USING VISUAL LANGUAGE
TO COMMUNICATE
THE VOICE OF COMFORT WOMEN :
HUMAN RIGHTS & HISTORY

By

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Title of Study: USING VISUAL LANGUAGE TO COMMUNICATE
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Major Field: GRAPHIC DESIGN

Abstract: This thesis examines the effective use of graphic design to represent the history
of Comfort Women and their human rights. In so doing, it provides a background of
Comfort Women information and influence of design methods. It also reviews art
production techniques such of collage, photocollage, photomontage as well as usage of
texture, and motion graphics as visual language production strategies. This thesis covers
eight studies: time-lapse, collage movement, formal metaphor, image setup, stop motion,
typography, texture, and color language to produce approaches and content. The final
produced works include process and analysis of three motion graphic project sand various
printed posters to achieve objectives at hand.

TABLE OF CONTENTS

Chapter   Page

LIST OF FIGURES

Figure   Page

CHAPTER I

INTRODUCTION

Problem Statement

This thesis tackles issues involving human rights by using visual language of graphic design to form a visual narrative about the experience of those whose rights have been violated. It's understood that many people experience the violation of their human rights throughout the world. For a graphic designer, the issue becomes how to effectively represent the experience of those whose rights have been violated, within a visual framework. In this thesis I focus on how to use these specifically approach these tasks , focused on representing Comfort Women, and their human rights.

The study seeks to help Westerners to initiate and increase their understanding in the Comfort Women's experience. This is accomplished through poster design and motion graphics (documentary format) to provide information about these women's life experience, and represent their pain through collage and photomontage design methods.

Design Analysis

A survey of visual forms created to address Comfort Women produced a limited collection of results. Artists have created paintings, illustrations, sculptures, animations, movies, and documentaries to convey to people in Korea the suffering of comfort women. Movies, documentaries, and animations have been introduced online and focus on the factual story of Comfort Women, with most works of art shared in the Korean landscape. However, in 2013, a monument to the statue of a girl – known as the Statue of Peace (Figure 1) – was erected in the United States for the first time. However, it is difficult to locate more materials, online or offline, that have been produced in visual language format, outside of Korea. Among other tasks, this thesis fills this gap by providing a "voice" for Comfort Women to the international audience.

Poster Design

Most poster designs produced thus far are mostly produced in Korea. Of these, the most popular image used is images of the Statue of Peace in Korea (Figure 1). A Korean audience can easily recognize the Statue of Peace as a representative symbol of a historical movement. The body copy in the poster relates Comfort Women's stories. Other images used in poster designs, are of the demonstrations of Comfort Women. As for Illustrations, they used a representation of the Statue of Peace as well. These posters express Comfort Women's history and invite audience participation in to that narrative. Overall this survey images and typography are used to express the history of Comfort Women's, rather than other types of design elements.

Figure 1. Comfort Women Posters

Animation & Motion Graphics

The motion graphics previously used to talk about Comfort Women involve an interactive documentary with the Comfort Women and an animation of the story with the Comfort Women's testimony (Figure 2). The documentary broadcasted Comfort Women's life through the Comfort Women's testimony on the Korean broadcast channel. The films produced are also based on the historical story of the Comfort Women. Also, an animation requesting audiences reflection on the Comfort Women produced by a Korean history professor is being broadcast on YouTube.
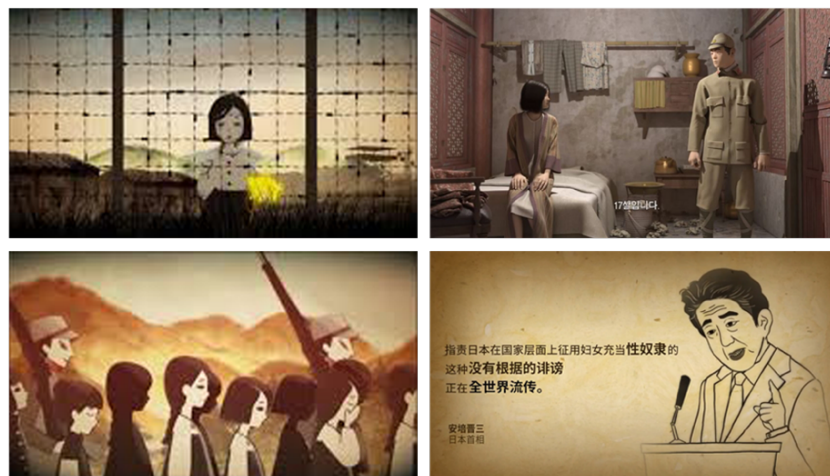

Figure 2. Comfort Women's animations, Google

Comfort Women Background

Comfort Women is a euphemism referring to more than 200,000 girls and women forced to work in prostitution camps run by the Japanese military after World War II. The history of Comfort Women during World War II resonates with accounts of similar human rights issues that can be found involving the experience of other women in war arenas, past and present.

C. Sarah Soh states, "The euphemism "Comfort Women" (ianfu) was coined by imperial Japan to refer to young females of various ethnic and national backgrounds and social circumstances who were forced to offer sexual services to the Japanese troops before and during the Second World War. Some of these women were minors sold into brothels; others were deceptively recruited by middlemen; still others were forcibly abducted Estimates of the number of Comfort Women range between 50,000 and 200,000. It is believed that most were Korean." (Soh, C. Sarah. "Japan's Responsibility Toward Comfort Women Survivors." JPRI Working Paper No 77. May 2001)

Figure 3. Japanese military Comfort Women victims.
Photographed by the US military at the Song Shan comfort station in China.
(September 1944 during the Asia-Pacific War)

The story of Comfort Women gained attention much later in the 1990s when Hak Sum Kim came forward with her testimony (Figure 4). Demonstrations by Comfort Women continue today with an emphasis on human rights (Figure 5).

Figure 4. Testimony of Hak Sun Kim, 1991

Figure 5. Demonstration of the Comfort Women.

Scope

The purpose of my research in this thesis is to explore methods of visual language to convey the story of the Comfort Women to current audiences. The resulting thesis project represents the Comfort Women's narrative through collage and photomontage methods in poster design and motion design (documentary format) as a way to provide this narrative.

As a target audience, this project will introduce American and Western audience to the history of Comfort Women as a human rights issue deeply felt in Korea, but not widely known in the West.

The factual history of Comfort Women is the inspiration for this thesis. However, this thesis's scope is not to review history, but to focus on visual methods towards the representation of this history and to give Comfort Women's story a voice.

Content of the Chapters

Consisting of six chapters, this study explores motion and poster design using the various design methods.

In Chapter I, I have introduced Comfort Women's background and presented an overview of design aspects. I name the scope and methods of the study.

In Chapter II, I use the design concepts of collages and photomontage as well as introduce texture printing techniques and introduce the documentary use of moving images.

In Chapter III, I introduce how the work is made and introduced the overall design process.

In Chapter IV, I use the methods and expressions of contemporary art to create design pieces that give voice to Comfort Women's experience.

In Chapter V, I conclude this thesis by suggesting the importance of visual communication in presenting points of view and by establishing future research.

CHAPTER II

INFLUENCES

This chapter is a literature review that includes various types of sources relevant to exploring the question, "How can specific design strategies be used to represent 'human rights' issues?", and applying those in later sections, to specifically that of Comfort Women's history.

Art and Social Issues

This thesis assumes an established connection between art and social issues. It further assumes that specific strategies of design can help to communicate specific problems in society and culture. McCarthy wrote, "Art has a social, cultural, and political influence. Art's roles include both reflecting back at society and speculating as to society's future. Like the design, art imagines scenarios . . . [and] it gives voice to the marginalized, the outsiders, it speaks truth to power."(141) This thesis also assumes that art invites audience responses that help address social issues. Norman, for example, recognizes the importance of the senses and emotions. Norman wrote, "Emotions, moods, traits, and personality are all aspects of the different ways in which people's minds work, especially along the affective, emotional domain. Emotions change behavior over a relatively short term, for they are responsive to the immediate events."(10) Art also helps enable more effective information delivery. According to Detenber, "this trend what trend? reflects a recognition of the significant role that emotion, or affect, plays in everyday experience and social life. As for mass communication effects, emotions play a critical role in persuasion as well as entertainment." (116)

Multiplicity

      This thesis features art strategies that involve a multiplicity of expressions such as symbolic, emotional, and metaphoric. The thesis, in turn, uses methods that, themselves, reflect multiplicity: collage, photocollage, photomontage, and moving images.

    A. **Collage**

      Collage is an artistic concept associated with modernism, and effected by adding material objects, in layers on a supporting surface. Collages include scraps from magazines and newspapers, ribbons, paints, colored or handmade paper parts, parts of other illustrations and texts, photographs, and other found objects on paper or canvas. The method explores the structures, textures, and forms found in objects in everyday life and uses them to reconstruct various visual metaphors. Research reveals that the work coming out of the FAILE collaborative offers excellent examples of this method.

FAILE

      Old posters on the street indicate time. Their natural presence, expressed only on torn paper, is closely related to FAILE's work. Amongst various collage base design agencies, I was inspired by FAILE, a Brooklyn-based artistic collaboration founded by Patrick McNeil, Patrick Mille, and Aiko Nakagawa in 1999. FAILE's works use a stencil for their explorations of duality through a fragmented appropriation and collage style. Among FAILE's works, street artworks are reminiscent of paper collages. FAILE works to engage with *papier collé*. This French artistic technique is a type of collage in which pieces of decorative or printed paper create a new image. This technique also uses materials appropriated from everyday life, relatively untransformed by the artist. (1) *Papier collé* is credited to the 1912 Cubist duo Braque and Picasso. The collage makes the subject itself not a visual element but a stimulus of a sense of reality, which makes the subject interested in using the object. In my project, the goal is to have the viewers imagine the

Comfort Women's historical images from collage images that will convey the original historical events. The characteristics of the objects used in the collage have an independent existence.

FAILE 's graphic works are a collage made of torn graphics (Figure 6). The FAILE collaboration artist in New York inspired by the waste old stuck paper of city walls. The collapse of advertising and flyposting provides a platform for expressing one's views in the world of discovered images. These images are found on large canvas works and represent collages with the extensive urban experience. They diversified into other areas in the spirit of collage, including sculpture and bookmaking, but their work is influenced by print and stencil traditions.

FAILE's works are collage expressions using paper. I base the expression of torn paper in my project on their works. Each image in my project is torn, and conveys Comfort Women's messages with a rough texture. These representations are directly reflected in the Comfort Women project.

Figure 6. FAILE, Tales of Torment, 2006

B. Photocollage

Further developments in collage can be seen in the work of a number of artists using photocollage. For example, Hockney's photo-collage involves an interpretation of Picasso's cubism, which connected the contradictory concepts of space and plane, opening up a new artistic world. Hammer wrote, "So it is that Hockney's critique of the camera has frequently been conducted in parallel with a more affirmative exploration of the theory and practice of cubism."(12) The effects of the Cubism were revealed in Hockney's photo collage. Hockney's photographic collage was more obvious in that it represents all his observations of the theme and surrounding environment during the time he spent with the theme than in the actual form of the theme. According to Shirley, "Picasso would begin with a pre-existing mental image or idealization of the subject's form, analyzing it from the standpoint of its component parts. Then he interpreted those parts, not from the viewpoint of represents- tonal reality, but from his own conception of artistic reality. The paintings do not reflect an image captured in a single moment of time, such as one sees in a photograph. Instead, Picasso's cubist art presents the viewer with an image that extends a moment of time."(73)

David Hockney

David Hockney developed the technique called "photocollage," which uses multiple perspectives. Hockney used Cubism in photographic collages to show various perspectives on themes, including people, objects, and places, and to show a variety of ways to express the movement of objects in space. Despite his inspiration from the photographs, Hockney did not leave the photographs as they were. Hockney thought that photographs were for storing the moment's information, and that this was not enough. Hockney tried to create a sound and depth for his works. According to David Hockney, photographs suffer from a "lack of time." They represent a "frozen moment that is very unreal." Hockney argues that paintings and drawings represent hours of work by the artists, "many more hours than even [the viewer] can give it."

Photocollage is a unique technique for clipping and pasting more than two photos and combining various photos. Hockney transformed her mother's picture from various perspectives into a single picture while freely moving her body (Figure 7). This method allows you to see at a glance parts of a person that you have not seen at a particular point in time. Why did Hockney make certain parts of the face look big, and which parts overlap or shift? It was to emphasize two things: that he took pictures of people from multiple perspectives, reconstructed them, and used the point of movement.

Figure 7. David Hockney, My Mother. 1986

The method Hockney used has one image and a variety of image effects. The effects of various images, large and small, are expressed in a single image. When the audience looks at Hockney's works, they can see mothers' various views in one image. This expression allows us to see the history of Comfort Women from various perspectives and to express Comfort Women's message. This method conveys the depth of the message to the audience through an image.

C. Photomontage

Dada photomontage shows a strong political criticism in the 1920s, in engagement with the situation in Germany. According to Ades, "What started as an inflammatory political joke soon became a conscious artistic technique. The use of bizarre images to render reality enigmatic was seized on by the successors of Dadaism, the Surrealists. Artists such as Max Ernst, Moholy-Nagy, and Man Ray combined images of poetic power to form hallucinatory landscapes pursuing a systematic derangement of the sense to express the internal chaos of the individual as well as the external chaos of the world."(13) The "uniqueness" and "aesthetic value" of art are transformed into a playful view of one "play" and another "interesting" and people "fully" publish social news with serious political action and fun. They create a new type of critical culture by replacing their feelings and feelings. Representative artists include John Hartfield, Hannah Hoch, and George Grosz.

John Hartfield

In particular, in the case of only Hartfield and House, a collage was made using images and articles cut out from newspapers. Such an act was a method of destroying the original image of the material. Hartfield's political photomontage represented artistically with a critical function of exposing reality by using photographs to express social chaos and disorder.

Hatfield's political photomontage can be considered to be an artistic expression of social confusion and disorder and showed the critical function of exposing reality and the possibility of popular art. He created a photomontage with posters in a way to show to the public as possible and used it on the cover of magazines that people enjoyed viewing. Another feature of his work is the combination of photography and language. For him, language serves as a means of communicating clearly that others do not otherwise perceive his montage. He used his thoughts in a way that the masses easily understood through magazines and posters, which are the most popular mediums of communication that combine photography and language.

To expose the truth, the method he chose was distortion and exaggeration; that is, the task of connecting images of different sizes and compositing and combining the crops was visually appealing. The effect of the meeting of the photographs and the montage – of apparent reality and fiction - works to reveal the opposite: the deception of the appearance and the significance of concealed characteristics that Hartfield brings to light.

Hartfield's photomontage has developed and was expressed in American advertising and Soviet political ways. According to Gough, "Klucis describes "two distinct lines" in the development of photomontage: "The first has its origins in American advertising. This is the so-called formalist-advertising photomontage, widely used by Dadaists and expressionists in the West. The second line developed independently on Soviet soil. This is the political-agitation photomontage, which has developed its own methods, principles, and laws of construction." (135) The photomontage was also significant from a creative perspective (See Figure 8). This photomontage swallows gold and treats garbage, and can be interpreted. The expression that spews out trash satirizes Hitler's speech. It is synthesized so that coins fall into Hitler, and the gold coins make Hitler's spine. His words are not only inflammatory but also open to swallowing money. John Hartfield's satirical criticism of Adolf Hitler and Nazism was influenced by feminist artist Barbara Kruger, who also criticized this method about masculine and contemporary, and the consumption culture of society. Corris wrote, "Kruger has been interpreted in three contexts: political aesthetics, feminism and postmodern investigation of 'the gaze', and identity and power. Politically oriented readings of Kruger usually focus in one of two directions. One highlights her relation to photomontage, claiming a lineage from John Hartfield and Hannah Hoch and developed by Klaus Staeck and Peter Kennard."(26)

Figure 8. Adolf the Superman swallows gold and spouts rubbish, John Hartfield, photomontage 1932

This expression is understood as a means to criticize traditional art, such as modernism and absurd reality. Furthermore, in that these methods design can be used in a representation of Comfort Women's voices, the method of photomontage might be said to involve all three contexts of .political aesthetics, feminism and postmodern investigation of 'the gaze', and identity and power The photography encourages the interaction between subjects and audiences.

Hartfield's black-and-white photograph and object combination method is used in metaphorical terms in the Comfort Women project. The combination of the two images gives the audience a more meaningful message than real imagination. I will directly reflect this strategy in Comfort Women's motion project.

David King

Influenced by Hartfield, David King is a visual journalist and designer who delivers messages about social inequality and injustice through his unique visual grammar. His visual aesthetics were designed more straight. His practical use of images and typography expressed in the san serif typography reminds us of Soviet politics and the arts. In his own words, King's political posters provided what he described as a "visual style for the left." His approach was unnervingly direct, with huge sans-serif typography, unflinching photographs, and text emphasized through his trademark underlines, arrows, and exclamation marks. He also sometimes used his Hartfield-inspired collage style of illustrations. King's visual expression helps to create a story about this research by the photomontage of still images.

Figure 9. National Demonstration, David King, poster for Anti-Apartheid Movement, 1885

Moholy-Nagy

Moholy-Nagy said, "The resulting outward surface of montage we may call texture. The epidermis is an organic texture." (26) Moholy-Nagy created a photogram that abstract photography (Figure 10). Moholy-Nagy took an image and used photographic materials without a camera. This method outlines and layers of textures on objects on photo paper used over a light source to create a projection of the image.

15

Moholy-Nagy has the image of various experiments and the relationship between light and human life through visual repetition, recreating photographic images, and transferring new compositions and messages. So, the viewer will enjoy various stories with the texture expression of the newly created images of Moholy-Nagy. Moholy-Nagy's photograph expression method provides an idea that can reconstruct the factual image of Comfort Women.
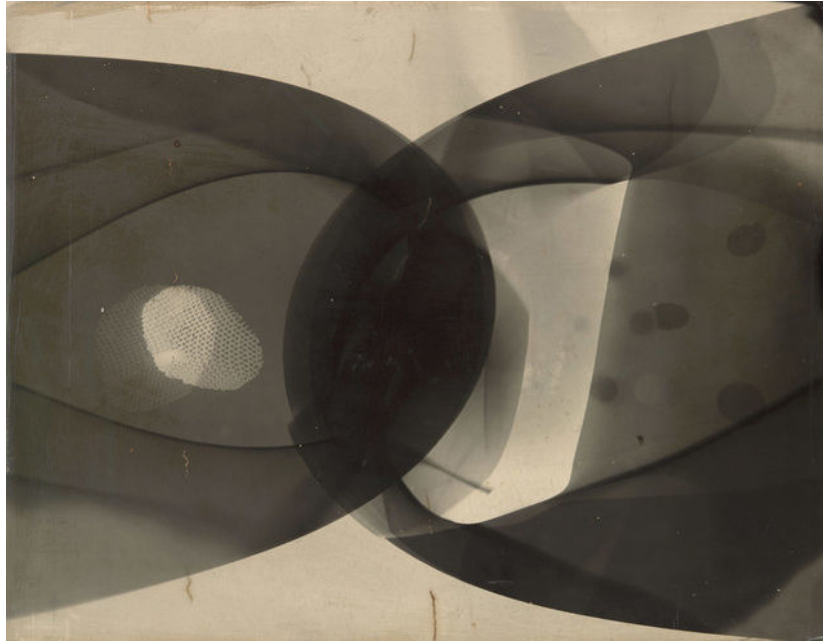

Figure 10. László Moholy-Nagy Photogram, 1941.

Moholy-Nagy's method reflects the textures of the original subject. This texture wraps the surface of objects, giving it a visual effect. There are design elements of lines, shapes, and forms retained from the textures, reflecting the audience's visual presence and emotional response to the texture. The texture of form can be defined from visual communication to descriptive adjectives. Moholy-Nagy's experimental expression method influences how the designer will express the photomontage with Comfort Women photographs and documents. The meaningful textures determine the meaning of a simple component that influences perception. Using the effect of texture, textures can convey a variety of emotions and messages.

D. Moving images

Comfort Women's images are old records and rare. Moreover, most of the documents are still images. There is also an old black-and-white video. With limited documentation and movement, Duchamp shows how to make still images into moving images. Therefore, Duchamp's research is a specific proposal method to create an image that moves limited data.

Can you see the person leading down like a title? (Figure 11) Duchamp painted a continuous scene person to express movement and geometrically construct moving elements. This painting represents time and space together. Existing paintings are stationary, but Duchamp has the representation of movement. Duchamp used space to get out of the limit of time. Human reason is the product of infinite effort. Moreover, they come up with something that they have not seen before, something new that didn't exist until now, and reveal it to the world. Gunderman wrote, "Duchamp's 'Nude Descending' extends this effect even further in space and time. The figure is no longer depicted as static but as moving, thereby combining a multiplicity of perspectives in both space and time. The effect can be likened to a series of motion picture frames, except instead of unreeling over a span of time, the entire sequence is captured in a single image. All stages in the movement seem to be equally present in a single instant."(2)

The work of several other artists: Renyer, Braverman, Bass, and Ray reveal other aspects of motion design important to this thesis.

Figure 11. Nude Descending a Staircase, No.2, Marcel Duchamp, 1912

Justen Renyer

Justen Renyer is currently in a position as an Oklahoma State University professor in Graphic design. He has had a lot of influence on motion design. We can see the research for still image movement from Justen's motion graphics. Justen's motion movement has a control low frame rate and uses overlap and multiples with different tools and materials. Justen's motion method influences moving images of the Comfort Women motion projects. His design work has influenced this project's ideas regarding how to produce videos regarding the Comfort Women. It is also very fresh in creative expression. With texture effects, speed, movement, and messages from all of his designs, Justin's design pointed out this project in the right direction. His design with his hands is experimental and challenging. He showed an expression of the design. He has had a significant influence on the texture expression and experimental research of motion design. The influence of his design, as shown in this paper, increased motion design expressiveness.

Justen's motion graphics show me experimental images of each image using a variety of movements and textures. Each graphic element in his work uses time and space to make it look dynamic. He often uses hand-drawn graphic elements for motion graphics. I will use his textural expressions, time and space, and message expressions through movement in the Comfort Women project.

Chuck Braverman

Krasner wrote, "film cameras have the inherent ability to capture material one frame at a time, which is critical for any form of stop-motion animation. For these reasons, film continues to be a preferred medium by many independent and commercial animators."(394) Chuck Braverman, American Time Capsule (Figure 13), movie, 1969, shows stories about American history in the American Revolution through the Richard Nixon election. It displayed in over 1300 images. Although it is a movie showing the timeline of American history, there are times when the momentary stop motion passes by early, and viewers may miss the scene. However, it is fun to see the history of the United States at a glance. Through Chuck's movie development, the

Comfort Women project had experimental moving images. The representation used the torn paper of images by hand for each scene. The time capsule method helps the audience make understand Comfort Women's stories. The Comfort Women stop motion was influenced by this movie, which showed the moment scenes in chronological order.

Figure 13. American Time Capsule, movie, 1969

Being able to see all the images quickly creates a sense of expectation, which shows the history of Comfort Women to the viewer. The Comfort Women's materials often used static images, but the viewer can see the movement of time on a static screen.

This method allows the audience to easily understand the overall temporal movement. This simple method of work shows the overall Comfort Women history. Focus on chronological order without requiring a lot of technology.

Saul Bass

Graphic designer Saul Bass's design features simple pictures and textual images, eliminating visual complexity. He expresses the essence of the theme succinctly and symbolically. Saul Bass, Bunny lake is missing, title sequence, 1965. Saul Bass, Bunny lake is

missing, title sequence, 1965. A black-and-white movie title sequence gives a paper-tearing of upcoming stories. This title sequence also contains a paper tear's sound and is expected to be a movie story. The plot of the cover-up and public film is well illustrated. This rawest representation method creates a space with hands and displays print information in the space (Figure 14).

Figure 14. Bunny lake is missing, title sequence, 1965

The title sequence is clean and simple. The message of representation with a piece of paper sends not glamorous. The emotional state of mind is shown in the expression that tears the paper. Each hole represents a separate message, with the hands torn in a black screen to imply a state of mind. The torn edges help set the atmosphere jagged. It's a story after being torn from paper as if the image had disappeared. No color, no sudden editing, no deception. It is a raw, naked concept in which it itself stands. You can see the same approach over and over again in his work. Good ideas are executed in the purest form and within the time capsule project.

Man Ray

Audiences see the effects of the video in Man Ray's experimental footage (Figure 15).
Man Ray's films directly reflect contemporary society and culture rather than other art genres
because of the medium characteristic of reproducing reality. Man Ray's films strongly express the
inner world as well as recalling the essential human way of life. In 1928, "L 'Etoile de Mer"
produced by Man Ray, the audience sees the texture effect that you can see in the current image.
Ray used glass to distort the image and masks to create the effect of seeing only part of the image.
The audience also sees expressions of texture effects in his film. This texture effect is an effect
that allows the audience to quickly get close to the image of a heavy and sad comfort woman.
Many texture expressions are in harmony. Even though his work is a silent film, it is easy to
convey the atmosphere through images and various visual effects. This mood supports the flow of
Comfort Women's stories to convey the texture expression of images.

In addition, Man Ray's experimental expression is a starting point for exploring textural
methods in images of many movements in the future.

Figure 15. "L 'Etoile de Mer", Man Ray, 1928

Documentary

The documentary is basically an eye to the controversial issues. Marcus said, "Although there are numerous suit- able purposes and methods for using documentary film, we argue that two of the most powerful and appropriate are using documentary film as a way to explore multiple perspectives and as a way to teach about controversial issues."(279)

It provides how to view and interpret the world and to uncover it as a story. The documentary has the characteristics of objective subjectivity, which means to express subjectivity based on objective facts. The objective subject is not to make one-sided claims but to make arguments that can convince the other. When making a documentary, the current situation is essential. Looking into the history of the past is to see today. If you do not look back on the past, you cannot recognize it today. Documentaries should be equipped with in-depth analysis, alternatives, material diversity, emphasis on objectivity, and persistence instead of exaggerating the objects to pursuit superficial interests. The documentary is about how to find the truth. There is also a way to tell through a completely different story when you want to throw a message about the world. What matters is not just the facts, but what tools the artist intends to speak and convey. The artist interprets the facts and the effects of each scene through images based on facts and history; the public can easily understand the images and messages of typography.

According to Isserow, "clearly all film has the potential to generate iconic imagery, however, as documentary film records real people, places and events, the iconicity of documentary film takes on an additional dimension as it is predicated on the historical past. The seeming accuracy of the archive footage to recall history suggests a mechanical perfection of memory beyond the fallibility of the human mind. This makes it an attractive medium for the reworking of memory as well as the past."(105) According to Kenneth Hiebert, "establishing a deeply rooted discipline has to do with having time to contemplate things until the observer reveal their mystery and presence, being able to build from scratch without relying on stylistic patinas, trusting a process, melding craft and concept, not seeing from one side only, and learning

to be honest in work and social relationships." (10)

Documentary effects deliver a rich visual language to the audience with a variety of visual elements. The change in color in the passage of time suggests that the event is still connected. Through this process, the audience recognizes the designer's message. These documentary effects allow audiences to make the project a subject of study with visual language without language constraints. Assists in educational understanding where time can be learned by image effects interpreted in visual language.

CHAPTER III

METHODOLOGY

In this chapter I establishes a link between meaning and method, specifically methods that of collage combined with that of motion. Here, the complexity of the Comfort Women's past and present experience, and the human rights violations endured by them is represented through the language of collage, where the first layer is over-laid time and again. The method of over-laymen creates a visual narrative of human rights violations that occur again and again, with different photos but similar violations. Also, the methodology chosen, works to emphasize this multiplicity in its visual narrative. In addition, the visual language chosen, is intended not only to guide the story but also to educate the audience through storytelling. The design and motion methodology in the thesis consists of collage, photomontage, texture, and camera techniques. This methodology accesses and applies techniques form various artists from Chapter II. A total of eight studies are used in applying expressions from print and through paper collage. Each image creates expression and atmosphere using collage and photomontage methods.

The final results of have benefitted from the metaphorical representation of the Comfort Women in the connection between objects and historical facts. The metaphorically expressed final images and motion graphics, communicate with the audience as a visual language. Westendorp says, "metaphors are a specific type of abstraction, and when we started conceptualizing this special issue of visual language, we thought of metaphors as abstractions in the ancient, traditional, literary way: a metaphor describes one thing in terms of another. That

enables us to grasp abstract concepts" (196).

Metaphoric communication creates a visual language that emphasizes a region of interest by describing a static image with motion. Because this project conveys subjects and messages as visual languages through collages and photomontage, planning guidance has been developed to maintain technical limitations for artistic objectives—the final results presented in moving images, collages, and metaphorical photomontage. As established earlier in this thesis, photomontage and collage are the results of manipulating the original photograph, including visual elements such as scale and color, contrast, and harmony.

Studies of artwork and available techniques established in previous sections included the following characteristics:

- Use of visual metaphors

- Expression of events and experiences through images and objects

- Inclusion of elements of time and movement

- Utilization of camera position and usage to create visual forms

Elements & Resources

This project focuses on posters and motion using several design elements.

- **Image:** Images were gathered from various sources, including downloaded photos (http://www.hermuseum.go.kr and http://womenandwar.net) of the Comfort Women, form the web, scans of printed items from Comfort Women Association in Korea. At times the images were reconstructed using various materials, including ink and torn paper, for the image's texture.

- **Video**: Existing video sources for this project are rare. Most video material of Comfort Women for this thesis is from an association in Korea for Comfort Women (https://www.dailymotion.com/video/x69ds0n).

- **Type**: This project influence by David King's method to use San-serif fonts (Knockout font). This was inspired by King's work, such as bold typography and thick separation lines.

- **Sound & Audio**: The sound for the project includes original voice recording, digital sound effects, and download of recordings of comfort women (JoongAng Ilbo, Korean online newspaper)

Collage and Photomontage

Collage and photomontage posters were made for this project using project's raw materials of images. The process included first printing of the image(s) for the montage and then pasted them together one by one, layer by layer. For metaphorical expressions, I took a picture of the objects—the results created in unexpected visual forms. These results were again scanned, and used as a photomontage method, this time on the computer. The final result of all of these steps, were used in poster design and were also used again as experimental motion graphics, as this process is not limited to one medium

Motion Graphics

Shir states that, "continuous presence and effect, getting used to it, and waiting for it, that is the element of time, are of the important characteristic of motion graphics. As a result, it seems that motion graphics has a notable characteristic." (822) In other reasons for making motion graphics, was that as medium it can exist online, where its more easily access– rather than telling the story with a printed poster shown in a limited locations. As described in the earlier stage, image sources and video used entirely arrived from various external found sources. In terms of motion graphics, and as mentioned in the preceding approach, I was influenced by the Justen Renyer's visual expressions, also as my mentor in this project. I used documentary and collage,

and stop motion techniques inspired by his work. As an example, to depict Comfort Women's suffering, I created individual scenes using collages and stop-motion methods of paused images. Textures and paper textures from motion graphics and moving images were incorporated to enhance the message as well.

Process / Studies

A Series of visual studies were conducted to explore possible approaches towards the creation of visual messages, and to explore their potential uses. Each study produced portions that were put in to final project productions of motion graphics.

This process begins with a visual language process to explore the narrative at hand. Using historical images, communication is formed in various methods and represented on digital screen and posters. The studies focused on visual productions of elements of textures, objects, and creating metaphorical connection.

Study 1: Time-Lapse

In Korea, a chrysanthemum is an object used by someone to hold a funeral. So this flower represents death. People in Korea remember many Comfort Women when they died and convey this memory with chrysanthemums. So when I thought about the meaning of flowers, I recorded a moving image using a heat gun to burn and blacken, and to express Comfort Women's pain. (Figure 16)

The introduction of the time-lapse explores the texture of rapid deployment. This scene recorded the photo's motion being blackened by a heat gun, in the time-lapse recording by the camera. The camera's point of view is focused on the center of the flower and shows that it burns all over. I recorded an image of the flower turning black to represent the distress of Comfort Women. The flowing ink represents the Comfort Women's tears. It intended to show condolences for death by expressing death, the meaning of chrysanthemum flowers. The scene of

chrysanthemum blossoms burning black also expressed their sorrow, by turning black. Also, the movement of black water streams is a movement that represents their tears. The intuitive and metaphorical expression in the introduction, leads the audience to look forward to how Comfort Women's story will unfold in this work.

Figure 16. Results and setup from study 1

Study 2: Collage movement

      The Collage study begins with a wrinkled image to express a static image in motion. Torn images overlap through movement to open a hidden story. Such a strategy is usually used to help the audience understand the image's facts through unexpected activities. Each image overlapping – using the photomontage method – and movement recorded in reverse order, delivers a special message to the audience.

      The still images accessed of Comfort Women are old mostly, so I decided about to turn a still image into a moving image. I recorded the torn images one by one in each frame and produced them as moving images. The torn images are connected to the shape of the face to represent a sequence resulting in the image of a single of Comfort Women. This gives the

audience a lot of variety. Each image has a different movement and representation, which is to make harmony with other image in the scenes.
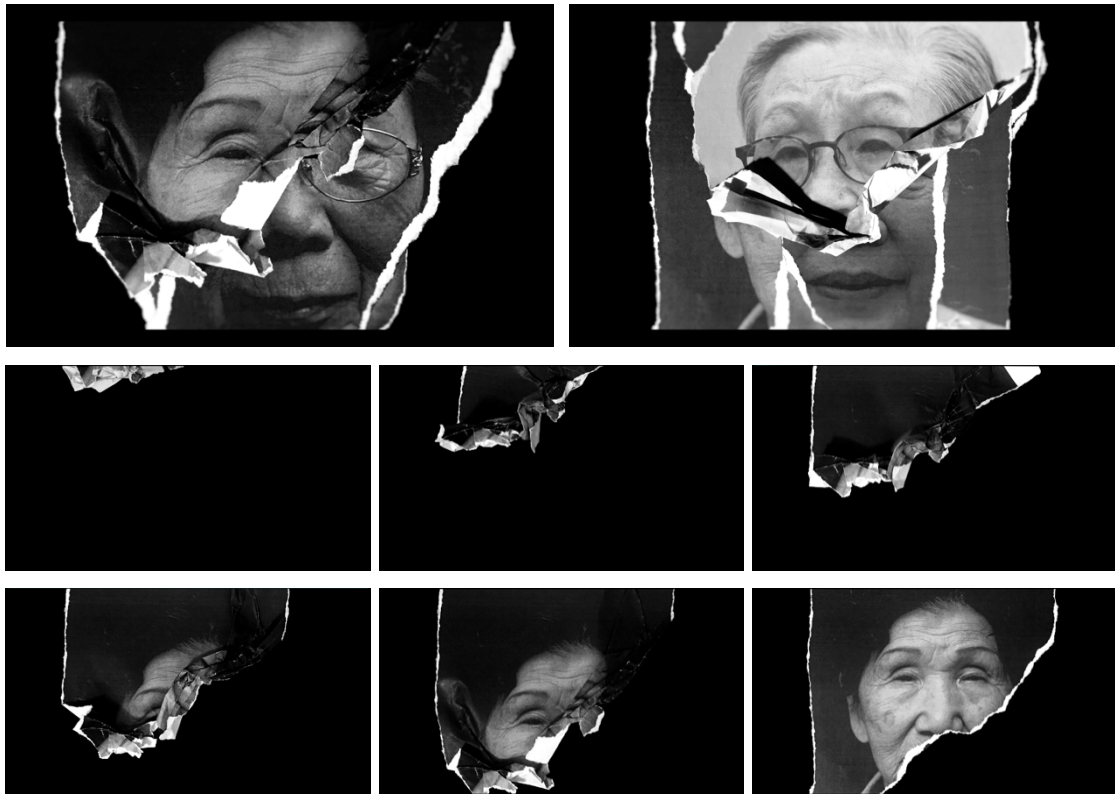

Figure 17. Results and Collage Movement from study 2

Study 3: Form/Metaphor

Here, each sequence starts the same with the form of the Japanese flag. So, the Japanese flag's form transforms into various objects and shapes of the Comfort Women's story for each sequence to inform the audience. In this study, the red circle in the Japanese flag is used as the starting point of Comfort Women history. The red circle appears to be various objects of the metaphor and narrative the history in each scene. The sequence in the circle space represents the beginning point for Comfort Women's pain, and ending point for Comfort Women's story.

Figure 18. Form of the Japanese Flag

Study 4: Image setup

In this study each image was first printed in the order of time flow. Each image was hand wrinkled to add texture. Each image then was reconstructed sequentially and pasted using glue. The lighting sources was produced, and the unfolded image was recorded with the camera from above. Through the theme selected, images were torn partially by hand in chronological order, and the following images were meant to be seen little by little through the torn gap. The torn images are expressed as collages in the same way as throughout the scene. This method introduces artistic techniques to design, and the making is the same way in print media and motion graphics alike.

Figure 19. Results and Process from application of stop motion from study 4

Study 5: Stop Motion

Study 5 was created using a stop-motion technique—this study started by using the stop motion method, saving each scene as one image. The design results expressed two mediums: motion and print. One expression makes two effects, moving image and stopping image, to compare the visual effects' interrelation.

The first process in this experiment method is to glue 300 pieces of historical moments in chronological order. The time-corrected images appear to the next image whenever one-piece of paper is torn. At this time, the images are saved in sequential order. If images are displayed

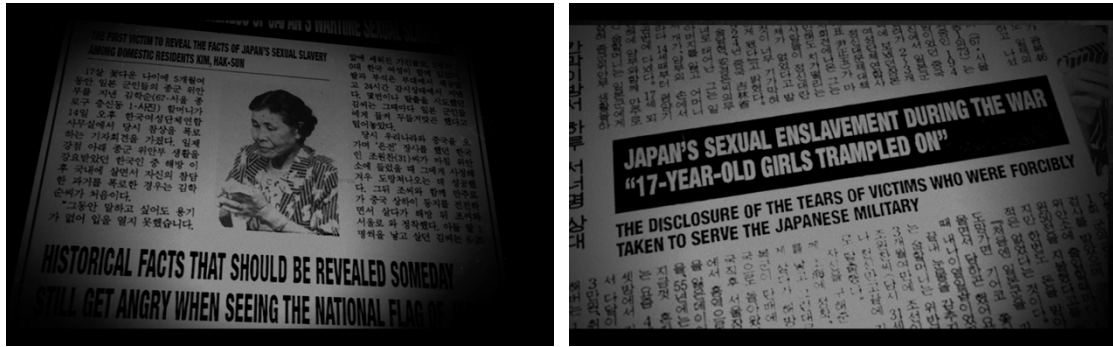sequentially, the image shown first disappears, and the temporal image behind it is expressed repetitively.

The effect of the torn images leads to an expression that shows Comfort Women's lives. Their pain is like a torn image. In this study, it is expected that the incomplete and unexpected forms of images, torn by hands, will be emotionally carved into the audience's minds (Figure 20).

Figure 20. Process from application of stop motion.

Study 6: Testimony / Translation

The symbolism in this study is created through use of typography, making the forms of type to elicit certain emotions and convey specific messages. The content of the Comfort Women's testimonies becomes the message, and the visual form as well. The texture created using typography – in poster or motion graphics – appeals to the reader and expresses the message. The font choice used, and the structures of text layout, helps the symbolic meaning being communicated through visual expression. (Figure 21)

HISTORICAL FACTS THAT SHOULD BE REVEALED SOMEDAY
STILL GET ANGRY WHEN SEEING THE NATIONAL FLAG OF

JAPAN'S SEXUAL ENSLAVEMENT DURING THE WAR
"17-YEAR-OLD GIRLS TRAMPLED ON"
THE DISCLOSURE OF THE TEARS OF VICTIMS WHO WERE FORCIBLY
TAKEN TO SERVE THE JAPANESE MILITARY

"VICTIMS like us should NAVER happen again."

거의 든 장소를 일본인들이 가지 않은 곳이 없었습니다.
일본군인들은 언제 어디서나 전쟁에 나섰습니다.
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그들이 한 모든 것을 표현할 방법이 없습니다.
이 고통은 한입니다.
내가 어렸을 때,
일본인이 나에게 한 일은 내 가슴에 매듭을 짓습니다.
그 한, 매듭 한 한, 어떻게 풀 수 있습니까?
당신은 이것을 풀 수 없습니다.
그리고 이 모든 시간을
나는 1991 년부터 싸웠습니다.
한 – 이 매듭은이 싸움에 의해서 더 단단해졌습니다.
이제 완전히 차단되었습니다.
나는 거의 숨을 쉴 수 없습니다.

All over they went, not a place they didn't go.
Wherever the Japanese went to war, everywhere.
There were Chinese and others, like Filipinos.
But the great majority were Koreans.
The soldiers treated us like military supplies.
Shipped, transported and did whatever they wanted with us.
We were just playthings.
No way to express all those things they did.
This pain is han. Since I was little, what the Japanese did to me,
made the knot in my chest.
That han, the knotted han, how can it be untied?
You can't untie it.
Then, all this time, I have been fighting since 1991,
this tight knot of han, was only made tighter still by this fight.
it is completely blocked now. I can hardly breathe.

Figure 21. Results and Translate testimony Korean to English from study 6

Study 7: Making textures

The texture of the letters in this texture study stimulates the emotions of the screen. I drew the complete alphabet with a magic pen to emphasize the effect of typography. The alphabet was re-combined with the keywords of Comfort Women. The combined textured letters appeal to the meaning of the word to the audience. The texture typography used for the poster, like the screen, can also get closer to the meaning of the victim's words This method is created using black ink and a jelly plate. The image can have unexpected results as it goes through the printing process twice. This method allows you to get the texture effect of all printed images, not just the typography. Victims' testimonies and keywords in the project, which are converted from Korean to English, visually help the victims' sympathy in their messages. The rough and artificially expressed textural effects contribute to victim feelings. Words in texture effects help the audience

34

to understand the visual effects of meaning and emotion. With the texture effect of this study, it is used not only for letters but also for still images. Each texture is recorded by the designer into the scene and used as an effect of moving textures on the video.
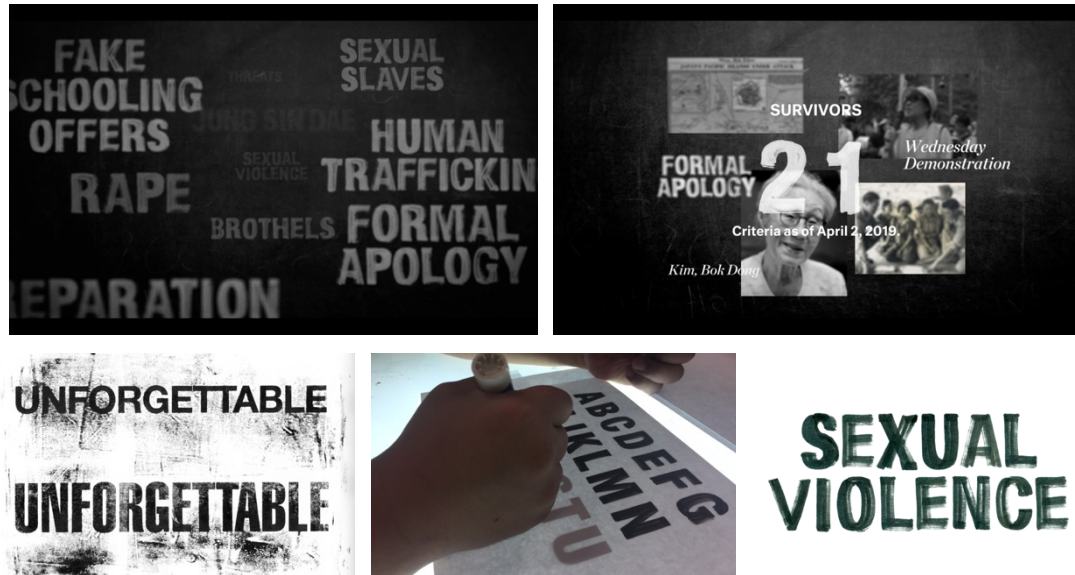

Figure 22. Results and making texture from study 7.

Study 8: Color Language

Black, as opposed to white, is the darkest color without brightness. It is used most for white background objects because it gives the heaviest and fullest feeling among achromatic colors. It symbolizes night, darkness, and death. In the East, color is used in a negative sense to black. Black conveys depression, frustration, and defense, which makes it somewhat coercive, but it is a color that expresses sophistication and modernity. Since red is a color that stimulates the eyes and the metaphor, it Comfort Women's pain, bleed and screams in war.

Figure 23. Color results from study 8.

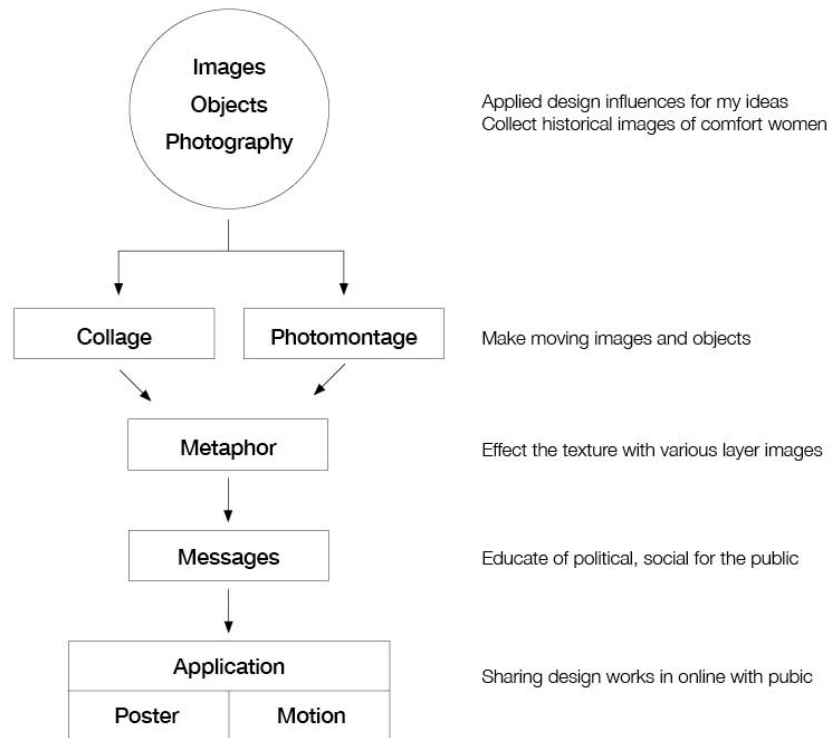## Methodology for applied visual explorations

Figure 24. Graph for the entire process

CHAPTER IV

APPLICATION

This chapter discusses three specific projects that I designed to conveys subject of this thesis – to represent Comfort Women's experience through visual language. The artistic inspiration has been inspired by influences from works of artists such as FOUL, David Hockney, John Hartfield, and Justen Renyer. These projects apply the methods, and outcomes from the past study 1-8 to construct the story. The three projects are named: Unforgettable, Unfinished Story, and Time Capsule.

Unforgettable

This project communicates the historical events of Comfort Women for people who do not know about Comfort Women. Unforgettable project uses a metaphorical approach towards objects and storytelling. It approaches the audience through familiar materials in everyday life and suggests how to convey a message by showing the nature of objects or by stimulating emotions. Specifically, the first step below is to visualize the combination of black ink and white flower (Figure 25). The symbolic objects are shown in the video, revealing the sorrow of the Comfort Women. In this project, all objects that are expressed in black and white represent events that have historically passed. The many emotional aspects of the Comfort Women's experience are expressed through black and white contrasts, allowing the audience to visually

experience the message related humanitarian issues, and form a subjective interpretation of events. Each element in the project is connected using a mixture of speed, texture, color, and sound.

The documentary format used here indicates that what is being presented is observable fact – a reality. Since, most of the materials were extracted in Korea, where necessary, materials were translated into English to promote understanding for target audience. The presence of the known Kim Bok Dong on screen is essential as a symbol of Comfort Women, because she has spent her whole life as a human rights activist in the world for Comfort Women's human rights. The the switch from black and white to color in the documentary sequence, indicates to the audience that Comfort Women's activities are still taking place to this day (Figure 25).
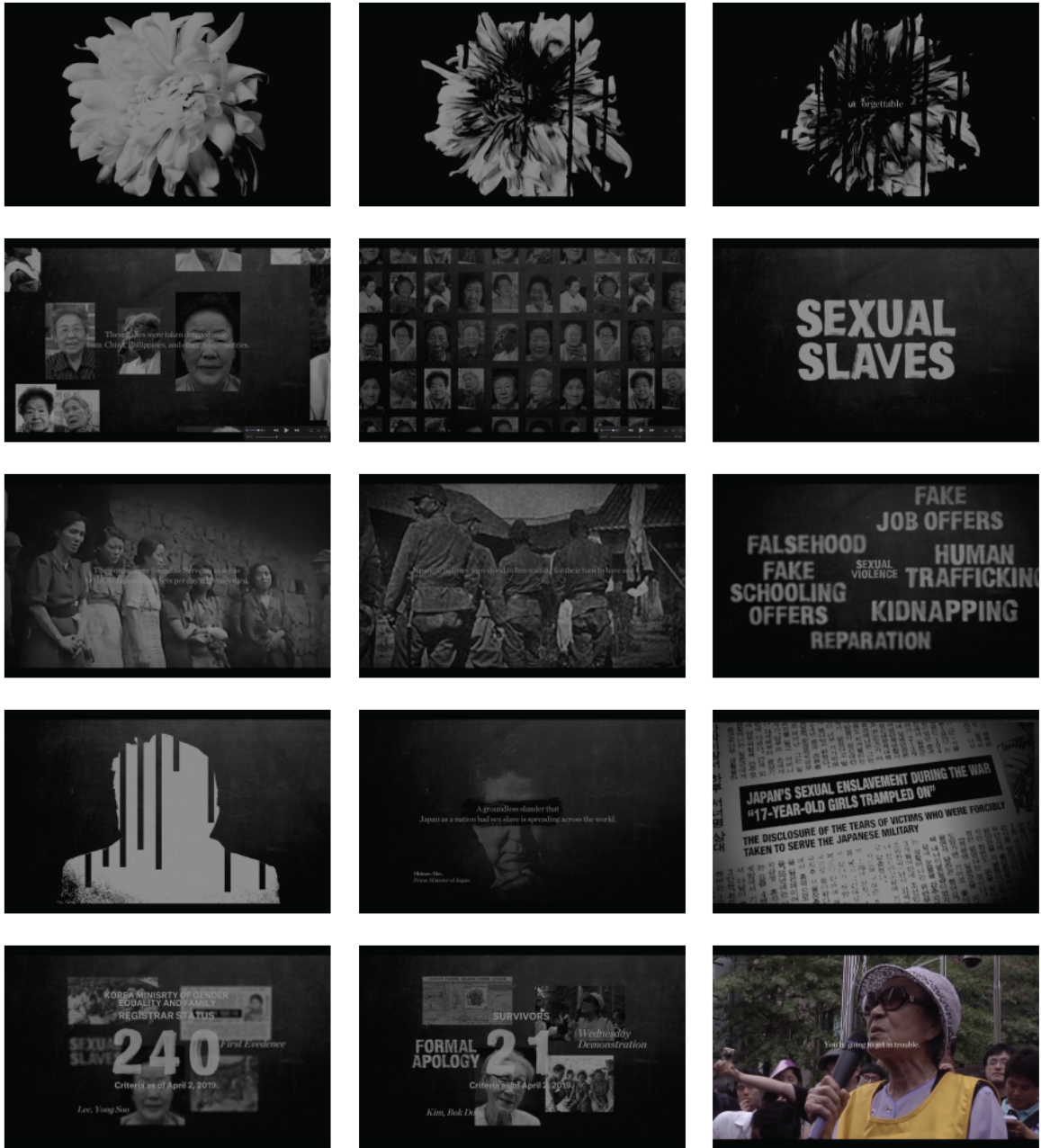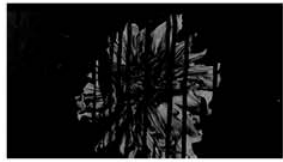
Unforgettable Sequence Breakdown

Figure 25. Documentary sequences.

Figure 26. below provides a scene by scene interpretation of a documentary sequence.

Chrysanthemum flowers mourn for the dead. The burned flower is a pain in comfort women's death. The black ink that flows is comfort women's sorrow. This metaphor scene of comfort women's death is not comforting for comfort women's death.

Many photos of comfort women are spread. We don't know that there are so many comfort women. Their image disappears. This means death for comfort women.

I show the audience a picture of the evidence. Documentary videos directly show historical facts to the audience without filtering.

Many happened events added to comfort women are passing in front of the screen with textured words. What they experienced is emphasized as words with texture, and the expression of the texture brings out the audience's sympathy.

A thin irons lattice descends into the shape of a person. The Japanese government's true feelings toward comfort women are firmly closed. We are curious about who this person is.

The face of the Japanese prime minister appears. His lies interpret in English and show his mind to the audience. His painted, dark eyes do not see the truth.

Reported articles in Korean newspaper translates into English. Audiences can learn the truth about comfort women through newspaper articles. The audience feels dynamic through the movemen of the screen.

The screen provides comfort women information to the audience. The text in textures expresses to help comfort women's information for the audience.

The current image of comfort women represents from black and white to colors. Today, comfort women have been fighting over their human rights.

Figure 26. Interpreting unforgettable sequence

In a related poster design, the red circle of the Japanese flag is placed on a blooming chrysanthemum flower to create the meaning that the Japanese dominated the Comfort Women as represented by the chrysanthemums located below The flag. The expression of texture in the red color symbolizes blood and death, and the chrysanthemum flower represents the comfort of the dead. Red circles and flowers create a confrontational situation. Since Comfort Women's voices are Korean, I translated their message to English. The poster's use of texture represents the history of Comfort Women and the materials metaphorically describe Comfort Women's experience of oppression, while sadness is represented with chrysanthemums, sprouts, young flowers, and iron bars that contribute to the visual narrative.
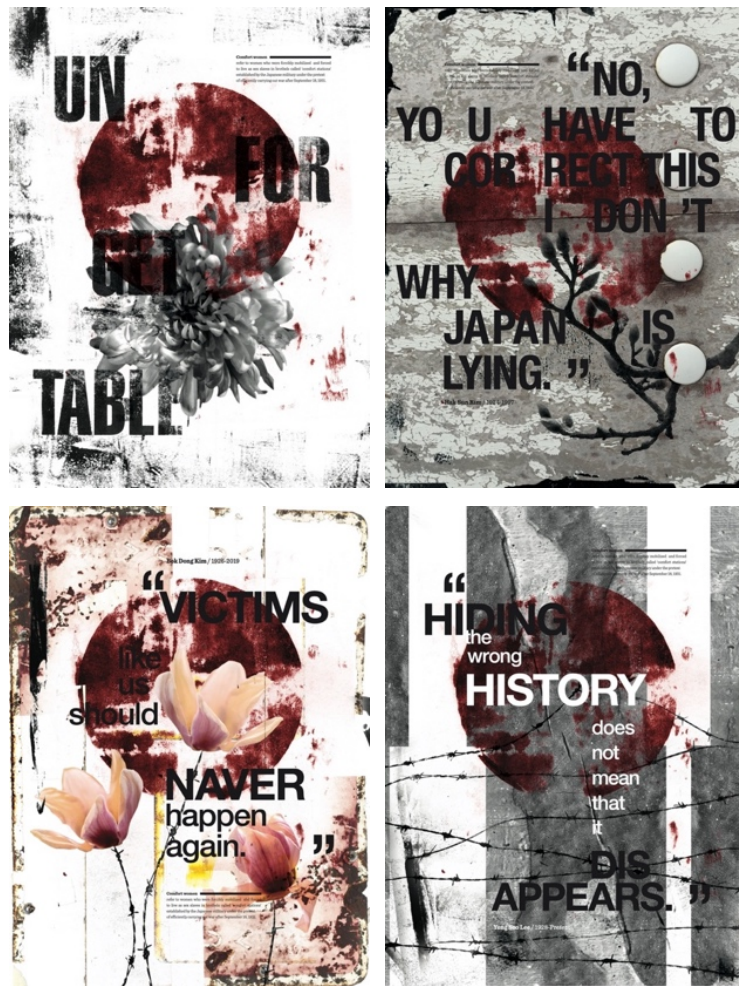

Figure 27. Texture Posters with victims' testimony.

Unfinished story

       The Unfinished Story project features the activism of Kim Bok Dong who came forward in 1992 to testify about her experience as a wartime sex slave, and who spent the remainder of her life fighting for victims' rights on behalf of the Comfort Women. The narration, given by a Korean-American in her Korean tongue, expresses Koreans' feelings about the pain and suffering of the Comfort Women. In the Unfinished Story, I arranged historical documents, photographs, and videos to provide a visual narrative of the lives and history of the Comfort Women. The timeline visually captures Comfort Women's history. Against the imagery of collages and a photo-montage of images and videos, the Korean song "Ye Mac A-Ra-Ri" begins, and a sad piano supports the history of the Comfort Women's life. As each new scene starts, moving images of pictures, collages, and videos appear within a red circle to capture the experience of the Comfort Women and to provide a link to women's rights issues.

       Unlike Unforgettable, the Unfinished Story used collage and photomontage methods that give the audience a different narrative. One scene where partial facial shapes are gathered and created in one facial shape, a metaphoric statement is created: that the Comfort Women's voice – and the human rights voice – are one (Figure 28).

Unfinished Story Sequence Breakdown

Figure 28. Unfinished Story

The object that symbolizes comfort women chrysanthemum. The black ink will dye the flowers black. This means that comfort women's death is not peaceful. Their deaths are bleak.

You can see the evidence screen and rough texture of comfort women together. This was their hard life in comfort women. The word of Comfort women changes to sexual slavery and a circle is drawn. The meaning is the same sense. The drawn circle represents the circle of the Japanese flag.

Evidence materials of comfort women are overlapped mainly on condoms. Life in comfort women is a metaphorical scene expressed in sexual slavery. Video evidence and condom images are relevant.

The image of Kim Bok Dong overlaps with the image of the torn texture paper and evidence images. It is expressed as the moving image of the bandage. Kim Bok Dong wants to heal her memories of the past and her life.

I can see the image of Japanese paper money trying to solve the comfort women case with money. The blackened texture on people's eyes is a lie. The text helps the audience understand the meaning of this scene.

The Japanese government's denial of an apology for history continues. The movement of the Rising Sun flag used in WWII shows their ambition. Their ambitions are resurrecting again.

There is a big X on the demonstration video in Japan against Korea. The speech of Kim Bok Dong of moving image indicates that the demonstration in Japan was wrong. Kim Bok Dong addresses the comfort women's opposition to the Japanese demonstration.

The audience can see the image of comfort women in Japan flag. A wire bar is made on the red circle. Japan is locking up the history of comfort women. Japan made the history of comfort women. The red petals fall and express the suffering of comfort women.

Image of torn comfort women overlap. The torn image creates a face shape. Broken images tell the pain of comfort women's life. Comfort women's faces speak one message. Their pain lives were the same.

Figure 29. Commentary, interpreting unfinished story sequence

Comfort Women Time Capsule

   The stop motion of the ripping paper effect is the basis of the Time Capsule project which forms a time-based narrative of events. The images progression visualize the evidence of recent times, and exploring the historical images of present and past. The tearing paper effect here indicates that the Comfort Women have pain as part of their history. Figure 30 shows a breakdown of the stop-motion sequence that forms the Comfort Women visual narrative. The design process in Time Capsule uses aspects from other countries' media in its messages. Time Capsule helps Comfort Women voice their experience to the world.

Figure 30. Stop motion sequences.

Figure 31. Collage Posters

CHAPTER V

CONCLUSION

This projects direction has been is a visual quest of Comfort Women's life, connecting historical facts and Comfort Women's voices, an delivering to the audience through metaphorical expressions. Each sequence consists of narrative storytelling, and happening over time. Metaphorically, the evidence of Comfort Women was expressed in a visual vocabulary.

The paper texture and experimental expressions documented in the studies were efficiently proven to communicate to the audience. In print design, the rough texture effects expressed on each object, expressing emotive aspects. Visual images repeatedly evolve into visual questions, linking them to the audience's more comprehensive emotions and thoughts. This repetitive image message is a method of storytelling. Historical image evidence explains the cause with visual language and straightforward voiceover.

As for methods in the design process used, method of image expression by hand combined with digital techniques, in fact makes a new more unique combination. The study and production of image expression made manually, will not return to older traditions of making, but will be an expression that can communicate more broadly by including wider audiences

Overall, as a result of the produced works of design above, it can be said that the visual narrative form has the power to relive human rights and inform and expands the hidden truths of a nation – in the voices of Comfort Women. The visual communication methods have a widening point of view to observe different perspectives. It can also be seen that culturally, meaning
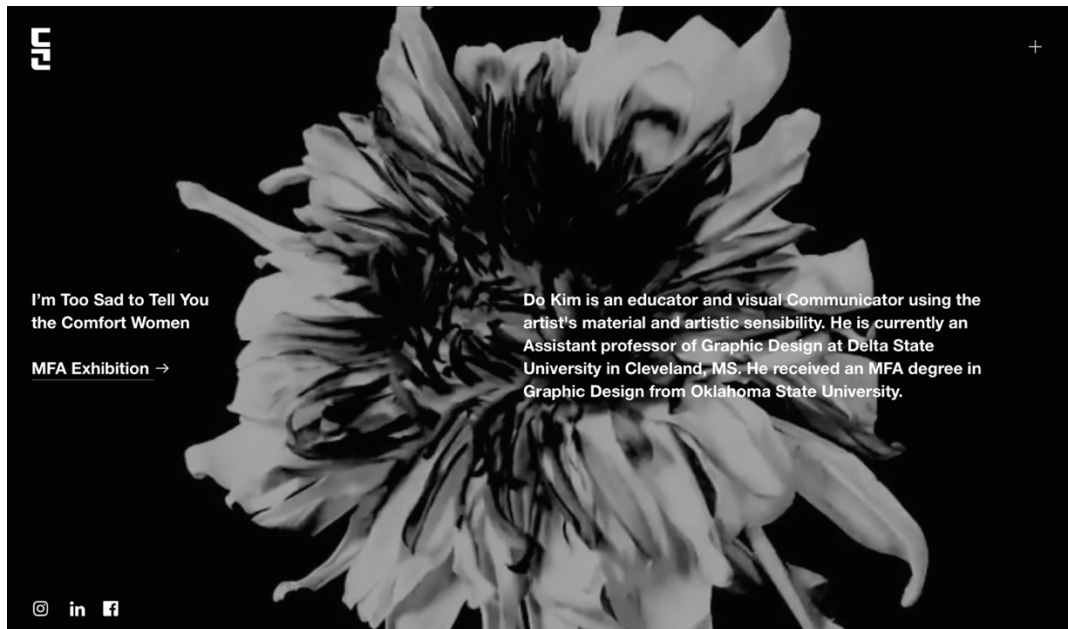
expressed through metaphor images, are similar and maybe more powerful than other forms of messages – they symbolize and achieve their identity by interpreting the times, politics, and other hard to communicate and sensitive subjects.

Future Study

While some of the design methods may no longer used as a subject of interest in professional design industry, the designs and images created with photomontage and collages can energize and empower audiences in the design education field, and allow explorations in meaning making and visual narrative. The creation of the experiment can also be used for educational purposes, such as digital image classes

My future research is on how specific design strategies can provide a voice for the oppressed, and sensitive subjects whose voices have been suppressed in general media in the west. Most importantly, future research can provide opportunity for various methodologies that might work more efficiently to explore human rights as an issue in other historical cases and forms. The audience's voices can form public opinion and expand into a medium of communication and education that informs society of messages' importance, in a time that all facts are being questioned by society.
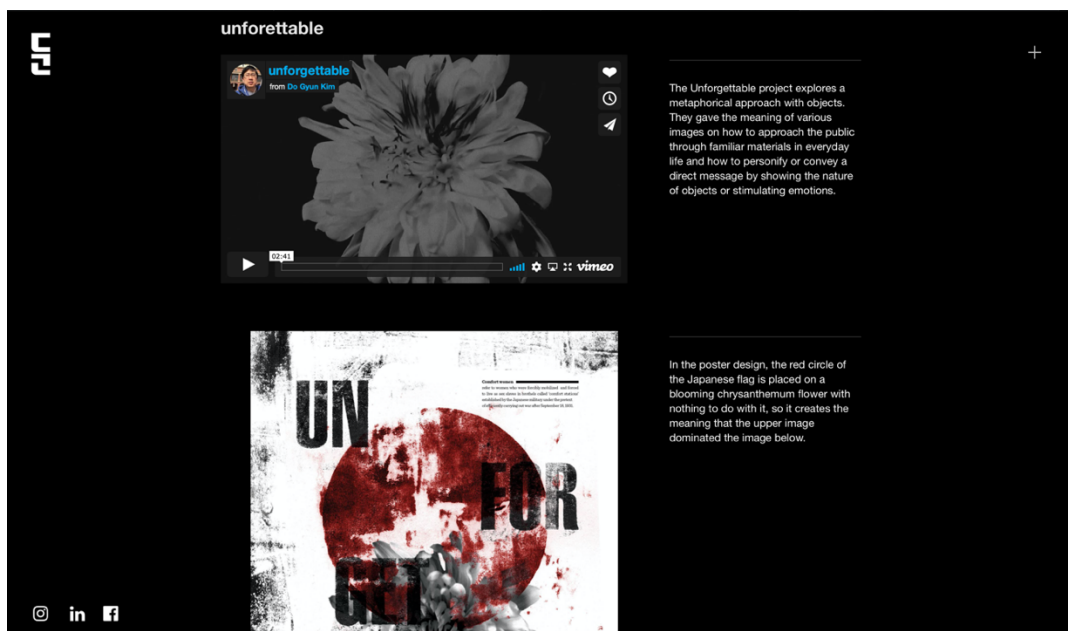
ONLINE EXHIBITION

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