma? (2) How can feminist art pedagogy intersect with bearing witness? (3) How can we analyze trauma art as bearing witness?

**1) How Can Art Be Used to Bear Witness to Sexual Trauma?**

In Chapter 2, I contextualized sexual trauma, art of (sexual) trauma, and artistic intervention for trauma. In Chapter 4, I addressed art as an effective medium for bearing witness. In this section, I re-addressed and examined why art could be a site for bearing witness. Unlike other forms of violence, the discussion about sexual violence has long been socially discouraged. Although sexual violence is a destructive act that results from a power imbalance, the victims’ sexuality almost always gains more attention than the power hierarchy between them and the perpetrators. Since a woman is often in a disempowered position in terms of physical, political, and social strength, women are the most common victims of sexual violence. Additionally, the primary understanding of sexual violence as the rape (penetration of bodily orifices) of women, along with the enforced sexual purity of women, prevents many victims of sexual violence other than rape from acknowledging or being acknowledged as victims. In this regard, feminist scholars recognize the limited definitional range of sexual violence and, therefore, focus on all forms of sexual violence and trauma to address the issue of the subjectivity of sexual violence victims. Whereas the label of violence may give an impression of something that is a finished and individualized problem between a perpetrator and victim, the identification of trauma focuses on the aftermath of violence by diverting attention from the perpetrator-victim relationship to the subjectivity of the trauma subject. However, due to the sexuality and shame attached to female subjects of sexual trauma, mainstream art fields consider the visualization of sexual trauma as merely a victim art while devaluing sexual trauma art compared to art
addressing cultural and collective trauma. If this were true, how can art be an impactful site to bear witness to sexual trauma?

First of all, art can restore the subjectivity of the trauma subject. A shared understanding of trauma is that trauma destroys the very centrality of subjectivity. The subject is the result of tension between the subject position (e.g., victim of sexual violence) and subjectivity (e.g., trauma subject) (Butler, 1997). However, the trauma subject is victimized, objectified, and locked within violent memories and, therefore, cannot transform their own consciousness and conditions of life or act differently than self-objectification (Mohanty, 2002). This can be found in Kang’s self-identification as “an ashamed criminal,” and both Grone’s and my own long-term self-blaming that continued until we took feminist art courses (Kim, 1994, para. 23). For the subject of sexual trauma, the socially invested power that is crucial to subjectivity is not endowed and therefore, Kang, Grone, and I remained silent due to the belief that our experiences of sexual violence were our fault. However, art as a visual, social, and public language helps re-invest the condition of power necessary to produce subjectivity (Butler, 1997). Art is a process of subverting norms to define the subject position of the artist but is also at the same time a process of repeating an alternative social authority of the artist.

In Kang’s painting, *Stolen Innocence* (1995), Kang still depicted herself as a naked and vulnerable woman while the perpetrator is shown as a dismembered and disempowered figure. The outwardly absolute relationship between the powerful perpetrator and powerless victim is subverted by endowing more voice and authority to the artist-trauma subject. Also, the inclusion of photographic portraits of the artists in Grone and Edwards et al.’s *Rape Garage* (2001) and my *Honoring Comfort Women* (2014)
shows how the desire to become an artist in addition to a subject of sexual trauma instead of merely a victim of sexual violence. Instead, our art iterates and re-iterates a new form of social convention for the trauma subject against oppressive discourse on sexual trauma. Since creating trauma art allows us to think and act in new and different ways against oppressive social convention, art indeed restores our subjectivities both as artists and trauma subjects. Labeling our art as victim art is in the same context with victimization and objectification. Trauma art is not a representation of an artist’s first-hand experience, but is instead a site for visual negotiation between trauma and its violent and hierarchal context. Therefore, I suggest adopting the term “trauma art” instead of “victim art” in regular use to replace the degrading label and connotation for artists and trauma subjects.

Second, art enables affective engagement with trauma beyond its compulsory repetition. Creating trauma art is a visual registration of suffering, pain, and violence. It is a process of finding one’s trauma a home both in one’s own body and in visual language (Das, 1996). Finding a place for trauma in a body is critical since the compulsory repetition of trauma prevents one from seeing, feeling, and engaging with trauma. None of the subjects involved in my research, Kang, Grone, Edwards, and me, was able to see, understand, or confront our experience of sexual violence until we began interacting with our own trauma. Instead, during the stage of acting out trauma, the trauma subject sees and experiences what is shown and given to her, involving scattered memories or the scene of violence. Consequently, it is not uncommon for the trauma subject to develop physical or mental defense mechanisms in order to avoid seeing or remembering the past while still responding to current life circumstances. Kang, Grone, and I could continue functioning by being involved in consistent physical labor in Kang’s case or by fulfilling social expectations
in Grone and my case. However, trauma in the form of scattered memories haunts the subject continuously and compulsively. It neither diminishes nor disappears—it is always there.

Until we took feminist art courses, all of us had developed our own defense mechanisms to avoid past circumstances regarding trauma. However, these defense mechanisms functioned like shells that concealed our trauma so that no one could notice them but at the same time locked us inside. Defense mechanisms that seemingly protect one’s own body in actuality protect the compulsory repetition of trauma. Thus, defense mechanisms allow trauma to be inexplicably persistent and repeated within the body. In this regard, defense mechanisms cannot be a home for our trauma. A home is a place where comfort and caring exist but also where hostility and disgust arise. Although it can be hostile, affective relations between people and also between people and place can be formed in a home.

Similarly, the body is a home where trauma resides. Although the transaction between the body and trauma can be complicated, hostile, and vulnerable, it enables trauma to be visualized and negotiated through language. As a result, such transactions allow trauma to become inhabited in subjects’ bodies. I suggested creating art as a process of finding a home for trauma through the negotiation between the artist and their own trauma. By negotiating and re-investing trauma, an artist’s trauma can find a home in their body beyond its compulsory repetition. In doing so, the negotiated trauma becomes palpable, audible, and visible, and therefore inhabitable within the trauma subject’s body. I described this as trauma subjects’ bearing witness to their own trauma through art creation.
Third, trauma art extends the realm of bearing witness to that of viewers. Although my study focuses on how trauma and non-trauma subjects become witnesses to their own or others’ trauma during art creation, the art itself as a process and result of bearing witness can initiate another act of bearing witness. This is Laub’s (1991) second level of witnessing where the listener of the trauma subject’s testimony becomes a witness to the testifier’s trauma. In the case of artists and viewers, trauma art becomes a visual testimony and viewers therefore become witnesses to the artist’s trauma. In comparison with bearing witness, viewers have a less active role in the second level of witnessing because they do not participate in the artist’s process of witnessing during art creation. However, trauma art is not representational but instead a negotiated and manipulated visualization of trauma. Unlike a representational depiction of a violent scene, trauma art does not aim to engender shock or horridness, but instead functions as a cue to propel a more extended form of engagement of viewers (Bennett, 2005). Due to the non-representational quality of trauma art, trauma art allows more space for viewers to engage and interact with the artists and subsequently even the viewers’ own trauma. Art of trauma does not intend to shock or horrify viewers and, therefore, make them walk away. Instead, the art and its viewers are situated in constant engagement. As examples, my encounters with Stolen Innocence (1995) and Rape Garage (2001) allowed me to see, engage with, and work through my trauma. This resulted in the creation of my own trauma art Honoring Comfort Women (2014).

Furthermore, Kang’s art such as Stolen Innocence (1995) has encouraged Korean and international viewers to be emotionally moved and to understand the issue of comfort women differently and critically, thereby participating in activism for comfort women
(Kim, 1995). Lee (1996) recalled how an old middle-aged Japanese man cried out an apology when viewing Kang’s *Stolen Innocence* (1995). Additionally, Fryd (2009), who viewed the *At Home Project* and *Rape Garage* (2001) in person, thereafter remembered lifelong repressed memories of incest by her father, which had not been retrieved through years of therapy and intense psychoanalysis. She states how trauma art thus acted as a site for the return of her traumatic memory so that she could confront and overcome it. Furthermore, art can contribute to ending the cultural silence concerning sexual violence. This is how trauma art finds a home in visual language while inhabiting culture. Creating trauma art reforms culture to become more responsive, attentive to, and inclusive of trauma by allowing more viewers to become witnesses to trauma and violence. Therefore, trauma art is both a process and result of bearing witness as well as an initiation of additional witnessing by viewers.

(2) How Can Feminist Art Pedagogy Intersect with Bearing Witness?

Due to the tension between subject position (e.g., victim of sexual violence) and subjectivity (e.g., the subject of sexual trauma), the subjectivity of the trauma subject is injured due to the patriarchal perspective on sexuality, objectification, and power imbalance. The systematic motivations for and context of sexual violence as sexualized aggression against disempowered subjects allow such violence to occur and recur often while preventing the trauma subject from constructing their subjectivity.

Sexual violence is cultured as evident from its mainstream depiction in art history to contemporary visual culture. Since subjectivity is the process and structure of bearing witness, its construction in order to change the conditions and consciousness regarding trauma is central to bearing witness. Since sexual trauma as the consequence of sexual
violence is complicated, haunting, and compulsorily repetitive, social support and educational intervention can contribute to subjectivity as the root of bearing witness. Among the forms of intervention, my study focuses on the use of feminist art pedagogy against the culturalization of violence to redress the power imbalance and promote equality.

First of all, feminist art pedagogy encourages approaching trauma as a political rather than medical concern. The political approach to trauma does not aim to reduce the medical intervention for trauma; instead, it attempts to situate both approaches as mutually inclusive. Because the use of medical interventions dominates the prevailing understanding of how to address trauma, the political approach to trauma through feminist art pedagogy has become marginalized. Although the field of medical intervention for sexual trauma has been thoroughly developed and generates positive impacts on trauma subjects, it recognizes trauma as an individual sickness by assuming that the trauma subject’s deficiency or failing is due to psychological functions. However, medical treatment given to the trauma subject compounds the idea that violence and trauma is an individual matter and the trauma subject is a patient, while leaving violence in society untouched. In Chapter 2, I examined how trauma is largely understood as an individualized medical concern. The development of trauma study in the US heavily originated in medical research on cases of PTSD following the Vietnam War (Craps, 2015). Additionally, sexual trauma, which is considered secondary to collective trauma from large-scale war and violence, is also considered in the field of psychotherapy as a mental illness to be treated. However, as attested by recent therapists, individuals’ trauma need to be closely addressed and understood within cultural and societal problems in order to strive for collective change.
(Kaplan, 2016). Although none of subjects involved in my research sought medical attention, including myself, my research has often been assumed to pursue a medical direction by focusing on artwork that is created in the course of therapy, or feminist art pedagogy is overly bold and thus should not be used to open the trauma subjects’ psychological wounds.

Different from the medicalization of trauma, feminist art pedagogy politicizes trauma as a social, cultural, and political concern while considering the trauma subject as a political agent. In doing so, both trauma and non-trauma subjects can gain critical distance from the problem of trauma to examine the relationship between individuals and the power imbalance in society. As former comfort woman Kang recalled, “I thought activism is run by smart people, not a person like me ... But now I publicly show and testify about myself in the demonstration and art” (Kim, 1994, para. 27). Also, as Grone said, “I needed to see that. Had I not done the project, I doubt that I would have seen it” (personal communication, September 10, 2016).

Feminist art pedagogy is not intended to be a therapy, but emphasizes how the therapeutic effect of art results from constructing the enhanced subjectivity of the trauma subject. The use of feminist art encourages an examination of the content and context of trauma in society. Feminist art includes the sensuous properties registered in the work of art, but more importantly, it also increases the seemingly hidden connections between emotions, ideas, and images in terms of the inequalities embedded in our society (Mullin, 2003). Similarly, with how Kang’s Stolen Innocence (1995) connects colonialism, patriarchy, imperial militarism, and sexual violence, Grone and Edwards et al.’s Rape Garage (2001) connects pornography as the cause of the culturalization of sexual violence,
while my *Honorlng Comfort Women* (2014) associates comfort women’s traumatic lives with contemporary women’s struggles.

Trauma art as a form of feminist art does not only focus on gender inequality but also attends to all forms of inequalities and oppressions that stem from the normative hierarchy between sexuality, humans, and nations. With an acute awareness of hierarchy and inequality, feminist art involves our capacity to think about states of trauma in critical, creative, and detailed methods. In doing so, participants of feminist art pedagogy can initiate new dialogue about trauma and violence while exploring moral and political ideas to counter it. This is how participants of feminist art pedagogy develop criticality and artistic imagination through trauma art as bearing witness. Consequently, the socially constructed and widespread image of outwardly isolated victims of violence or patients seeking treatment is thus transformed into one of political agents who have increased political awareness and subjectivity. Hence, this response-ability and address-ability to trauma, along with the subjectivity of both trauma and non-trauma subjects, can therefore be increased through feminist art education.

Second, feminist art pedagogy increases positive transferential relations between participants regardless of their experience with trauma. Transferential relation means the relationship in which one has the tendency to repeat another’s own discourse or practice. This can be formed between all participants of feminist art courses, between students, and between the educator and their students. However, it is possible for the power imbalance between the trauma and non-trauma subject to be reformed and thereby lead to the latter being unwillingly traumatized by the others’ trauma. However, with appropriate intervention to empower subjects, this contagiousness of trauma can also propel the non-
trauma subject’s participation in processing the others’ trauma.

The intervention of feminist art pedagogy is appropriate because the non-hierarchal and empathic relations between participants are its fundamental principles. Based on the awareness of power hierarchy in society's dominant relations, the equality of power regardless of individuals’ trauma, gender, race, class, sexual orientation, and ability, is of the utmost importance in feminist art education. As evidenced in three distinct feminist art courses evaluated in this study, all encouraged a strong rapport and equal and attentive relationships among their participants.

The feminist art educators who led these courses did not position themselves as authoritative figures but instead agents tasked with dismantling power hierarchy. They were flexible with pedagogical changes in order to be attentive to individuals’ responses, including their own responses to trauma. Lee and Kim, a teacher and supporter of art courses for former comfort women, respectively, recalled their positionality as a “person guilty of and responsibility for violated history” (Oh, 1996, para. 2). However, not being former comfort woman is not the origin of her guilt. Instead, her sense of guilt is moral and derives from acknowledging how patriarchy and anti-colonial nationalism normalize the dichotomies between comfort women (violated, shamed women) and non-comfort women (not yet violated, honorable women). Lee’s acute awareness of these normative binaries pertaining to pre- and post-colonization motivated her to teach art to former comfort women through their relationship that was trusting, equal, and almost filial.

Likewise, the relationship between students and also between Chicago and her students, as well as the relationship within Keifer-Boyd’s Judy Chicago@PSU course, was based on the shared goal of endowing feminist principles and enhanced critical thinking
skills. Each participant was encouraged to become a producer of self-related knowledge and pedagogy through art creation. Since there is little or no power imbalance between individuals in feminist art courses, the experience of trauma is not something to be compared with, leveled with, or assimilated into the hegemonic narrative of victim blaming. Instead, it can be addressed, attended, and responded to through art. Based on a sense of mutuality and reciprocity with others, the assumption of violated sexuality and destroyed subjectivity contributes to a counter-hegemonic narrative against further violence and power inequality. Therefore, subjectivity is the result of the dialogic and transference relations between us.

Third, feminist art pedagogy increases engagement with trauma through art. As mentioned earlier, the creation of trauma art as a form of feminist art allows artists and trauma subjects to move beyond their own defense mechanisms and compulsory repetition of trauma. However, I argue that it is feminist art pedagogy that enables the trauma subject to create trauma art. In Chapter 2, I reviewed trauma artists from history to contemporary society whose subjectivity surpassed the socially oppressive perspective of the trauma subject. I did not ignore that these artists’ enhanced subjectivities might have been formed without any intervention, however I intended to clarify how educational intervention as a form of social support can increase the subjectivity of the trauma subject of those who could not simply disregard or bypass the social view of them.

It is important to note that none of the educators in the three feminist art courses addressed in my research forced trauma subjects to represent their trauma. Unlike how I was questioned about whether feminist art pedagogy is an overly bold or unthoughtful approach, these educators and group participants approached the issue of trauma as a
communal, social, and political concern with pronounced attention. These trauma subjects were not asked (by educators and by co-participants) to verbally or visually describe the details of their experiences with violence and trauma.

Although there were moments of uncertainty and frustration, feminist art pedagogy creates a collaborative community that creates means to deal with uncertainty, frustration, and vulnerability. In particular, Kang’s *Stolen Innocence* (1995) was created after viewing an aggressively representational art exhibition regarding comfort women. Kang’s feeling of inferiority and vulnerability imposed by others’ interpretation of her trauma was thus replaced by her attempt to understand, examine, and therefore own her bodily memory. It is Lee who assured Kang that only she could authentically own and engage with her trauma.

In Grone and Edwards’ case, working on a group project helped them as artists to engage with but also to distance themselves from their own trauma. Their art was based on first-hand experiences but also on research and group discussion about violence and trauma. Therefore, their final product was not representational art specific to individual experiences, but rather trauma art that promotes a general understanding of trauma by providing social, cultural, and political context. What they shared during their feminist art education was not just experience per se, but more importantly risk, vulnerability, and critical understanding. Grone recalled, “I would never have been able to do that by myself. I could do that because we were a team” (personal communication, September 10, 2016).

In a similar context, I also created my installation art *Honoring Comfort Women* (2014) based on both my voluntary self-presentation and as the product of group brainstorming. My intention was not to have the sole spotlight on my personal experience
but to bring awareness of comfort women and its relevance to contemporary society. Although I created this installation aspect of my art as a solo artist, all of the class participants and later female bystanders joined in my performance on site. All of the performers, regardless of their subject position in relation to trauma, participated in addressing, processing, and interacting with my trauma. My art was therefore the reflection of an extended and continuous engagement with our trauma, a political comprehension of trauma, transferential relations between participants, and therefore, bearing witness.

Feminist art pedagogy can imaginatively and informatively provide alternative ways of thinking that lead to political change, and therefore, trauma can be differently appreciated and worked through to construct subjectivity. As seen in three distinct art courses, feminist art pedagogy allows trauma subjects to assume a creative, imaginative, and innovative perspective toward trauma. Also, these newly created and unfamiliar methods of connecting trauma to one’s body and to cultural forms through art create an enhanced and emotional attachment to trauma rather than to its destructive nature. Thus, the centralities of feminist art pedagogy that comprise teaching as a political act, transferential relations, and engagement with trauma as a form of social oppression, are intersected with bearing witness. I therefore argue that feminist art pedagogy can enable both trauma and non-trauma subjects to create art as bearing witness. Art is powerful not only because of its sensuous properties registered in the work of art (e.g., patterns, colors, and shapes), but more importantly, because of its connection to social values, power relations, and its consequential attention to gender, class, and race.
(3) How to Analyze Trauma Art as Bearing Witness?

While the two previous subsequent questions guided an understanding of the appropriateness of using art and feminist art pedagogy for bearing witness to trauma, it is important to navigate how to analyze trauma art, which itself is both a process and result of bearing witness. In this section, I review how my methodologies intertwined and collectively analyzed trauma art created in three distinct feminist art courses. Since I included my own art of sexual trauma and thus the necessity to continuously interact with my own trauma, the methodology I intended to use was autoethnography. However, due to the need for a collective and performative acts in bearing witness to mitigate the compulsory repetition of trauma and also to diversify subjects involved in my research, I used visual mapping as well as a specific form of autoethnography that I have termed performative autoethnography.

First of all, visual mapping and performative autoethnography intertwined multiple subjects (Lee, Kim, Kang, Grone, Edwards, and myself), various media (e.g. painting, video), and multiple genres of writing (e.g., poetry, narrative, performative writing). Since autoethnography articulates one’s own self-reflexive voice in a social context, autoethnography by a collective subject seems to contradict its very foundation. However, with collective subjects, I did not intend to present their trauma on behalf of their voices or attempt to assimilate one’s trauma into another’s. Instead, I collected a wide range of data from primary (interviews, video testimony) to secondary sources (book, newspaper article, journal article) and then analyzed the shared stance toward trauma while still acknowledging the distinctiveness of our traumas.
This intertwining of multiple subjects in one body of map and performative autoethnography was necessary so that I was not re-traumatized by my own trauma. Instead, we formed imaginary but transferential relations that implicated each subject’s process of bearing witness in the others. This is similar to how group projects created through feminist art pedagogy allow trauma subjects to share their risk, frustration, and vulnerability. My creation of an imaginary group of trauma subjects revealed the socially established conventions regarding violence and trauma, thereby enacting a bodily understanding of the tension between our subject position and subjectivity. By distancing my own trauma through other subjects’ perspectives and by learning their means of negotiating with trauma, I did not relive or resurrect my own trauma.

Intertwining subjects in a map and autoethnography was also necessary because a performative act is more efficient when collectively performed (Butler, 1997). We, as a group, problematized the lack of social power invested in us and intended to possess a new authority using the analytical and critical stance of our trauma art in a visual mapping and performative autoethnography. This act is performative as it challenges conventions to become more expansive, inclusive, and attentive to a formerly marginalized population. Based on a theoretical understanding of the necessity for performative act, I practiced performative autoethnography by following Culbertson’s (1995) process of fictionalizing trauma while using Pollock’s (1995) six prompts of performative writing to address six emergent patterns. Lastly, I followed Cha’s (1982) techniques of composing performative prose such as she used in her novel Dictée to intertwine multiple subjects through an autoethnographical account. By doing so, the patterns that emerged from my data analysis were able to become more performative. In this regard, the intention of autoethnography
to understand one’s subjectivity and experience in a wider context was fulfilled by the perspective of multiple intertwined accounts that situate our traumas in broader contexts.

Second, my visual mapping and performative autoethnography promoted our subjectivities. The confessional stance of autoethnography may revisit the victimized subject position. It is true that when writing about trauma we are subject to suffer from pain to an extent. I also hesitated to create my own uterus project as a visual mapping and often had to occasionally stop writing my performative autoethnography. However, relying on the defense mechanisms only preserves the compulsory repetition of trauma. Someone with a defense mechanism is in reality a truncated self while someone who can render body memories in the form of a story by linking emotion with the event can become a fuller and social self (Culbertson, 1995). The idea of a fuller and social self is similar to Oliver’s (2001) concept of enhanced response-ability as the root of subjectivity.

Although the necessity for autoethnography as a process of analyzing and working through trauma is clear, it is possible that autoethnography in visual and written forms can paradoxically revisit the victimized subject position of the trauma subject. Being aware of the oppressive social convention that violated female sexuality is violated morality; I refrained from including details of our experiences of sexual violence to not draw attention to the status quo of violation or shame. Instead, in order to prevent being associated with violated sexuality, my visual mapping and performative autoethnography focused on how feminist art courses influenced trauma subjects. Between the necessity of an autoethnographical approach to trauma and the possibility of re-victimization, visualizing and writing about one’s own trauma is a counter to melancholia, a process in which the self is locked into compulsory repetition and identifies with a lost object.
Interacting with trauma is rather similar to mourning, which is the engagement in and reinvestment of trauma (LaCapra, 2001/2014). New York-based artist Taryn Simon created an installation and performance art titled, An Occupation of Loss, at the Park Avenue Amory in 2016. While 30 international professional mourners occupied narrow 48-feet-tall concrete cylinders and proceeded to sing, pray, and cry, 50 participants joined this performance of mourning (Russeth, 2016). Like how Simon’s (2016) work is accompanied by public and collective performances, narratives of lost objects, and expressions of emotion to purge sorrow, my visual mapping and performative autoethnography as social and public mourning also mourned for our trauma. Similar to how family members mourn for a lost object, I presented a half-factual and half-fictional narrative that is a mixture of deep sorrow, humor, scolding, and critical lessons. Through such collective sorrow and public presentation, our attachment with trauma through art became publicly situated and viewers were confronted with a new culture against violence. Although an autoethnographical approach to trauma creates vulnerable visualization and writing due to its ramifications, the performative stance allowed my map and autoethnography to be less vulnerable and distanced so that the consequences were not solely worrisome but could also be diverse, playful, and unexpected. In sum, visual mapping and performative autoethnography resurrected the possibility of one’s fuller and social self while its resultant connection to society identified and promoted our subjectivities.

Third, my visual mapping and performative autoethnography itself became bearing witness. Although I attempted to analyze and examine the creation of trauma art, which itself is both a process and result of witnessing, visual mapping and performative autoethnography allowed multiple subjects to be intertwined and traumas to be worked
through in one body of map and narrative. While analyzing each trauma and non-trauma subject’s ways of working through as a process of bearing witness, I formed a new dynamic engagement with Kang, Grone, and Edwards (as well as my grandmother, art teacher Lee, and founder of the art course, Kim) and our traumas. This was not a reflection of my multiple relations with various others, but instead an introduction of our multiple selves that are responsive to each other’s trauma.

Although the empathy, which formed between us, could assimilate our experiences together, I was attentive to the otherness of subjectivity—for example, Kang’s subjectivity and my own cannot be identical. While we cannot be completely independent from others, nonetheless we should still construct our own subjectivity for working through our own trauma. As I wrote, read, re-wrote, and re-read, my subjectivity as a trauma subject became contextualized with art and thus was no longer confined within the shattered image of myself associated with trauma. I was not secondarily victimized nor traumatized by this, instead I was convinced to see, understand, and feel my trauma that cannot be seen with my own eyes. This demonstrates how increased response-ability and address-ability as the process of bearing witness and subjectivity as the result of witnessing can overcome the concern of trauma’s compulsory repetition. As such, visual mapping and performative autoethnography do not merely report what bearing witness is, but instead witness our traumas—writing becomes witnessing itself. Thus, visualizing and writing witnessing through visual mapping and performative autoethnography speaks witnessing, acts witnessing, and performs witnessing.
Recommendations

I attempted to highlight the strength and possibilities of feminist art pedagogy in enabling both trauma and non-trauma subjects to create art as bearing witness. Both theoretical and practical examinations of the intersection between feminist art pedagogy and the process of bearing witness attested to the efficacy of trauma art for bearing witness. In this section, I present recommendations for integrating the findings of my study in the field of art education.

First, more dialogue between the fields of art education and art therapy is necessary. As stated in Chapter 2, feminist art education and trauma-based art therapy have a shared goal in the enhancement of trauma subjects’ subjectivity. Both fields agree that art is an expressive and compelling medium to enhance subjectivity since it helps express oneself and to connect oneself with society. When these interventions are appropriately performed concerning self-reflexive art, they certainly have positive impacts on the subjectivity of trauma subjects. Yet, there are outstanding differences.

In utilizing art education as an educational intervention, feminist art teachers understand the positionality of the trauma subject as a student affected by inequalities from social and political oppression. As a medical intervention, art therapists see subjects as patients with damaged psychological conditions. For the former, art creation is an end and aim to achieve while creativity and artistic skill is central to determining one’s enhanced subjectivity. For the latter, art creation is a means to diagnose and treat subjects’ damaged subjectivity while the accurateness of representing memory is seen as primary to their creativity and artistic skill. Thus, the former considers the increase in subjectivity as empowerment, while the latter regards it as a treatment. Lastly, the former frames the
trauma subject problem by connecting it to a wider history and the context of violence and art, while the latter understands trauma as a problem resulting from family history or interpersonal relationships.

These fundamental differences may make a convergence of these two disciplines seem difficult. Many immediate responses that I have received concerning my research are that it stems from the field of art therapy or that it can somehow cause harmful consequences to trauma subjects. However, as I demonstrated through my study, the great deal of knowledge and methods that have been developed under the shared goal of constructing subjectivity and striving for social justice through art identifies how interdisciplinary collaboration between these two fields can benefit each other. Recent attention to the inclusion of social context in the field of trauma-based art therapy and increased attention to subjects’ embodied subjectivity in feminist studies also imply the possibility of interdisciplinary collaboration. Since trauma is indeed a complicated matter, the knowledge developed in the field of art therapy in relation to trauma can prevent one from being re-traumatized and help feminist art educators. Knowledge regarding anxiety, depression, physical, cognitive, and neurological consequences, along with the steps to associate with trauma that approach the issue of trauma with greater care and caution are examples.

Kay (2008) is practical in suggesting that this information should be included in introductory art therapy courses in pre-service art teacher education. However, if such interdisciplinary collaboration at the institutional level is improbable, it can be attempted at the individual level. For example, art educators could examine the similarities and differences between art therapy and art education through literature. Also, teaching a
course with an art therapist can be a practical method. Then, interdisciplinary
collaboration can be included in teacher-service art education programs and can also be
practiced at all grade levels. In doing so, feminist art education’s analysis of the relationship
between violence and power in society can influence trauma-based art therapy to become
more critical and inclusive for both trauma and non-trauma subjects. Through this
collaboration, art created in feminist art education can become reactive and responsive to
individuals’ trauma, while art produced in art therapy can become more proactive toward
preventing violence.

Second, sexual trauma needs to be considered as an issue of social justice. Due to the
hegemonic and medicalized understanding of trauma, the term trauma connotes the
necessity of medical intervention instead of social support or educational intervention. It is
not coincidental that the study of sexual trauma involving art is primarily restricted to the
field of trauma-based art therapy. Aside from the field of art therapy, there have been a few
studies done by feminist art historians, historians of art education, or art educators
regarding the relationship between sexual trauma and art. However, it seems that both
medical and historical research on art of sexual trauma do not have a critical influence on
the field of art education and therefore further work can be done. A possible way to bring
the issue of sexual trauma into the study of art education is to consider sexual trauma as a
social issue following from violence. Allowing trauma to be more visible in the fields of
education, including art education, is important because it can initiate a dialogue regarding
the context and prevalence of violence inflicted on the oppressed.

The emphasis on violent scenes ignores and distances the structural and systematic
motivations for and context of sexual violence while limiting the population that can be
included in the dialogue on violence to only perpetrators and victims (Jolly, 2010). However, when educators acknowledge and teach that violence is mainly from misogynic, homophobic, xenophobic, racial, and hierarchal culture, and that sexual violence is in a similar vein, the systematic and structural context of sexual violence becomes clear while engaging the entire population of contemporary society with the dialogue of sexual violence and trauma. Yet, as examined in the three distinct feminist art courses in my study, the details of sexual violence incidents are not disclosed.

Another reason to bring sexual trauma in line with violence is more practical. There have been increasing numbers of art education researchers who have attended to the issue of social justice in art education (Blandy & Congdon, 1987; Blandy, 2011; Congdon & Zimmerman, 1993; Freedman, 2000; Tavin & Ballengee, 2013). These scholars have considered teaching as a sociopolitical act and have addressed social issues such as violence, murder, sex, AIDS, hate, drugs, and pollution within the contemporary art educational context. A great deal of knowledge, methods, and praxis has been developed in order to raise awareness of such social issues in art education. When sexual trauma is understood as an issue of social justice, the scholars’ autoethnographical research on sexual trauma as well as artists and students’ creation of sexual trauma art would be accordingly considered to be a publicization of social, political, and cultural issues instead of individual and pathological ones. Therefore, under the shared goal of striving for social justice, I suggest that we, as art educators, research, create dialogues, experiment, and reflect on the relation between violence and trauma in order to further develop knowledge, methods, and practices that are both more extensive than those currently and are inclusive of trauma. For doing this, the assumption of trauma as a medical issue should be
preempted while critical analysis of the context of violence and trauma through art should be a priority.

Art education researcher John K. Derby (2009), an advocate for interdisciplinary work between art education and disability studies, asserts that, “therapeutic and therapy are different” (p. 251). Teaching and learning about violence and trauma as a social issue in art education strives for social justice as well as for enhanced subjectivity of its participants. As a result, an act of teaching and art creation can be therapeutic even if it is not in the course of therapy. Considering trauma as a social issue encourages learners to self- and socially inquire by questioning widely accepted hierarchy norms. In doing so, both trauma and non-trauma subjects, as part of the dialogue on violence and social injustice, can comprehend and confront the culturally learned meanings of violence through self-reflexive and counterhegemonic visual culture in art education.

Third, feminist art pedagogy needs be practiced both in and outside art educational contexts in multiple settings. In my study, individuals informally conducted the art course for former comfort women, Chicago’s course was a formal undergraduate art course, and Keifer-Boyd’s course was a formal graduate art education course. Lee’s art course for former comfort women aimed at therapeutically dealing with sexual trauma through art whereas Chicago and Keifer-Boyd’s courses were intended to be self-reflexive and politically charged concerning socially oppressive issues. While Lee’s art course had its starting point as sexual trauma and then expanded its understanding to wider social contexts, Chicago and Keifer-Boyd’s courses were organized with the perspective that art negotiates with socially oppressive contexts and then participants specified their self-related experiences and knowledge through art. As a result, all of these courses included a
dialogue along with experimentation and reflection of violence and trauma based on political understanding of trauma and transferential relations and, therefore, both trauma and non-trauma subjects could engage with trauma instead of its compulsory repetition.

The different approaches of these three distinct sites of feminist art pedagogy imply the possibility that feminist art pedagogy can be practiced in various courses and settings. Like Lee’s art course, feminist art pedagogy can be used for particular interest groups, such as the population that have experienced incidents of (sexual) violence. Similarly, with Chicago and Keifer-Boyd’s courses, feminist art pedagogy can be practiced in art educational contexts for all grade levels in both informal and formal school settings. In all cases, the mastery of art skills can be more or less emphasized depending on whether the course aims to develop professional artists.

I also argue that feminist art pedagogy can be used outside an art educational context. Courses dealing with social issues such as racism and social studies can also use feminist art pedagogy. Art can be a central language and medium to understand, communicate, and confront the hegemonic narratives in society. Similarly, with how art has played a central role in challenging biased assumptions and beliefs, the criticality of art is essential to help learners form their own critical perspectives and thinking. Feminist art pedagogy introduces learners to artworks ranging from European historical oil paintings to contemporary performance, photography, and other forms of art along with images we encounter on a daily basis in order to investigate the key issues and theories regarding injustice in society. Through the appreciation and creation of visual art, a wide array of topics related to injustice such as the male-centric history of art, influence of the media, sexuality, gender multiplicity, family dynamics, health, race and class, violence and trauma,
war, and globalization, can be addressed and both critically and creatively understood. Due to the triangular relationship between subjectivity, response-ability, and bearing witness that feminist art pedagogy promotes, social issues become our problems, not merely that of others. Therefore, I argue that diverse educational contexts beyond art education can create counter-hegemonic visual culture through feminist art pedagogy that is nondiscriminatory, inclusive, and connected to oneself.

In conclusion, the understanding of trauma as a form of social injustice in educational contexts and the increased praxis of feminist art pedagogy need further autoethnographical, artistic, performative, and interdisciplinary research. My study is the result of intertwining theories and practices from feminism, memory studies, art education, and trauma art, and this can be further developed through advanced scholarship and teaching in the fields that are relevant to my study. Autoethnographical, artistic, performative, and interdisciplinary work attending to trauma challenges hierarchal and destructive discourse on the trauma subject and other victims of violence while suggesting how to transform the subject position of victim into the subjectivity of trauma subjects. Since trauma art is an embodiment of bearing witness, and visual mapping along with performative autoethnography itself can become a process of bearing witness itself, my study reconciles the normalcy of the binary between good and bad, present and past, perpetrator and victim, and non-trauma and trauma subjects, and, therefore, allows the norm of conforming to violence itself to be questioned. By engaging in theoretical analysis and practical reflections, the study of feminist art education can be inclusive and enable its pedagogical possibilities to be socially, politically, and culturally responsive.
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208

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225


Appendix A: Self-Reflexive Narratives

[My mother and Confucian Shrine] My mother, who was born a Catholic, was not allowed to practice her Catholic faith since she married my father whose religion is Buddhism. Since my father is the first son of one of the oldest Kwon families, my mother has been required to observe eleven Confucian memorial services per year for my father's ancestors while not being allowed to participate in those for her family, including her deceased parents. When she heard about my installation art *Honoring Comfort Women* (2014), she was excited at first. However, soon afterward she realized that this shrine had both memorial and nuptial purposes and mockingly called it “flawed.” I understand why she called this shrine insincere because it is not remotely authentic from a Confucian and patriarchal perspective.

However, my feelings were complicated. If she considers herself as “the oppressed” in a Confucian patriarchy, at least she should be happy with the reason why I transformed the shrine to fulfill Kang’s wish to get married in her honor. Although my mother recalls that her life is filled with *han* (unresolved resentment), resulting from her mother-in-law’s (my paternal grandmother’s) unreasonable attitude to her as a patriarchal figure on behalf of her deceased husband (my paternal grandfather), she has unwillingly been complicit in the continuity of Confucian and patriarchal culture through the limited understanding of the shrine. Although this culture is what enabled the exploitation of these women in the first place, my mother’s patriarchal expectations show that our resistance cannot completely transcend this hegemonic cultural boundary. This also means that being a life-long victim of patriarchy can contribute to its continuity as a quasi-perpetrator.
[Art as Bearing Witness] I read the article titled *Visual Stimuli for Traumatic Memories: An Academic and Personal Memoir* (2005), written by art historian Vivien Fryd regarding the *At Home* project. Her viewing of the series of artworks in the project retrieved her life-long repressed memories of father-daughter incest that she could not remember despite years of psychotherapy and intense psychoanalysis. These artworks, such as *Abuse Closet* (2001) and *Rape Garage* (2001), which visualize domestic violence and sexual violence, retrieved her memories and helped her understand why she has psychological and physical post-traumatic symptoms. Unlike how she was unable to know and remember her repressed memories, I knew and remembered part of my own, but did not want to acknowledge and confront them. We both were locked in our bodies that refused traumatic memory to be inhabited in itself. Therefore, our truncated selves allowed the trauma to be repeated along with our other symptoms. Fryd listed her symptoms as hyper-vigilance, an eating disorder, exaggerated and startled response, marital conflict, and feelings of shame. My symptoms were an inability to control stress, suicidal thoughts (jumping into an oncoming subway train or from high-rise apartments), rage, and also feelings of shame, despair, and hopelessness.

For me, the stress from trauma is always present and I did not particularly know how to cope with traumatic symptoms. What I chose to become is completely opposite to what people would assume how childhood sexual trauma subjects would be. In contrast to the common assumption that victims are socially disoriented and/or sexually seductive or provocative, I tried not to be a weird, isolated, or quiet adolescent. Instead, I tried to be funny and loud, hang out both with boys and girls, and even play soccer with boys. I liked boys but was sexually reserved, took important roles in class, and did academically well at
all grade levels. However, this doesn’t mean that I forgot my trauma; instead, my trauma became a scar with which I had to live. This scar often unexpectedly visited to remind me that I am a permanently damaged person who fabricates a “happy life.” Once in a while, the scar reminded me that I didn’t deserve to live a happy life. My life that I tried so hard to build rests upon sand. I was already and always ready to collapse. When this fabricated life threatened my sanity, I told my mother that I am not happy, which she still remembers, and that I don’t want my children to grow up in Korea. Her response was, “Oh, I thought you were completely over it. You did so well in school and have a good life. Why do you still think about it?” Which one is worse: (a) Going through a painful moment to see trauma with the possibility to live as a fuller self, or (b) living a seemingly social life with the possibility of revisiting a traumatic memory all the time? I chose the former option.

[Journey to Write My Trauma] Having had a pre-Comprehensive Exam meeting with my dissertation committee members (Professors Karen Keifer-Boyd, Charles Garoian, Kim Powell, and Rosemary Jolly), it became clear that I wanted to examine my trauma through my dissertation. This seemed very vulnerable and reckless and I was very afraid that it might do considerable harm to my path in becoming a scholar. From this fear as well as a desire to revisit my trauma, I wrote one of my Comprehensive Papers titled, “Survivorship and Scholarship in Transition: Incorporating Fictional, Historical, and Personal Experiences of Abjectness in Academic Writing.” Through the examinations of former comfort woman Duk-kyung Kang’s painting *Stolen Innocence* (1995), Indra Sinha’s fictional character named “Animal” in *Animal’s People* (2007), and J. M. Coetzee’s “Lucy” in *Disgrace* (1999), I reflected on their decisions to be in public concerning their animalized (in Animal’s case)
and sexually-abused bodies (in Kang and Lucy’s cases) against the dominant discourse on privatizing the causes of these oppressions. This led to my realization of why public analysis of my trauma is necessary as a feminist scholar.

While my first paper navigated the necessity of writing vulnerably, another paper titled, “Writing Suffering, Suffering Writing,” showed how to write vulnerably while at the same time performatively. I related my issue of sexual trauma with the issues of others (my grandmother’s trauma as a refugee from North Korea, Duk-kyung Kang’s sexual trauma, and Rape Garage (2001) artist Joshua Edwards’ sexual trauma) and created relationships among us while intentionally blurring the boundaries between traumas. By doing so, I could situate myself among multiple trauma subjects, learn different ways of confronting traumas, and did not confess my own trauma. Instead, these traumas from different spatial and temporal backgrounds became connected and examined as if they were both my own and not my own, both immersive and distant. However, the socially-constructed view of victims of sexual violence and the development of my positionality as a trauma subject cannot be separable; I entered on the journey that has built my positionality of a scholar as well as a trauma subject—not merely a victim or survivor. When pain is not expressed, nothing will change. Pain is not something that destroys dialogue; instead, I believe that it is something that can initiate an engaging dialogue.

[Childhood and Princess]: While reading one of my undergraduate student’s research papers about the overemphasis on heterosexual romantic relationships between princes and princesses in youth visual culture, I unconsciously navigated my childhood memories to see whether I positioned myself as a princess as well. Of course, I played with Barbie
dolls and dreamed of being a (Western-looking) princess. But on second thought, the image that came to me instead is one that I drew when I was 12 years old, six years after the incident of molestation by an unknown perpetrator. The image was not of a beautiful princess waiting for a prince to rescue her. Instead, it was an image of an overly-sexualized girl who had large breasts and wore a tiny strapless bikini. Moreover, she sat on her knees, someone had put a gag in her mouth, and her hands were tied behind her back. Of course, she was crying. This is an image that I obsessively drew on my sketchpads, walls, and any other spaces that I could find for a year or two. One day, my neighbor, a friend of my mother, asked me whether they were my drawings. I immediately and continuously denied that they were mine because I felt ashamed to draw girls as sexual objects that are being abducted and tortured.

None of the descriptions of the image above are representative of what I actually experienced. However, this was when I first combined the Western Barbie doll and Disney Princesses to create an appearance of what a princess should be and then greatly objectified her. I wonder why I was obsessed with this image, why I was pleased to abuse someone in my imagination, and why that object should be a young, White, and sexualized girl. Although I never thought about why I felt this sense of shame, writing my dissertation helped me understand where this shame is from. It is shame from positioning me as a perpetrator. According to Charles L. Whitefield, Robert Anda, Shanta Dube, and Vincent Felitti’s (2003) article titled, “Violent Childhood Experiences and the Risk of Intimate Partner Violence in Adults,” people who were exposed to aggression and violence have a substantially higher risk of becoming a victim (for women) and perpetrator (for men) of Intimate Partner Violence as adults. Although I was not an adult at the time, I must have
wanted to become a perpetrator by taking a masculine role that can objectify others in order to not be objectified. My distorted pleasure was indeed a “pornographic seeing” that fetishized women’s bodies and violence against those bodies. Therefore, my shame also came from the impossibility of distancing myself from the masculine and fetishistic culture toward women.

[Trauma or Non-Trauma Subject]: I interviewed one of the subjects involved in my research, Joshua Edwards, on July 6th 2016 after waiting for quite a long time. He was confidant, quick-witted, and well-spoken. Since I had sent him a questionnaire in advance of the interview, he was aware that my questions would focus on sexual trauma, trauma art, and feminist pedagogy. When we began talking, the first thing he confirmed is that he doesn’t consider himself as a subject of sexual trauma. I had already assumed that all subjects are subjects of sexual trauma and thus framed my questions to focus on how art courses had changed their perspectives on trauma and themselves through art.
Furthermore, he also mentioned that a single art course had not changed his perspective on art, trauma, society, and himself. This was entirely opposite to my expected answers—for example, that art courses had greatly influenced students’ perspectives on trauma, art, and art courses, that trauma art had helped trauma subjects to see, feel, and think about their trauma differently, and that feminist pedagogy had contributed to trauma subjects’ bearing witness.

At first, I was frustrated since I could not understand how the survivor of female-on-male rape could not see himself as a trauma subject. After a long conversation, it became clear that his serene attitude toward his experience came from his personality, support
from his intimate partner at that time and his family, and research on the difference between how society perceived female victims of sexual violence versus male victims of sexual violence perpetrated by women. Based on how the majority of shame and victim-blaming falls on female victims, he was aware that being a male victim could have less of an impact on his life. Despite the rarity of female-on-male sexual violence, Edwards at least understood how his case was less impactful than that of female victims. Second, Edwards’ calm attitude did not mean that he was not affected by what happened. Instead, it means that, “sexual trauma is highly individualized. Some survivors experience severe and chronic psychological symptoms, whereas others experience little or no distress” (Yuan, Koss, & Stone, 2006, p. 1). Depending on the assault characteristics, survivor attributes, and the availability of social support, trauma subjects may experience less traumatic symptoms. Edwards’ case reflects how he already confronted his trauma and processed it so that the incident could merely be “one of the bad things that can happen in life.” (J. Edwards, personal communication, July 6, 2016). From what he said, this does not mean that he is not a non-trauma subject without first-hand or relevant experience, but rather a non-trauma subject who was formerly a trauma subject that had processed his experiences to overcome them. In this regard, the clear-cut categories of trauma and non-trauma subject become problematic. Third, he was able to confront his trauma partially because he had social support from his family and friends. Accordingly, he acknowledged his role in the art course as a “supporter” of trauma subjects. The fact that he had a similar experience of sexual violence and is passionate about this issue, where the majority of advocates are women, supports other trauma subjects to come forward and process their own traumas. Additionally, although the art course did not change his perspective on trauma and
feminism, this does not necessarily mean that it was not impactful at all. Instead, this means that the art course confirmed and reassured what he already knew and believed. Obviously, an initial part of this interview frustrated me due to the disparity between his self-positioning and my pre-designated assumptions of his positionality. However, his advanced means of coping with trauma have broadened my understanding of trauma subjects as well as my approach to bearing witness. My initial focus was on trauma subjects’ bearing witness, but he taught me that both trauma and non-trauma subjects can be involved in bearing witness, as discussed by Laub (1991) and Oliver (2001). Edwards’ acknowledgement that he is a non-trauma subject reflects the limitations and weaknesses of my initial research design. Yet, my dissertation research has become more inclusive and expansive by resolving these limitations.
Appendix B: IRB Approved Consent Form

CONSENT FOR RESEARCH
The Pennsylvania State University

Title of Project: Witnessing: Art of Sexual Trauma
Principal Investigator: Hyunji Kwon
Address: 107 Arts Cottage, University Park, PA 16801, United States
Telephone Number: +1 (814) 880-7377
Advisor: Karen T. Keifer-Boyd
Advisor Telephone Number: +1 (814) 863-7312
Subject's Printed Name: Sook-Jin Kim

We are asking you to be in a research study. This form gives you information about the research.

Whether or not you take part is up to you. You can choose not to take part. You can agree to take part and later change your mind. Your decision will not be held against you.

Please ask questions about anything that is unclear to you and take your time to make your choice.

1. Why is this research study being done?
   This research is being done to challenge the reduction of sexual trauma subjects to mere victims of sexual violence within cultured violence and to assert that trauma art as visual narrative can witness a survival subject itself.
   I am asking you to be an interviewee for this research because you supported and organized an art course for former comfort women to help them construct the subjectivity of a trauma subject rather than being a mere victim of sexual violence. Three people, including you, will take part in this research study both in South Korea and the United States.

2. What will happen in this research study?
   The encounter with former comfort woman Duk-kyung Kang's artwork titled Lost Virginity (1995), taught me how art can witness a survival subject itself. With an acknowledgment of your contribution to comfort women's construction of trauma subjects, I would like you to be my interviewee by answering the following question areas: (1) Your intention to create comfort women's art course, (2) your relationship with former comfort women students, (3) your philosophy and details of art course, (4) the changes in self-perception of former comfort women throughout your art course, and (5) the vision and role of their artworks primarily in the case of Kang’s Lost Virginity.

   The format of the interview will be your voluntarily answers to my questions. The interview questions are provided; you are free to skip any questions that you would prefer not to answer. There will be two more interviewees, one supported an art course for former comfort women in South Korea, and one who created their own

Page 1 of 6
trauma art in the United States. Following your consent, the interview contents will be audio-recorded and transcribed onto word documents for my dissertation research. These will be stored either on the researcher’s password protected computer or in a secure container at the researcher’s home, and will be shared only with my academic advisor, Professor Karen Keifer-Boyd, through secure file storage and will be saved on my advisor’s password protected computer. The data will be archived for 10 years following completion of the study, however, you can withdraw any information anytime and it will be promptly removed. You may also be contacted for follow-up questions or for future research.

3. What are the risks and possible discomforts from being in this research study?
   The researcher does not foresee any physical, social, and legal risk associated with participation in this study. However, it is possible that you may experience psychological disturbances when voluntarily recalling your memories with Duk-kyung Kang or your experience of gender discrimination. As participants have the right not to take emotional or psychological risks that are greater than those ordinarily encountered in daily life, you can stop and terminate the interview at any time, and withdraw any information at a later date.
   In order to prevent you from having these psychological effects and to engage with you, the researcher will follow a manual to communicate with survivors of gender-based violence, developed and distributed by UN Women (a UN Organization dedicated to gender equality and the empowerment of women). Additionally, participants will be provided psychological materials regarding PTSD, developed and distributed by the CDC (United States Centers for Disease Control and Prevention) and the National Center for Victims of Crime, offering guidance for coping with the consequences of trauma and providing resources for help and information. If you are concerned with risks to your privacy, a pseudonym can be used to refer to you when you wish to be.

4. What are the possible benefits from being in this research study?
   4a. What are the possible benefits to you?
   Through this interview, the participant will recognize their art course as an achievement by focusing on its role in disrupting the structures of sexual violence. Furthermore, this interview will help the participant understand her significant influence on other sexual trauma subjects, including the researcher herself, such as trauma subject’s empowerment and self-critical awareness.

   4b. What are the possible benefits to others?
   Participation in this study has a potential to implement art that enhances sexual trauma subjects’ self-critical awareness. Additionally, it is ideally hoped that this study will have a positive impact on reducing, and thus eventually terminating, sexual violence in society.

5. What other options are available instead of being in this research study?
   You may decide not to participate in this research.
6. How long will you take part in this research study?
If you agree to participate in an interview, it will take approximately 2 hours. If you are willing to take part longer, the one-time interview can last longer than 2 hours. If necessary, you may be asked to answer the researcher’s phone call or attend a virtual Internet meeting for one follow-up interview. The follow-up interview will take less than 2 hours. Other than participating in an interview, this research does not require any additional time on your part.

7. How will your privacy and confidentiality be protected if you decide to take part in this research study?
- Following your consent, the interview contents will be audio-recorded and transcribed to word documents and these will be stored either on the researcher’s password protected computer or in secure container at researcher’s home, not at PSU or other outside entities or institutions.
- The data will be only shared with researcher’s academic advisor, Professor Karen Keifer-Boyd, through password file storage and on advisor’s password protected notebook computer, not PSU or other outside entities or institution.
- The researcher does not foresee these data being exposed due to legal issues involved with this research. However, if the research team uncovers abuse, neglect, or reportable diseases, this information may be disclosed to appropriate authorities.
- Upon your request, data can be labeled and your identity protected with a pseudonym. Without your request, data will be labeled with and information will include your surname.
- The data will be archived for 10 years following completion of the study, however, you can withdraw any information any time and then, they will be removed.
- If you prefer to remain under a pseudonym, personally identifiable information, such as your name and photograph, will not be shared in the event of any publication or presentation resulting from the research.
- The researcher will do her best to keep your participation in this research study confidential to the extent permitted by law. However, it is possible that other people may find out about your participation in this research study. For example, the following people/groups may check and copy records about this research:
  o The Office for Human Research Protections in the U. S. Department of Health and Human Services
  o The Institutional Review Board (a committee that reviews and approves research studies) and
  o The Office for Research Protections.
- Some of these records could contain information that personally identifies you. Reasonable efforts will be made to keep the personal information in your research record private. However, absolute confidentiality cannot be guaranteed.

8. Will you be paid or receive credit to take part in this research study?
There is no monetary compensation from the participation of this study.
9. What are your rights if you take part in this research study?

Taking part in this research study is voluntary.
- You do not have to be in this research.
- If you choose to be in this research, you have the right to stop and terminate the interview at any time.
- If you decide not to be in this research or if you decide to withdraw your interview at a later date, there will be no penalty or loss of benefits to which you are entitled. If you decide not to participate in research, contact the researcher so that the researcher can remove you from the research upon your request.

10. If you have questions or concerns about this research study, whom should you call?
If you have questions, complaints, or concerns about the research, you have right to have questions answered. Please call the researcher of the research study, Hyunji Kwon, at +1 (814) 880-7377, or email huk159@psu.edu, or hyunjik.kwon86@gmail.com

You may also contact the Office for Research Protections at +1 (814) 865-1775, ORP Protections@psu.edumail.to; if you:
- Have questions regarding your rights as a person in a research study.
- Have concerns or general questions about the research.
- You may also call this number if you cannot reach the research team or wish to talk to someone else about any concerns related to the research.

INFORMED CONSENT TO TAKE PART IN RESEARCH

Signature of Person Obtaining Informed Consent

Your signature below means that you have explained the research to the subject or subject representative and have answered any questions he/she has about the research.

Signature of person who explained this research Date Printed Name
(Only approved investigators for this research may explain the research and obtain informed consent.)

Signature of Person Giving Informed Consent

Before making the decision about being in this research you should have:
- Discussed this research study with a researcher,
- Read the information in this form, and
- Had the opportunity to ask any questions you may have.
Your signature below means that you have received this information, have asked the questions you currently have about the research and those questions have been
answered. You will receive a copy of the signed and dated form to keep for future reference.

**Signature of Subject**

By signing this consent form, you indicate that you voluntarily choose to be in this research and agree to allow your information to be used and shared as described above.

<table>
<thead>
<tr>
<th>Signature of Subject</th>
<th>Date</th>
<th>Printed Name</th>
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Date: 2016.9.11


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I hereby release and discharge Hyunji Kwon from any and all claims and demands arising out of or in connection with the use of the artwork.

I have read the foregoing and fully understand the contents thereof.

Name: Korean Council for the Women Drafted for Military Sexual Slavery by Japan
Address: 20, Wondo-eup Dukro 11-gil, Mapo-gu, Seoul, 121-843, Republic of Korea
Signature: 

Hyunji Kwon
Ph.D. Candidate in Art Education and Women's, Gender, and Sexuality Studies
School of Visual Arts, College of Arts and Architecture and College of Liberal Arts
huk159@psu.edu 107 Arts Cottage, University Park, PA 16802
The Pennsylvania State University
Date of Request: August 17, 2015

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Agreed to and accepted:

[Signature]

Title: ___________________
Date: 8/24/2015

[Signature]

Chicago/Woodman LLC
Date: 8/21/2015
Permission to Reproduce Photos
HUB-Robeson Galleries, 241 HUB-Robeson Center, University Park, PA 16802
Phone 814-865-0775

Date: 6/26/15

I, Maria Rogus on behalf of HUB-Robeson Galleries, hereby give Hyunji Kwon the absolute right and permission, in regard to my photograph images of Hyunji Kwon’s installation and performance artwork, titled, Honoring Comfort Woman (2014):

To publish the art with credit to HUB-Robeson Galleries as copyright owner by Hyunji Kwon for publication in: Witnessing In-Between Spectrality and Spectacle: Sexual Violence Victimhood to Survivorhood through Artistic Intervention (working title) and, after publication, for possible other academic presentations or publication.

To use, re-use, or re-publish the same in whole or in part, separately or in conjunction with other artwork.

I hereby release and discharge Hyunji Kwon from any and all claims and demands arising out of or in connection with the use of the artwork.

I have read the foregoing and fully understand the contents thereof.

Name: Maria Rogus

Address: 241B HUB-Robeson Center, University Park, PA 16802

Signature: [Signature]

Hyunji Kwon
Ph.D. Candidate in Art Education and Women’s, Gender, and Sexuality Studies
School of Visual Arts, College of Arts and Architecture and College of Liberal Arts
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The Pennsylvania State University
VITA of Hyunji Kwon

EDUCATION
Ph.D. Art Education and Women’s, Gender, and Sexuality Studies, The Pennsylvania State University, 2017
M.A. Fine Arts Education, Seoul National University, Republic of Korea, 2012
B.A. Elementary Education, Daegu National University of Education, Republic of Korea, 2008

SELECTED TEACHING EXPERIENCE

SELECTED SCHOLARLY PUBLICATIONS

SELECTED PROFESSIONAL PRESENTATIONS

SELECTED DEVELOPMENT & ADVOCACY
REACH (Research, Engagement, & Community Healing): Facilitate arts-based “Body Mapping” Workshops for victim-survivors of sexual violence at the Pennsylvania State University, 2017
Invited Panel: Art and Advocacy, Center for the Performing Arts at the Pennsylvania State University, 2016
Invited Speaker: Vulnerable Art and Trauma Survivorship, Sexual Assault Awareness Week, Center for Women Students at the Pennsylvania State University, 2016

SELECTED PROFESSIONAL MEMBERSHIP & CERTIFICATE