Drawing ‘New Maps’

Critical Cartography and Ethnographical Enquiry Through Drawing Practice

By

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Abstract

How can new maps be created that deconstruct territorial borders and re-evaluate drawing as a methodology? This practice-based research brings together ethnography and critical cartography through drawing practice to produce new maps that relate the formation of cultural and social identity. It challenges the conventional map in socio-political spheres, generating opportunities for hidden narratives and communities to be acknowledged. The new map becomes an open platform not only to make existing knowledge visible but also to generate new insights, to reveal political power and, perhaps, to articulate or mobilise emancipatory impulses. This process is a crucial aspect of research as it contributes to new knowledge. To create a new map, the practice of drawing is employed to find the intersection of these two disciplines and bypass the power relationships inherent in apparently objective scientific map-making. Ethnographic interactions in this research have been made into a creative map through drawing practice, rather than recording participants' faces or voices. This anonymity has enabled participation by people who were reluctant to expose their identities due to their political status. It also helped to thoughtfully manage their informed consent.

This practice-based research examines certain contemporary drawing practices in terms of mapping, which is explored here through engagement with the Joseonjok people in New Malden, London. Joseonjok people living in London differ from other Joseonjok around the world as they are not only displaced from their 'homeland' but also have a particular relationship to the people of South and North Korea living in New Malden. As Joseonjok people in New Malden constitute a minority group, who are geographically far from their origin and less visible in their new environment, critical cartography through drawing could open up a space where they can bypass the difficulties of language, both in everyday speech and in official interactions. This project also reflects upon site-specific and ethnographic research relating to Joseonjok people and their environment, considering their socio-economic and political status. The project approaches

drawing as a process-led practice, which allows for ways of seeing and understanding that can be incorporated into the practice of critical cartography to collect, creatively represent and reinterpret findings.

Locating this research within an interdisciplinary framework, these ideas are developed from the point of view of the artist and part of the project's research method is to explore the potential of the 'ethnographic-artist'.[1] By analysing my drawings as they are made, I address three research questions:

- How can practice-based research enable marginalised people to creatively assert their identity and claim their rightful place in society?
- How can the integration of the idea of critical mapping and drawing as a means of ethnographic mapping be considered methodologically as part of the research process?
- How can the resulting drawings serve as both an ethnographic map and a work of art?

These questions explore the potential of creative drawing practice to connect the disciplines of critical cartography and ethnography, reimagining drawing as a practice that can contribute new knowledge by embodying the theoretical and methodological approaches of both disciplines.

By addressing these research questions, this research makes original contributions to knowledge in three key areas. Firstly, it introduces a new approach to practice-based research by demonstrating how drawing can serve as a primary ethnographic research method. This research positions drawing as both a critical and creative tool, integrating it with critical cartography to challenge conventional boundaries between art and spatial representation. Secondly, it contributes to the field of critical cartography by developing *TalkingMap*, a participatory and subjective mapping methodology that prioritises migrant narratives over spatial accuracy. In doing so, it critiques the authority of traditional cartographic

[1] This idea derived from Hal Foster's essay 'The Artist as Ethnographer' (1995).

practices and proposes an alternative, process-based epistemology of space. Thirdly, this research offers a new perspective in subaltern and migration studies by repositioning migrants as active agents in defining their spatial realities. Rather than situating migration solely within policy frameworks, it foregrounds personal geographies and lived experiences, thereby expanding the discourse on identity, place, and belonging.

These contributions provide rethinking of mapping, identity, and space through the practice of drawing, offering new methodologies for both artistic and ethnographic inquiry.

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I would like to express my deepest gratitude to my PhD supervisory team: my Director of Studies, Mr David Cross at University of the Arts London and Dr David Dibosa at Tate, formerly at the University of Arts London. Throughout the long duration of this research, their intellectual insight, advice, constructive criticism, and continued support and encouragement have been invaluable. Beyond the academic knowledge and expertise they have shared, they also have been extremely patient with thoughtful guidance.

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Most of all, as participatory research, this project would not have been possible without the kindness and help of many individuals of Joseonjok people based in New Malden, London. I want to emphasise that every single participant's contribution to this project is crucial, and I deeply appreciate the time that they shared with me. To ensure anonymity, I would not name individual names here, but I would like to extend my sincere thanks to every single participant, including all the little children. I would like to extend my deepest gratitude to my participants, who have become good friends, even though I have lost contact with

most of them during the Covid-19 pandemic. Wherever you are, wishing you good luck in your new endeavours.

Many thanks to the South Korean Protestant churches in London for helping me to meet Joseonjok people. Thank you, Yoon Tae Ro, minister at the Korean Ealing Church (former), and Baek Kyung Ah, minister at London One Union Church, for their thoughtful response to my request to discuss the possibility of conducting research with their Joseonjok church members. After various methods that failed to reach the Joseonjok people, I was at the end of my rope, and almost ready to renounce this research. I could not have undertaken this research without their help. Thank you once again for your generosity and enthusiasm for my project.

Having given birth twice during the research, once in 2014 and again in 2019, and having gone through the coronavirus disease 2019 pandemic, this research has taken longer than I had planned. Looking back, there's more to be gained from it. I would like to thank my family for their patience and support during this long journey. Words cannot express my gratitude to my family members. Kyu, my dearest husband, thank you for looking after our girls and standing beside me always; Lily and Rose, thank you for understanding that I had to work at weekends and for attending numerous conferences and workshops with me; and my loving parents, thank you for the sustained financial support and your endless love.

Preface

I am known as Jina Lee.[2]

But when I visit South Korea, my birthplace, I introduce myself as Lee Jin Ah (이진아).

In Korea, the surname comes before the given name. When I first moved to the United States in 1988, I was instructed to say Jin Ah Lee. I recall as a three-year-old child, when people with light hair and blue eyes asked me my name, I would tell them that my name was Jin Ah Lee. A few years later, when I moved to New Zealand, I began linking two syllables together as Jinah or using the hyphen in between, Jin-Ah. This was because some of my friends and teachers thought Ah was my middle name. However, they were still more focused on pronouncing Ah rather than Jin, which sounded more like 'theunAH'. Korean, like English, uses a linking sound when pronouncing words. This means that when a syllable ending in a consonant is followed by a morpheme beginning with a vowel, the final sound of the preceding syllable becomes the initial sound of the following syllable. For example, 'Jin Ah' is pronounced as [ji-nah]. It only took me a few days to remove the 'h' from my name and spell it as Jina, a more Westernised version. I have been Jina Lee since I was 10 years old and have never questioned my name.

When I got married 10 years ago, I kept my surname, Lee. In Korea, surnames are used as a marker of paternal lineage, so people follow their father's surname and never change it throughout their lives. Now, my two girls attend school in London, and people often call me Mrs Han or Jina Han.

Throughout my professional career as an artist, researcher, director, and lecturer, I have used the name Jina Lee in exhibitions, publications, and conferences.

[2] Susan Pui San Lok is a professor of Contemporary Art and Director of the Decolonising Arts Institute at the University of Arts London. In her public introductions, Susan explores various aspects and pronunciations of her name as a site of cultural identity. This is evident in her art practice, which reflects her interests in place, migration, translation, and diaspora.

However, when producing my PhD thesis, I encountered a problem with using Jina Lee, as I am officially registered as Jin Ah Lee at the University of Arts London, which is also identified in my South Korean passport. This led me to question the journey of transformation in my name.

The majority of Korean parents create Chinese characters that sound the same as a Korean name for their new-born baby. When I was born, my grandfather went to the famous 'namer' to find the right name for me. With the date of birth, the time I was born, my gender and a few other pieces of information, he concluded that I should always have water close to me to have a good life. Due to his argument, I have a Chinese character '津' for the letter 'Jin' (진), which means pier/harbour. I heard it is very peculiar to use a Chinese character 津 in people's names. Most people who have 'Jin' in their name in Korea use the Chinese character '眞' instead, which means true/ genuine. Whatever the reason may be, thanks to the namer, I have a unique name meaning a *beautiful pier*.

津 (jin): pier; harbour

妸 (ah): beautiful; graceful

What made me change my name? Was it the invisible forces of institutions and society, or individuals, such as my parents, who felt the need to assimilate? Perhaps both?

People have different ways of choosing their English names. Some prefer to keep their original name, while others shorten or abbreviate it. Some choose English names that are similar to their original name. Some people prefer to have a completely different name. Each name has its own character and represents one's identity, whether it is a forced or arbitrary decision.

In the 1990s, it was common to change one's name to a Westernised version, a practice popularised among Asians in the 19th and 20th centuries. However, in the 21st century, with increased attention towards Asian cultures, more Asian people are choosing to use their original names. People from English-speaking countries try to pronounce Asian names correctly, and vice versa. For example, in recent decades, some Asian countries have become major political, economic, and cultural leaders, exerting influence through soft power. However, there is still much work to be done, especially for minority groups and wider society, who are redefining what is acceptable and what should be held accountable.

The concept of having a name has changed for new generations. Online usernames are becoming more prevalent than given names due to the rapid growth of social media. Unlike traditional names, usernames do not reveal information about one's ethnicity or background. Additionally, usernames are easily changeable and can be used for multiple accounts.

In my case, I did not pay much attention to changing my name as it happened when I was a child. Fortunately, I was not in an era or place where intense racism or xenophobia was prevalent. It is not about compromise or ignorance towards my culture and nation. Everything happened naturally as I was living in Western culture as a foreigner. I still pronounce my name the same way and I believe I have two identities. I behave and think differently in Seoul as Lee Jin Ah and in London as Jina Lee. The difference is not only in the name but also reflects an increasingly multicultural context. Culture, language, and my status encompass various elements of identity.

Nonetheless, I believe that names reflect one's presence and history. I have lived more as Jina Lee than as Lee Jin Ah and, as a result, I feel more confident being Jina. I have worked as Jina Lee, an artist and researcher. All my publications and practices are written under the name Jina Lee. However, I have decided to publish

this thesis under Jin Ah Lee, following the protocol of the University of Arts London. This gave me a chance to find out the real meaning of my name.

This research gave me a good reason to look back at what was lost within me. Who would have thought that I have a stunning name meaning a beautiful pier?

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Introduction

This interdisciplinary practice-based research began with the belief that, as an artist, I could contribute to new knowledge relating to the understanding of a specific group of people in a specific place, using drawing practice as a creative mapping process. Since I started making artworks, my interest has been in people who cross territorial borders and cultures. As an autoethnographical perspective, this derived from my personal experience of frequent emigration for family reasons and this idea expanded to people around me, especially to foreign labourers who are hidden or overlooked in our society.

The research examines the experiences of Joseonjok residents in New Malden, London, employing practice-based methodologies that foreground subjective memories and lived experiences. By integrating qualitative research with artistic practice, this study seeks to uncover previously undocumented knowledge embedded within personal narratives. Under the research question, "how can new maps be created that deconstruct territorial borders and re-evaluate drawing as a methodology?", this research is guided by three sub-questions: First, how can practice-based research serve as a means for marginalised communities to creatively assert their identity and claim their rightful place in society? Second, in what ways can the integration of critical mapping and drawing function as a methodological approach to ethnographic mapping within the research process? Finally, how can the resulting drawings simultaneously operate as ethnographic maps and as works of art? By addressing these questions, this study contributes to the discourse on critical cartography and migration studies, offering new methodological insights into participatory and artistic approaches to ethnographic research.

The reason I began to work with the Joseonjok women was an accident of personal history. When I came to London from South Korea in 2011 to continue my studies, I did not know much about other London Koreans (including South/North Koreans and Joseonjok) as I did not have social relationships besides

my immediate student network. When I had my first child in 2014, I had a back injury, which meant I could not properly look after the newborn baby crying beside me. My husband and I urgently searched for a nanny, preferably Korean, who could look after me and my little child, and also help with housework such as cooking. By chance, a friend introduced me to her Joseonjok nanny, and this is when I first got to know about the Joseonjok people in London. I soon discovered that global political and economic processes were deeply linked to the trajectory of the Joseonjok diaspora and to the fact that these people were an overlooked and suppressed minority.

The foundation of this research is deeply rooted in an autoethnographic approach, which differentiates itself from traditional ethnography by integrating personal narrative and lived experience as a key methodological lens (Ellis, Adams, & Bochner, 2011). Autoethnography is particularly relevant to this study because it allows for a reflexive engagement with migration, identity, and spatial belonging—central themes that are both academically significant and personally experienced by the researcher. Having moved between multiple places since childhood, encountering different cultural landscapes, and negotiating a position as a minority in various contexts, my lived experience informs the way I approach the study of migration and counter-mapping. Rather than observing from an external, detached standpoint, I position myself as an active participant in the research process, acknowledging the ways in which my personal trajectory intersects with those of the Joseonjok migrants in New Malden.

While conventional ethnography typically involves the researcher studying a community as an external observer, autoethnography disrupts this hierarchy by emphasising subjectivity and co-constructed knowledge (Reed-Danahay, 1997). This distinction is crucial in understanding why *TalkingMap* is not just a method of data collection but an embodied, participatory research practice that allows for both researcher and participant to engage in a collaborative process of meaning-

making. By incorporating my own experiences into the methodological framework, I challenge the traditional binaries of *insider* and *outsider* within migration studies, aligning with Reed-Danahay's (1997) notion of the autoethnographer as a boundary-crosser. This methodological positioning also strengthens the critical cartographic approach of the research, as mapping is not treated as an objective act but as a deeply subjective and affective practice that captures the fluid, fragmented, and often invisible experiences of migrants.

To study the unspoken or unwritten stories of Joseonjok people in New Malden, positioning myself as an artist plays an important part in this research. The concerns of this research are how to articulate my thinking as an artist, interpret gathered information creatively and represent this information as the formation of artwork. The *TalkingMap* method has helped me to solve these concerns. It is differentiated from other ethnographical research by encompassing critical cartographical thinking and drawing practice as an interdisciplinary method. This method is designed for people who refuse to be recorded, due to being illegal immigrants or for some other personal reasons. The method used has already been performed in other research[3] and artworks,[4] showing that it is transferable and can respond well to different people, regardless of their age, ethnicity and gender.

Chapter 1: This research opens with a historical overview of Korea, focusing on the Joseonjok people. This chapter gives an account of the research subject,

[3] Dr Rhiannon Firth's (2015)research explores the convergence of sociology, education, and politics, addressing global challenges such as inequality, climate change, and pandemics. She has been conducting historical and theoretical research on feminist consciousness-raising, utopian literature and communities, critical pedagogy, and critical cartography.

[4] Zineb Sedira is a feminist photographer and video artist based in London. Her work explores the relationship between humans and geography. In her film *Dreams Have No Titles* (2022), Sedira combines elements of her personal history with fiction and documentary. The film contributes to current debates around migration and solidarity.

understanding who they are, how they are formed and what situation they are currently in. This chapter explains why I chose the Joseonjok people in New Malden and why it is important to research them with this method, in its appropriate setting.

Chapter 2 lays the groundwork for both the theoretical and practical aspects of the research, merging elements of critical cartography, migration studies, and the utilisation of maps as a form of ethnographic documentation. It contextualises the investigation within the relevant academic discussions and artistic practices, exploring the potential of mapping as a means for spatial representation and knowledge creation. The chapter is organised into three primary sections: critical cartography, migration studies, and the role of maps in ethnographic documentation. This chapter positions the research within the realms of critical cartography, migration studies, and ethnographic mapping while engaging with the ideas of Spivak, Appadurai, and Brah to frame Joseonjok migration within broader narratives of transnationalism, subalternity, and diasporic identity. Additionally, it illustrates how mapping can serve as both an artistic and ethnographic tool, providing alternative means to represent marginalised spatial stories. These theoretical and artistic frameworks collectively contribute to the methodological foundation of *TalkingMap*, establishing it as a practice-based research methodology that reclaims cartography as a vehicle for self-representation and resistance.

Chapter 3: This chapter provides an account of the research methodology, which is an important element of the contribution to new knowledge offered by the research. It connects ethnographical and critical cartographic approaches through drawing. This research method has drawn on the publication, *Artistic Research: Is There Some Method?* (2016), sponsored by the Academy of Performing Arts in Prague.

The *TalkingMap* is a methodological innovation created during this research, which draws on a range of approaches from oral history. It employs oral history interviews to collect knowledge about aspects of a particular place, people, and their stories. In this research, it applies to the Joseonjok people based in New Malden, London. To engage with immigrants, including those who may be undocumented, it is essential to use only drawing practices and not voice or video recording. These drawing practices are rooted in art, not documentation.

Chapter 4: In this chapter, I am looking at *TalkingMap* as the map-drawing practice. My artworks are the response to the concepts and methods that have been discussed, to gain an understanding of Joseonjok people in London. In this project, there were 21 participants. Three participants were active participants, who were engaged with the project for between five to 10 hours. Eleven participants contributed an hour to two hours and seven people contributed by questionnaire. In this chapter, the three active participants' *TalkingMaps* are introduced. Every map is unique, depending on the age, sex and status of the creator, yet many of their stories demonstrated common interests.

Chapter 5: This outlines the events and exhibitions related to this research. There are events I created to communicate, such as food making with the research subjects. This activity built strong trust between the participants and me. Together with the research findings and outputs, these events were introduced in exhibitions, and this chapter describes how the exhibitions were conceived and displayed. The exhibition was held at The Crypt Gallery in 2017 to introduce the artistic methods to a wider audience. The exhibition contributed to the participants' sense of agency and belonging as a cultural group. It also evaluated the research findings and artwork by using feedback from the participants.

Chapter 6: The conclusion returns to my initial research question, 'how can we create a new map that deconstructs territorial borders and reconsider the ways in

which drawing can be applied as a methodology?' The conclusion evaluates how far this research answers the question. Analysing the artwork created and developed through this interdisciplinary practice-based research could provide answers. Through the analysis of the findings, I suggest how this research can be developed and used for other subjects.

1 Exploring the Subject

This research investigates the Joseonjok community in New Malden, London, who came to the UK from the mid-1990s to the mid-2010s. As there is limited research on the Joseonjok people in the UK, my research sources rely on papers, mostly from the late 1990s, published in English or Korean.

1.1 A History of the Joseonjok People

The Joseonjok are a unique group of migrants within a global migration. Among 193 million Joseonjok, around 40% are living in foreign countries, including South Korea, Japan, US and other countries (J. Y. Lee, 2012). Compared to other ethnic groups[5] in China, Joseonjok shows a higher level of overseas migration and such phenomena are closely related to migration to Koreatown,[6] a geographic area with a concentration of Korean people, in a foreign country due to linguistic and

[5] Words such as ethnic group, ethnic identity, and ethnicity became a popular vocabulary in 1960s in academies and in the mass media. The German sociologist Max Weber (1968) described ethnic groups as 'human groups that entertain a subjective belief in their common descent because of similarities of physical type or of customs or both, or because of memories of colonization and migration'. Following Richard A. Schermerhorn's (1979) definition, an ethnic group is 'a collectivity within a larger society having real or putative common ancestry, memories of a shared historical past, and a cultural focus on one or more symbolic elements defined as the epitome of their peoplehood'. In more recent discussion, it is defined as 'a group of people who are generally recognised by themselves and/or by others as a distinct group, with such recognition based on social or cultural characteristics' (Farley, 2000). In this research, I have used the term, ethnic group, as a group of people distinguished mostly by shared culture, including language, religion or other behaviour and beliefs in common.

[6] As its name suggests, Koreatown is where the largest population of people live in the Western territory, just like Chinatown. This kind of town was first established by Chinese immigrants who decided to live together to defend their rights and protect themselves from racism. As more diverse people from Asian countries are immigrating from their country, more ethnic enclaves are being created. The biggest Koreatown is situated in Los Angeles, US. New Malden, UK is the largest Koreatown in Europe.

cultural causes. Currently, Joseonjok people are distributed in various countries, and they are still moving from one country to another, showing multi-faceted characteristics that span cultural, economic, political and social dimensions.

It helps to understand who Joseonjok are by looking at the term etymologically. *Joseon* is the name of the last dynasty in Korea (1392–1897) before it changed into Daehan Jeguk[7] (1897–1910) and *jok* in Korean, means ethnicity. In general, Joseonjok was the same ethnicity as Koreans, but the term had to be made many years later after Korea was established to distinguish Koreans who live in the territory of Korea, and Koreans who live in the territory of China. Therefore, Joseonjok are the descendants of Koreans who migrated from Korea to northeast China in the late 1800s and early 1900s (Seol and Skrentny, 2009).

From the 1890s to 1910, China, Russia, Japan, and Korea were involved in boundary disputes. There is still an ongoing debate between China and Korea regarding these issues. This research does not focus on the historical aspect of this matter. However, it is important to understand how Korea's border was formed, particularly the border between North Korea and China, to determine why Joseonjok became of Korean-Chinese ethnicity.

Gando, known in Chinese as Jiandao, is a historical border region just above North Korea, situated on the north side of the Tumen River and the Yalu River. Gando is located in the three north-eastern provinces of China: Liaoning, Jilin and Heilongjiang Province. Gando refers to the northern part of the Tumen River and the northern area beyond the Yalu River. From Mount Paekdu, the north of the Tumen River is called East Gando or North Gando, and the area beyond the Yalu River to the west is called West Gando.

[7] Daehan Jeguk, meaning the Korean Empire, was the new name of Joseon, named by Emperor Gojong in 1897. It collapsed when Japan took over sovereignty in 1910.

During the Qing Dynasty, it was politically forbidden to live in the Manchuria[8] area, including Gando. When the Jurchen people founded the Qing Dynasty, this area was designated as the birthplace of their ancestors, and they held Manchuria sacred. However, despite the Qing Dynasty's strict prohibition, Korean people frequently crossed the border in Manchuria. During the reign of King Sukjong of the Joseon Dynasty,[9] more Koreans crossed the border in Manchuria, undertaking rigorous activities, such as hunting animals, harvesting grains and even closing schools in Gando when the Manchurian people had to move to Zhongyuan[10] and vacated the place. The purpose of this was not related to ethnic cleansing or genocide. The Qings kept the area empty simply to retain the place as sacred and noble. Eventually, the border dispute between the Joseon and the Qing began. The political monument on Mount Paektu[11] was erected in 1712.

The Joseon government later discovered that the contents of the monument were different from Joseon's perception. Traditionally, Koreans distinguished between the two rivers: Tumen River and Tommun River. There is room for controversy because the pronunciation between the two rivers is similar, but Koreans regard the Tommun River as a tributary of the Songhua River (松花江). They regarded the Tumen River as being on the east side of the mountain. The

[8] Manchuria is a historical region of northeastern China that is also called the northeast Chinese Dongbei or Tung-pei, formerly Guandong or Guanwei.

[9] It is the same era when Kangxi Emperor (1661–1722) reigned in the Qing Dynasty.

[10] Zhongyuan, the Central Plain of China, commonly refers to the part of the North China Plain surrounding the lower and middle reaches of the Yellow River.

[11] The name of the mountain is being used differently in different countries. In South Korea, it is called Paektusan or Baekdusan (백두산), which means 'white-head mountain'. Sometimes it is also called Taebaeksan (태백산), which means 'great-white mountain'. In China, it is widely called, Chángbáishān (长白山; 長白山), which means 'ever white mountain', and in Mongolia, its name is Öndör Tsagaan Aula (Өндөр Цагаан Уула), which means 'lofty white mountain'. I have spotted various English writers have used different names according to their familiarity with transliterations. I use the name Mount Paektu in this research.

Chinese, however, considered the Tommun River and the Tumen River to be the same river.

The interpretation of the inscription on the Mount Paektu monument caused a territorial dispute from the late 19th century between the Joseon and the Qing Dynasty. To resolve the dispute, the two countries negotiated over the ownership of the Gando region in 1885 and 1887. The Korean Empire was founded in 1902. As part of its expansion policy, it began to collect taxes from locals by dispatching the Gando manager arbitrarily without the consent of the government. Along with Russia, the Korean Empire tried to establish a joint governance agreement on the Gando region to ensure its influence on Gando. In 1904, Beom-yun Lee organised a vigilante group called 'Sapodae' and worked in Gando. However, in 1909, the Korean Empire lost its right to foreign affairs and the Gando Agreement was signed between Qing and Japan.[12] The agreement was enacted to ensure that the border between the Korean Empire and the Qing Dynasty was confirmed as the Tumen River and the Yalu River regardless of the will of the Daehan Jeguk, leading to the territories of the Qing. It is an ongoing dispute. No. 1 and 2 are world maps produced in France and England in the 18th century. Both maps have Korea's border crossing the Yalu River and the Tumen River as the northern Gando and western Gando areas.

The historical facts mentioned above, such as the different interpretations of the monument, may be a source of controversy for individuals and countries. However, it is important to understand the development of the current

[12] According to Korea, at first, the Japanese Empire regarded Gando as a Korean Empire territory. They judged it would be advantageous to Japan in the future to attribute Gando to the half-denominated Korean Empire compared to their potential competitors, Russia and the Qing Dynasty. However, the Japanese government decided to stand for the Qing Dynasty in the end, as the Qing Dynasty offered to cooperate with Japan on the railway network and build the South Manchuria Railway. The Qing and Japan signed an agreement on the construction of the Manchuria Railway and the Gando Agreement was established between the two nations without the principal nation, the Korean Dynasty.

relationship between Joseonjok and others, and how their current perception was formed from their perspective. The aim is to empathise with the Joseonjok stance and gain a deeper understanding. This research focuses on the formation of territorial borders between Korea and China. It considers how political power can affect the border and, as a consequence, change people's lives.

No. 1

Robert Sayer

1725–1794

The Empire of Japan Divided Into Seven Principal Parts and Subdivided into Sixty-Six Kingdoms; with the Kingdom of Corea, from Kempfer and the Portuguese (detail)

American Geographical Society Library Digital Map Collection

No. 2

Robert de Vaugondy, Gilles

1751

L'Empire de la Chine, Dresse D'Apres les Cartes de L'Atlas Chinois (detail)

American Geographical Society Library Digital Map Collection

The history of Joseonjok began around 1850, but the term, Joseonjok, was not created until the late 1980s. As a conjunction of national identity or citizenship and ethnic and/or cultural identity, the concept of Joseonjok began in Korean society. There were a few Korean people who escaped from northeast China and came to South Korea before 1988, who cannot be classified as Joseonjok because they came to South Korea as 'defectors' (*kwisunja*), and this was regarded as the homecoming of the lost children. However, in 1988, when South Korea hosted the Olympics in Seoul, China and South Korea liberalised the diplomatic government's concept of the Korean population living in China and fundamentally changed the Korean government's concept of the Korean population (Lee, Choi and Seo, 2014). Due to the Seoul Olympics (1988), the South Korean government started to regard Joseonjok, who especially lived in the Yanbian Autonomous Prefecture in China's Jilin Province also as 'Korean' and this attitude led to more frequent exchanges and visits in the late 1980s. As the two countries legally permitted a limited number of Joseonjok to visit South Korea under the title of 'home visitors', the number of Joseonjok visitors grew from 9,047 in 1988 to 20,924 in 1990 (Park, 1996).

The South Korean government maintained a positive attitude towards the dramatic increase in numbers of Joseonjok, until November 1990, when their presence was problematised by the illegal importing of Chinese herbal medicines from China. According to the *Donga-Ilbo* newspaper, the Ministry of Health and Society notified the Korean Ministry of Internal Affairs to crack down on Joseonjok street vendors who sold uninspected Chinese medicines (*Donga-Ilbo*, 1990, 26 February). However, the Korean government understood that the problem lay in the importing of illegal medicines, not with the Joseonjok migrants. By paying them part of the vendors' costs to buy the medicine in China, the Korean government reduced any possible financial damage for the Joseonjok visitors and kept a friendly attitude towards them (*Donga-Ilbo*, 1990, 23 November).

In general, the Korean government tried to show a sense of friendship towards Joseonjok. In 1996, however, there was a mutiny on a Korean fishing boat between the South Korean captain and the Joseonjok crew, which ended in the murder of 11 crewmen, including the captain, by the Joseonjok crew (Park, 2004). Hatred against the Joseonjok people arising from the tragedy did not last long in Korea. Instead, it became an opportunity to learn about uncaring South Korean government agencies and the poor working conditions for the Joseonjok in South Korea. The South Korean news media and non-governmental organisations (NGOs), journalists and civic organisations began to uncover a rampant exploitative visa scheme in Yanbian. It was revealed that most Joseonjok victims had paid a large amount of money to South Korean swindlers, often called brokers, for false promises of visas and well-paid jobs in Korea (Lee, Choi and Seo, 2014). According to Korean newspapers, including *Donga-Ilbo* and *Joseon-Ilbo*, the South Korean government sent an investigation team to Yanbian and NGOs started nationwide fundraising campaigns to help the Joseonjok victims. Unfortunately, a similar situation had also happened in London and the Joseonjok there had to struggle to pay back the brokers. There may be someone still paying back their debt.

1.2 Encountering Joseonjok in New Malden, London

Due to the Joseonjok's short migration history and their nomadic lifestyle, only limited and partial research has been previously undertaken on Joseonjok immigrants in the UK. Two studies published in English that I found are 'Migrant Workers and Politics' (Lee, Choi and Seo, 2014) and 'The Work of Waiting: Love and Money in Korean-Chinese Transnational Migration' (Kwon, 2015). 'The Migration Experiences of the Korean-Chinese (Joseon-jok) in the Korean Diasporic

Community: The Case of 'Little Korea' in the London Borough of New Malden, UK' by Hyun Mi Kim (2008) is published in Korean in *Korean Cultural Anthropology* Journal. Additionally, a brief research presentation covers Korean immigrants, including South Korean, North Korean and Joseonjok, as 'The dynamics of *here* and *there* among three transnational ethnic communities in New Malden, London' by Hae Ran Shin (2014) , 'Koreans Met in London: Conflicts and Symbiosis in London's Korean immigrant population' (Shin, 2015) and another research paper on Joseonjok migrants in the UK: 'Korean-Chinese (Choseonjok) in UK: Migration Settlement and Social Relations' (J. Y. Lee, 2012). However, these studies are not only outdated but they are not written from the perspectives of Joseonjok individuals. These research studies are only published in Korean and have limited accessibility to a global audience, particularly for scholars and practitioners who do not speak the language of the research.

Existing studies have confirmed that most Joseonjok who live beyond Korea are economically related to Korean towns. This is mainly due to their ability to speak Korean and take charge of service labour in businesses.

New Malden is a distinctive Korean town compared to others in the world, not only because it is the largest Korean town in Europe but also because there is no other place where Joseonjok, South Koreans and North Koreans coexist successfully. More interestingly, it is neither in South Korea, North Korea nor China but in a receiving community, that of New Malden, negotiating the territoriality of transnationalism. Soo Jung Lee has identified New Malden as a 'transnational connect zone' (Lee and Lee, 2014).

These groups of people did not all come to the UK at the same time. The South Koreans came first, following the liberalisation of overseas travel in 1989 in South Korea. The two main reasons for South Koreans to live around southwest London were the Embassy of the Republic of Korea in the United Kingdom was established

in New Malden (now it is in central London) and, later, Samsung Electronics' European Headquarters was based in Surrey. A decade later, Joseonjok immigrants started to move to the UK. Since China's Reform and Opening policy in 1978, a small number of Chinese people started to move abroad to nearby countries, but by the late 1990s, when the collapse of the socialist bloc happened, Chinese people started to move more actively to the US and Europe. The last group to arrive in New Malden were North Koreans in the late 2000s. Markus Bell, the social anthropologist, has claimed that the surge in the influx of North Korean refugees related to the enactment of the North Korean Human Rights Act in 2006 (Bell, 2023). The UK hosts one of the largest North Korean populations outside North-East Asia.

Joseonjok immigrants to the UK can be seen as different from other Joseonjok in the world. According to the Embassy of the Republic of Korea in London, there were no Joseonjok immigrants in the UK until 1997. Before 1997, Joseonjoks in the UK were usually short-term, rather than long-term, visitors. After 1997, the number of Joseonjok immigrants grew rapidly, reaching more than 2,000 by 2004. Jean Young Lee, an associate professor at Inha University in South Korea, has understood this phenomenon politically. He claims that the political relationship between China and UK, as denoted in the 'British Nationality (Hong Kong) Act 1997' opened an opportunity for Joseonjoks to enter the UK (Lee, 2012).[13] The UK's refugee and asylum-seeker policy in the late 1990s, for example, the 'Dublin Convention' in 1997, unlocked an opportunity for North Koreans to move into the UK. Yet it resulted in complexity and uncertainty because most Joseonjoks who came to London should have entered with proper work permits as they were neither refugees nor asylum seekers, but Lee (2012) claims that many Joseonjoks who came to London used unauthorised North Korean passports, sometimes

[13] For more detailed information on immigration to the UK see Somerville, Sriskandarajah, and Latorre (2009).

called camouflage passports, and 70–80% of North Korean asylum seekers in the UK are Joseonjok.

The population of Joseonjok and North Koreans is estimated approximately, and every research paper shows a different statistic.[14] In 2004, however, the British government's approach towards immigrants changed. The then Prime Minister Tony Blair announced a political 'tipping point' towards asylum seekers in 2004 (Somerville, 2007) but economically the situation worsened as the global economic crisis in 2007 made it harder for Joseonjok to find jobs in the UK. According to Shin (2014), there were only 400 or less Joseonjok people left in the UK due to the British government's stricter immigration controls.

It is important to closely examine the current tensions between the UK and China and the deterioration in their relations. According to a UK Parliament's House of Commons Library article, the previously cordial relationship between the two countries declined sharply in the 2020s. Despite the political makeup of successive UK governments over the past two decades, the trend has been towards closer engagement and cooperation (Curtis, Walker and Robinson, 2023). Geopolitical tensions have impacted relations, particularly China's increasing assertiveness in the South China Sea and its Belt and Road Initiative. Concerns about China's growing influence and its implications for global security and trade have been expressed by the UK and other Western nations. The Covid-19 pandemic added complexity to the relationship between the UK and China. It raised concerns about the resilience of the supply chain and about relying on China to supply essential goods and materials. As a result, there has been discussion in the UK and other nations about diversifying supply chains and

[14] Because Joseonjok immigrants' migration route to the UK is unclear, it is hard to provide accurate numbers. Hyun Mee Kim (2008) has claimed that approximately 20,000–30,000 South Koreans, 1,500–2,000 Joseonjok immigrants and 100 North Korean asylum seekers were funded in 2008. Yet Jean Young Lee (2012) has claimed there were 46,829 South Koreans, approximately 1,000 Joseonjok and approximately 850 North Korean asylum seekers.

decreasing the reliance on Chinese manufacturing. In addition to economic concerns, the relationship encompasses other issues, including human rights, cybersecurity disputes, and differences over Hong Kong's autonomy. These issues have had implications for immigration policies between the two countries (BBC News, 2022).

Based on my communication with 11 Joseonjok participants in my project, it appears that seven to eight of their colleagues were planning to return to their homeland or relocate to another country just before the outbreak of Covid-19. Unfortunately, I lost contact with half of my participants during the pandemic. No comparable migration statistics are available since the pandemic occurred. However, there now appear to be new migration patterns across different parts of the country, due to safety and economic concerns. In addition to the post-pandemic general movement, I can propose a few reasons why Joseonjok people chose to leave the country. Most Joseonjok people in London do not have a bank account. It was difficult for individuals to rely on cash during the pandemic, as almost all transactions shifted to online card payments. This created a challenge for transferring money to family members in China. Additionally, many jobs required in-person on-site labour work, resulting in a limited availability of employment opportunities.

The inflow route varies by respondent yet the most common way for Joseonjok to enter the UK was through the illegal forgery of Korean passports. However, interestingly, their final destination was not the UK. Since it cost less to travel to Europe than to the US in the 1990s, it was an easy way to travel through Europe, intending to ultimately enter the US, waiting until they could provide sufficient migration costs. The reason was simple. They thought the US was the place where they could earn the most money. However, many of them who plan to stay only temporarily in London could not make it to the US. Among them were a few

disguised as North Korean defectors seeking asylum. Lee (2012) has argued that 70–80% of North Korean asylum seekers in the UK are Joseonjok.

The most distinctive aspect of Joseonjok people in New Malden is their having almost no relationship with Chinese people or the Chinese government in London. Joseonjok are politically Chinese and they call themselves Chinese, yet in New Malden, they are only making connections with only Korean people. This distinctive situation does not normally happen in other countries. For example, using their flexible socio-economic relationship and their bilingual proficiency, the Joseonjok in New York freely work for a Chinese business in Chinatown or get a job at a Korean-run store in Koreatown depending on their needs (Li, 2015). A similar phenomenon can be found in other places in the US, such as Log Angeles, or in other countries, such as Japan. From what I have found out from my respondents, I reflect that this distinctive situation is related to the UK's unique scene, comprising many North Korean asylum seekers. More than half of the Joseonjok in New Malden have already transferred their position to being North Korean asylum seekers, therefore, they do not want to be shown as Chinese. In New Malden, the Joseonjok people have created their community around the South Korean community, taking jobs in the service sector, for example, in Korean restaurants or the repair industry, such as in cars and fabrics.

The situation in the UK echoes one that took place in South Korea, as South Korean immigrants in the UK first struggled from a severe shortage of low-wage labourers because most UK South Koreans were highly educated and therefore did not want to work in '3-D jobs' (dirty, difficult and dangerous). Thus, the Joseonjok became a substitute, as they could speak Korean, understand Korean culture and work in 3-D jobs. The migration of Joseonjok into the UK created a dramatic pattern of global migration during the mid-1990s to the 2010s, making the New Malden Korean town of the UK into a Korean transnational migration

community. Yet, regardless of the Joseonjok's situation in New Malden, their achievements have been hidden by political and social circumstances.

From the 2010s, life in the UK started to improve financially and socially for a few Joseonjok people. Nevertheless, the ratio of Joseonjok in the UK is declining rapidly, mainly due to stricter controls from the UK and South Korean immigration offices. The COVID-19 pandemic accelerated the decrease in the number of Joseonjok in New Malden, with the official requirement that people track and trace their personal data. As the control of the individual and exchanges with the outside world have increased, many changes are being made socially, economically, and culturally in New Malden.

This is examined in my practice, later in this thesis, but in brief, in the past, migration often ended people's relationships with their home country, family, language, living culture, and government. The current migrant, however, continues to have close relationships with their families, traditions, and culture due to the development of communication technology and the spread of the Internet. People constitute social relations across borders, and since these social relationships are experienced in locality, social relations across borders of migrants act as translocalities (Appadurai, 1996). Research on recent changes in settlement by migrants has shown, for example, a foreign store in London, England, using signs in its own language and selling goods and services containing its own culture (Hall and Datta, 2010), demonstrating how migrant landscapes are formed in local life. Unlike sociologists' research, my research is distinct in that it has involved aspects of socially engaged art practice, listening to people's personal testimonies as a minority through art.

1.3 Conclusion

The Joseonjok's history of migration has gone on for over 150 years. Overseas Joseonjok migrants are widely distributed in 88 countries in the order of Korea, Japan, the US and several European countries. The Joseonjok who migrated to the US and European countries have the biggest problem with linguistic barriers, so they generally flow into areas where Koreans live. In the UK, that area became New Malden, London, having a migration history of 25 years. This chapter briefly deals with the history of the Joseonjok people and examines the migration system in relation to New Malden as an example migration route of the Joseonjok people. I also consider how the Joseonjok community in New Malden was formed, comprising ethnic groups from South Korea, North Korea and Joseonjok in one place. The successful coexistence of these groups makes New Malden a very different place from other Koreatowns in the world due to its three different Korean ethnic groups: South Korean, North Korean and Joseonjok.

No specific data have been released yet after the Covid-19 pandemic but, according to the Republic of Korea Ministry of Foreign Affairs, 36% of Joseonjok people emigrated from their home countries (Ministry of Foreign Affairs, 2021; Georgetown University, 2023). The Joseonjok are not only belonging to China or Korea, but are now becoming members of the world. The migration of Joseonjok has become an international phenomenon and, moreover, they are seeking regional changes by occupying a transnational community. The multi-layered identity of the Joseonjok has played an immense role, as they hold Chinese nationality and Korean ethnicity, as well as having Japanese cultural competencies. These factors are broadly interconnected. During this research, I have found out that compared to the Koreans, who tried to restore the stolen Korean cultural assets and eradicate Japanese influence after the Japanese occupation (1910–1945), the Joseonjok naturally absorbed the Japanese cultural and lingual influences in their everyday lives. It could be said that their identity

has been shaped by their multilingual and transnational experiences. More comprehensive research on the Joseonjok people is essential. It would bring a greater understanding of various immigrants.

2 Contextual Framework

This research makes a contribution to the fields of critical cartography, participatory mapping, and migration studies by developing *Talkingmap*, an interdisciplinary mapping methodology that integrates drawing, ethnographic practice, and counter-mapping. Through this approach, this research engages with psychogeography, subaltern and migration studies, and socially engaged art practice, positioning mapping as both a method of resistance and a creative tool for storytelling from minorities. By combining critical cartography with participatory mapping, this research challenges dominant spatial representations, foregrounds marginalised voices, and proposes an alternative epistemology of space and identity.

This chapter examines the theoretical and methodological foundations that underpin this research, situating it within the intersecting fields of critical cartography, psychogeography, migration studies, and practice-based research. First, it explores critical cartography with a brief history, particularly focusing on counter-mapping as a tool for reclaiming marginalised narratives and challenging dominant spatial discourses. By challenging conventional cartographic practices that reinforce hegemonic power structures, counter-mapping offers an alternative approach that foregrounds lived experiences and subjective spatial knowledge. It also considers psychogeography and embodied mapping, investigating how personal and collective experiences shape spatial perception and mapping practices. This section explores how movement through space, memory, and emotional attachments contribute to alternative cartographic representations, challenging the ostensible objectivity of traditional maps.

The chapter then engages with subaltern and migration studies, particularly about diasporic and transnational belonging. It examines how migration disrupts and reconfigures notions of place, identity, and mobility, highlighting the ways in which migrant communities navigate spatial and social landscapes. This section

draws on theoretical frameworks that address the intersection of power, displacement, and cultural hybridity in shaping migrant subjectivities.

Finally, the chapter explores practice-based research and contemporary drawing as an ethnographic method, considering the role of artistic practice in research and knowledge production. It discusses how drawing, as both a process and a methodology, can serve as an alternative form of ethnographic inquiry, capturing nuances of lived experience that conventional social science research methods may overlook.

By integrating artistic practice with critical mapping, this research demonstrates how maps function as sites of memory, resistance, and self-representation for marginalised communities, particularly migrants. It is important that this research contributes to decolonial methodologies by offering a collaborative and process-led approach to mapping, challenging conventional frameworks of spatial representation and power.

2.1 Critical Cartography

In the late 1960s, the dominance of the Cartesian model[15] was challenged by critical cartographers, such as John Brian Harley, Denis Wood, Jeremy Crampton and John Krygier. These commentators were influenced by the poststructuralist critique of Enlightenment values and scientific rationality. For example, the Peters projection, developed by historian Arno Peters in 1973, aimed to provide a more

[15] The Cartesian model, also known as Cartesian cartography, refers to the traditional approach to mapmaking established by René Descartes. Geographic Cartesian coordinate systems are flat representations of location information, converting the spherical coordinates of the Earth into a more manageable format for use in maps (Carnes, 2007).

accurate representation of the world's land masses compared to the traditional Mercator projection. The Mercator projection, created by Gerardus Mercator in 1569, distorts the size and shape of landmasses, particularly those farther from the equator, making countries near the poles appear much larger than they actually are. The Peters projection, in contrast, attempted to address these issues by showing landmasses in more accurate proportion to one another. Its aim was to provide a more equitable representation of the world, particularly for countries in Africa, South America, and Asia (Oxford Cartographers, 2024). Compared to the Mercator projection, the Peters projection has been praised for challenging colonial and Eurocentric biases in cartography. However, it is important to note that no map projection is entirely accurate, and each has its strengths and weaknesses depending on its intended purpose. The choice of map projection often depends on the specific needs of the user, whether for navigation or visual representation.

Critical cartography continuously developed during the 1980s and the early 1990s to counter post-war mapping epistemologies (Schuurman, 2000). While post-war cartography tried to address the world accurately and scientifically, critical cartography focused on the political power created by maps. It has been said that 'mapping is the production of space, geography, place and territory as well as the political identities' (Pickles, 1991).

Other terms in use include 'radical cartography', 'counter cartography' or 'alternative cartography' (Cohen and Duggan, 2021). Critical cartography refers to critiques of dominant cartographical theory and practice, and radical cartography refers to attempts to create alternative theory and practice. Mark Denil (2022) has suggested that all radical cartography is critical, but not all critical cartography is radical. It is important to note that mapping does not always lead to the creation of a map. From a critical cartographic perspective, community workshops, walking tours, audio-led guides, poetry, reading, writing, and

contemporary GIS can be understood as a form of radical mapping. In this thesis, critical cartography is viewed as a broader term that includes radical mapping and the work that is shown here is seen as critical rather than radical cartography because when critical cartography involves questioning and challenging dominant cartographic theories and practices, radical cartography takes it a step further by actively seeking to create alternative theories and practices that challenge power structures and promote social justice or alternative perspectives.

Critical cartography is the idea that maps – like other texts, such as the written word, images or film – are not (and cannot be) value-free or neutral. Maps reflect and perpetuate power relationships (Firth, 2015). An extended definition of critical cartography goes beyond established notions of theoretical critique, for example, addressing politics or the ethics of mapping, and incorporates practice within an interdisciplinary context. Thus, for critical cartography, especially looking at it as an artist, the theoretical framework cannot be divided from practice.

How then can cartography be *critical*? The word 'critical' suggests a questioning of terms and new cartographic fields of knowledge. From a philosophical perspective, Geuss (1981) has addressed critical theory, in particular Habermas' recasting of its theme. Habermas and earlier members of the Frankfurt School presented critical theory as a radically new form of knowledge. Modifying their argument, the concept of ideology plays a crucial role in Geuss' discussion.[16]

[16] Geuss characterised critical thinking as possessing two vital qualities: it should be reflexive and emancipatory. Reflexivity, as the ability to reflect upon one's own views, assumptions and ways of thinking, involves examining and questioning the foundations of one's own thought processes, and recognising that perspectives are shaped by various factors, such as culture, language, and personal experiences. Emancipation refers to the liberation of individuals from oppressive structures and power dynamics. Emancipatory critical thinking involves questioning and challenging social, political, and cultural customs that leads to inequality and discrimination. It encourages individuals to critically think power relations and support for marginalised voices. See Celikates and Flynn (2023).

Critical thinking requires clarification of its relationship to our beliefs and interests and its criticism and collateral objectives of self-knowledge.

To be critical is not to find fault, but to test out and examine the foundational ideas within a field. Therefore, critique does not seek to escape from categories, but rather to show how those categories came to be, and what other possibilities there are (Crampton and Krygier, 2015). Brian Harley, for instance, rejects binary oppositions in cartography, arguing that every map conveys information relating to structures of power, ideology and surveillance (Harley, 1989). He was not interested in segregating cartography in terms of such binary categories as 'scientific or theoretical', 'artistic or technical', 'objective or subjective', but articulated a new approach to the discipline, thinking differently. This can be seen as a critical approach to cartography as it was, in the sense that Foucault claimed the critical, or critique, as:

> an attitude, an ethos, a philosophical life in which the critique of what we are is at the one and the same time the historical analysis of the limits that are imposed on us and an experiment with the possibility of going beyond them. (Foucault, 1997, p. 132)

Harley's critical approach therefore can be understood as a process of questioning an ethos and a practice, of repositioning maps as a social activity that needs to be understood as placing maps within their political context. It goes beyond simply finding new worlds, and new societies.

The term 'cartography' was developed by European colonisers as a way to exert territorial power over people and lands that were considered as 'other'. Cohen has claimed that cartography continues to categorise, confine, and subjugate in (post)colonial settings as well as within coloniser countries, but now under the

guise of scientific objectivity that has become widely accepted (Cohen and Duggan, 2021).

Matthew Edney has argued that cartography = map-making (Edney, 2019). Edney sees map-making as a larger concept than cartography. He claims that cartography can be seen as a colonial-based scientific practice, whereas map-making is a far broader set of practices representing space and place. The phrase, 'The map is not the territory', originally refers back to Alfred Korzybski (1994), who coined the phrase in his book, *Science and Sanity: An Introduction to Non-Aristotelian Systems and General Semantics* (1933). Korzybski stated that the world that people think they know directly through their senses is in fact created by their beliefs and languages and surely such a world does not correspond to the maps of the material world. Baudrillard also tried to alter the relation between the map and the territory, through his well-known term, the 'simulacrum'. Baudrillard argued that the map not only precedes the territory epistemologically but ontologically and indeed can in some instances become its own territory (Baudrillard, 1994, as cited in Cohen and Duggan, 2021). Simulation is no longer that of a territory and the territory no longer precedes the map. It is nevertheless the map that precedes the territory (Baudrillard, 1994). A well-drawn picture of a pipe will never be a pipe. A map will never be a territory. The map and territory will never be synchronised. In the era of the pandemic, the inevitable forces that humans cannot control were emphasised. Artists, mappers and postmodern geographers deserted the idea of representation to dissociate the map entirely from the territory. For example, John Krygier established a new principle of correspondence between the unmappable and the deterritorialised as equally lacking in any fixed anchorage (Krygier, 2013).

Joining the two words together, critical and cartography, creates new meaning, with a focus on a 'theoretical critique of the social relevance, politics and ethics of mapping' (Firth, 2015, p.9). In this sense, maps can become 'strategic weapons',

in the sense that they denote power in terms of critical cartography. In this context, 'power' can be understood in the sense that Foucault uses. According to Foucault, power is not a negative force that must be suspended, nor a subject constrained from reaching its true potential by a repressive state power (Ingram, 1994), but it underscores the politics of knowledge. Power can be a necessary, productive and positive force in society (Gaventa, 2003, p. 2). Foucault uses the term 'power' to signify that power is constituted through accepted forms of knowledge and scientific understanding (Foucault, 1991).

Critical cartography can only be understood in an interdisciplinary context, in deliberating the application of critical theory. Past and current critical cartographic theorists and practitioners have been making maps to make their arguments, to find hidden or buried stories, to make invisible stories visible and to make space for social activities (Firth, 2015). Maps are not always made to make people find paths, but to become lost. For example, Terry Atkinson and Michael Baldwin, who are well-known as conceptual artists, made a series of prints titled *Map to Not Indicate* in 1967, which upset the conventions of marking the world's geographical boundaries. The artists removed the geographic areas from the map and left only Iowa and Kentucky, giving an impression of floating islands. These minor yet creative mapping practice processes have opened up new ways of relating to the world. Within critical cartography as an interdisciplinary field, artists and cartographers began to reflect on a deeper need to study the complex connections between art and cartography, which are found in maps and the processes of mapping.

In the 1980s, with the tenet of critical cartographic studies, major exhibitions started to emerge that showed the relationship between art and cartography. These included *A Delightful View: Pictures as Maps* (exhibited at Spencer Museum of Art, University of Kansas, US, from 6 April to 31 August 1981); the two-part exhibition, *cARTography: part 1, An Historical Selection of Maps, Globes, and*

Atlases from the American Geographical Society Collection, and *part 2, Cartographic Images in Contemporary American Art* (exhibited at the John Michael Kohler Arts Center in Wisconsin, US, from 16 November 1980 to 11 January 1981); and more. Artists have radically transformed urban space and continue to explore this by subverting cartography as part of a project of political resistance (Harmon, 2003). Examples of this can be also found within social movements that are already using cartographic knowledge to communicate and create knowledge. For example, 56a Infoshop opened a project called *The Map Room (is open…)*, which is an ongoing participatory collection from anarchist people in the local community. They collected a wide range of real and imagined mappings, including a hand-drawn pictorial map of one district of South London detailing numerous accounts of radical activity from 1381 to 2006; a practical map of another local area showing where there are edible plants, fruit and flowers that may be collected and at what times of the year; a mapped landscape of the novel *On The Marble Cliffs* by Ernst Junger; and many more. Such mappings create a platform for travellers, detectives and radicals, producing knowledge through maps.

Many projects and groups are creating new kinds of maps on the basis of critical cartography and engaging with their surroundings. A good example can be found in the Livingmaps Network. I have been working with the Livingmaps Network since 2014, as a journal editor and workshop leader. Livingmaps, established in 2013, offers community mapping projects through conferences, public lectures, seminars, workshops, screenings and walks. They also launched an online journal called *Livingmaps Review*, which aims to blur the distinction between professional and amateur mapmakers and writers, welcoming contributions from geographers, historians, archaeologists, ethnographers, sociologists, environmentalists and visual artists who are interested in promoting critical cartography. This involvement has broadened mapping as a form of social science to art.

I was extremely fortunate to be able to participate in the Livingmaps network at a time when they were concluding the Groundbreakers project. The Groundbreakers project, developed by the Livingmaps network, together with hyperactive developments and Heritage 5G Ltd, is an immersive multimedia guide that researches into the rich history of the Queen Elizabeth Olympic Park in East London, covering from the bronze age to the digital age. This project seeks to reveal and bring to life the diverse histories of the area, many of which have become obscured or forgotten over time.

Historically, this area has been a site of constant change, such as excavation, industrial development, environmental degradation, and urban renewal. In particular, the project investigates the impact of industrialisation, which brought factories, railway expansions, and dockside trade to the area, shaping its identity as a working-class district. Over time, in this area, as industries declined and deindustrialisation set in, many of these spaces became derelict, leading to their designation as sites for urban regeneration. But at the same time, the Olympic redevelopment, while bringing new investments, infrastructure, and green spaces, also led to significant displacement of local communities and businesses.

Groundbreakers critically examines these cycles of destruction and reinvention, questioning who benefits from such transformations and what histories get left behind in the process. Beyond human influence, the project also considers how non-human life has adapted to these shifting landscapes. The recent efforts to restore these habitats as part of the Olympic legacy signal an attempt to remediate past environmental damage, yet raise questions about how conservation efforts align with urban development.

The Groundbreakers project employs counter-mapping and participatory storytelling methodologies to ensure the voices of individuals affected by urban changes are heard. This approach acknowledges past workers, displaced residents

and contemporary visitors, facilitating a more complex and inclusive understanding of urban space evolution. It exemplifies the potential of participatory mapping and multimedia storytelling to illuminate the complex histories of urban spaces, thereby fostering a deeper connection between communities and their environments. The present research has been significantly influenced by the numerous projects and workshops that have been created and carried out in collaboration with the Livingmaps network.

2.1.1 Psychogeography

The co-founder of Livingmaps network, Phil Cohen, has made a significant contribution to the field of psychogeography, demonstrating the potential of maps to function as sites of memory, identity negotiation, and resistance, particularly in urban and migrant contexts. The focus of Cohen's work is memory mapping, counter-mapping and participatory cartography, which together form an embodied approach to mapping. This approach foregrounds the lived experiences of marginalised communities.

The concept of psychogeography emerged in the mid-20th century through the Situationists International, where the notion of the dérive (drifting) was employed as a subversive method to engage with urban environments beyond their intended capitalist functions (Knabb, 2006). Debord proposed playful and inventive ways of navigating the urban environment to examine its architecture and spaces[17]. While the original psychogeography was predicated upon resisting urban alienation, Cohen has expanded its application to the phenomena of

[17] https://www.tate.org.uk/art/art-terms/p/psychogeography

contemporary migration, displacement, and memory mapping (Cohen, 2017). He contends that, for migrants, journeys through the city function as a dérive, whereby individuals navigate not merely as inhabitants, but as subjects negotiating belonging and exclusion.

Cohen's work reframes psychogeography as an ethnographic tool that captures the everyday experiences of migrant communities. His research in London, particularly in East London's changing neighbourhoods, reveals how migration reshapes the urban landscape through alternative spatial imaginaries (Cohen, 2016). One of Cohen's key contributions to embodied mapping is his development of memory mapping, where places are understood as layered with personal and collective histories. In his research on East London's migrant communities, together with the Groundbreaker project, he demonstrates how memory is spatialised, as migrants embed their past experiences into the urban fabric, transforming physical spaces into sites of remembrance (Cohen, 2016). He describes this process as a mapping of absences and presences, where certain landmarks become touchstones of personal and communal history.

Engagement with Cohen's critical interventions has led to the development of a reimagined mapping practice. Cohen's notion of memory maps is particularly relevant to this research, as the *TalkingMap* methodology similarly captures subjective spatial narratives. Unlike conventional maps that prioritise fixed locations and official boundaries, memory maps are fluid, evolving and deeply tied to the emotions, struggles and aspirations of individuals. This perspective is crucial for understanding how marginalised groups, such as the Joseonjok in New Malden, create their own mental and emotional geographies that do not conform to official maps, but instead reflect their lived realities and imagined possibilities. By integrating Cohen's memory mapping approach into the *TalkingMap* method, this study shows how migrants do not simply occupy space, but actively reinscribe meaning into their environment through storytelling, mapping and movement.

2.2 Migration Studies

There is no specific data released yet after the Covid-19 pandemic, but according to the Ministry of Foreign Affairs Republic of Korea, 36% of Joseonjok people emigrated from their home countries (Ministry of Foreign Affairs, 2021 & Georgetown University, 2023)[18]. The Joseonjok are not only belonging to China, nor Korea, but are now becoming members of the world. In this regard, the migration of Joseonjok become an international phenomenon, and moreover, they are seeking regional changes by occupying a transnational community. The multi-layered identity of Joseonjok has played an immense role in this, as they hold Chinese nationality and Korean ethnicity, as well as Japanese cultural competencies. These factors are broadly interconnected. During this research, I have found out that compared to the Koreans, who tried to restore the stolen Korean cultural assets and eradicate Japanese influence after the Japanese occupation (1910-1945), Joseonjok naturally absorbed the Japanese cultural and lingual influences in their everyday lives. It could be said that their identity has been shaped by their multilingual and transnational experiences. More comprehensive research on Joseonjok people is essential; it would bring a diverse understanding of different immigrants. I have focused on three theorists, Gayatri

[18] Ministry of Foreign Affairs (2021) *Current Status of Overseas Koreans (in Korean)*, Available at https://www.mofa.go.kr/www/brd/m_4080/view.do?seq=371970, and Georgetown University (2023) *Joseonjok and Goryeo Saram Ethnic Return Migrants in South Korea: Challenges of Co-Ethnic Hierarchization and Ethnonationalism*, Available at https://gjia.georgetown.edu/2023/04/14/joseonjok-and-goryeo-saram-ethnic-return-migrants-in-south-korea-challenges-of-co-ethnic-hierarchization-and-ethnonationalism/

Spivak, Arjun Appadurai and Avtar Brah to understand Joseonjok people in various perspectives.

2.2.1 Subaltern: Gayatri Spivak

The term 'subaltern' was defined by Gayatri Chakravorty Spivak in her essay 'Can the Subaltern Speak?' (1988), a text I have used to give perspective to my research subject of the diasporic community. I first read Spivak's essay in early 2007, during my third year at university in South Korea, when it was introduced by my lecturer Jang-Un Kim. Jang-Un Kim is a Korean art critic and curator who majored in art theory and cultural theory. He recently worked as an associate professor at Kewon Art College and is the director of the National Museum of Modern and Contemporary Art in Seoul. Back then, during my early twenties, I found Spivak's writings staggering, because that was a period when most students were inspired by French intellectuals, such as Deleuze, Derrida and Foucault, taught by professors who had studied in Europe, especially in Germany, France and the US in the 1970s and 80s. I first encountered Spivak's work through her conversation-based essay 'Who Sings the Nation-state? Language, Politics, Belonging'. This opened up a new way of thinking and of seeing the world. Spivak's rigorous questioning of Western writers gratified my curiosity and encouraged me to further investigate these writers with my own critical questions. After I started this research, I picked up Spivak's again and what was most revelatory for me, and what still impresses me today, is the sharp approach with which Spivak exposes Foucault's and Deleuze's accounts of power, in which she argues they are ideologically blind to 'the subalterns'.

Gayatri Chakravorty Spivak was born in 1942 in India. India was facing a dramatic period in the 1940s, when they moved from colonialism to independence. Yet Spivak, being born to an upper-class family, was able to graduate at the University of Calcutta's Department of English Language and continue her study abroad at Cornell University in the US, receiving a doctorate in literature under the guidance of Paul de Man, a leading American deconstructive critic. While Paul de Man's deconstruction criticism was widely criticised for being post-political verbal play, Spivak saw that Derrida's dissolution could be a weapon of radical politics. Spivak first became known in American academia in 1976 by translating Derrida's *Of Grammatology* (2016) into English. Through this translated version, Spivak emerged as an authoritative introduction to Derrida. In the following year, Edward Said's *Orientalism* (2003) was published and an era of radical feminism was flourishing in the US in the 1970s. Spivak, a non-Western woman, emerged as the most influential postcolonial theorist.

What does 'subaltern' mean? Subaltern, originally used in the British army was the term for a junior officer. According to the *Cambridge Dictionary*, subaltern means an army officer whose rank is lower than captain. The Italian Marxist philosopher Antonio Gramsci used the term in his postcolonial studies in the 1930s and the word gained a new meaning. When Italy was vividly divided into a highly industrialised northern region and an underdeveloped southern region, Gramsci considered the existing concept of 'proletarian' to be insufficient to define the resistance of southern farmers, and he used the word subaltern. The purpose of the early subaltern research was to restore the struggle of the underlying people, which had not been properly dealt with in terms of elite colonialism or nationalism, and to give them full status as resistant subjects. Postcolonial studies use this term to identify specific people, or social groups, that are socially, politically and geographically excluded and displaced from the hierarchies of power. However, Spivak critiques this deployment of the term by Western writers, suggesting that the '… subaltern is not just any excluded or

oppressed people, but everything that has restricted or no access to the cultural imperialism' (R. C. Morris, 2010, p. 38).

The Joseonjok are people who live in the Yanbian Autonomous Prefecture in China's Jilin Province, who used to be regarded as Korean. Many Koreans are living in this area because the north-eastern part of China (above the current North Korean border) has frequently been Korean territory in its long history. In 1964, at the end of the war in this territory, a secret treaty on the national border was made between China and Korea, as it is shown on contemporary maps. In other words, the Joseonjok are legally Chinese people living in China, although they are culturally Korean, speaking the Korean language, the *Hamkyung* dialect, which is very similar to North Korean. Joseonjok can be seen as a unique group of migrants within global migration. Jin Young Lee, in his 2012 paper, states that, amongst 193 million Joseonjok, 40% are living in foreign countries. The largest ratio of Joseonjok is in South Korea, Japan is in second place and the US is third. The Joseonjok are still moving from one country to another for economic reasons. However, they are still struggling to pay back their brokers, and a similar situation is happening in London.

Spivak raises the fundamental question of whether it is possible to fully restore the subaltern's voice while supporting the overall orientation of the early subaltern research. At the beginning of *A Critique of Postcolonial Reason* (Spivak, 1999), Spivak criticises the limitations of Western radical discourse in how Foucault and Deleuze's arguments are limited to abstract praise. She sharply points out how these French intellectuals uncritically claimed that the public knows and expresses their knowledge much better than intellectuals. Spivak, argues that it is never as simple for those non-Western oppressed publics, the subalterns, to speak up as Western intellectuals claim. For example, she refers to the French peasants described by Marx in 'The Eighteenth Brumaire of Louise Bonaparte (1852)' (Marx, 1996, pp. 31–127). According to Marx, they cannot be

organised into a single class, so they cannot represent themselves and have no choice but to always ask others for their understanding. Spivak states that the subaltern in Western society is in a similar situation.

Spivak's criticism of Essentialism shows that heterogeneity in general categories, such as abstracted labour classes and women, should be captured and approached in a specific context. Spivak's works in the 1980s, especially in *Can the Subaltern Speak?*, pointed out the white-centred criticism and orientalist attitude of Western intellectuals who claimed to speak as every woman and every worker. At the end of this book, Spivak tells the story of her great-aunt, Bhubaneswari Bhaduri, who committed suicide as a teenage girl in 1926. Her death remained a mystery in the family for a long time because the suicide of unmarried women in India was often caused by premarital pregnancy. After a long time, it was revealed that Bhaduri was a member of an independence movement organisation in India and was given a mission to assassinate a key No. in the government but chose suicide because she was not confident in carrying it out. Spivak estimates that she deliberately chose suicide during menstruation to demonstrate that she was not giving up her life because of an affair. From this incident, Spivak cites two reactions she heard directly about Bhaduri's death. The first was that people were more interested in the unfortunate Bhaduri than her sisters who lived a full life, and the second was that Bhaduri's nephews said that she seemed to have had an affair. Spivak asserted that her great-aunt's intention could never be conveyed and she deplored deeply that the subaltern cannot speak.

Not everyone agreed with her opinion. Spivak's position towards the subaltern has been criticised for an excessive defeatism. Together with this criticism, in the 1990s, postcolonial discourse began to gain attention in the institutional sphere. The prominent postcolonial theorists, such as Spivak and Bhabha, were invited as professors at prestigious universities in the US, such as Harvard and Columbia. Postcolonial theorists were not able to avoid the criticism that it has been

institutionalised as a discourse of advanced intellectuals rather than a discourse of resistance. Spivak tried to revitalise the ethos of criticism of reality by distancing herself from the discourse of postcolonialism and transnationalism. Her intellectual transition can be seen in *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present* (Spivak, 1999). In the preface of this book, Spivak writes, 'When I try to capture the present when this text is disappearing, I stand in a transnational cultural study, which is the "base of movement."' She claims that her trajectory of discourse is vividly moved from colonial discourse to transnational cultural research. Throughout the book, she criticises existing subaltern studies by showing how Western philosophy conceals the subaltern's voice through elaborate literary works read as Feminism or Postcolonialism within the existing English literature system. Especially in Chapter 3, titled 'History', she reconstructs two papers that were published in the 1980s: 'The Rani of Sirmur' (1985) and 'Can the Subaltern Speak,' (1988) and depicts the current subaltern by connecting them to global financialisation. She critiques Fredric Jameson's *Postmodernism* and claims that this kind of Western-centred capitalist cultural analysis could conspire to cover up capitalist exploitation and oppression in the West. She raises the importance of revealing that non-Western women are being exploited by global financialisation.

Spivak is often referred to as a Marxist, feminist deconstructionist. She stood in the position of the most oppressed subject, of *third-world* women, and uncovered points that the existing progressive theories had missed. Nevertheless, Spivak's writing is extremely esoteric. I found it difficult to interpret her writings, having to go back and forth to the French intellectuals' theories and continuously reading in English, French and Korean to have a better understanding. Despite her attempts towards the subaltern, she is making another highly sophisticated text analysis, which is not keeping up with political reality analysis. She criticises Fredric Jameson's post-capitalist discussion as schematic, but she does the same by continuously repeating that global financialisation was established after the

collapse of the Eastern bloc. In the end, the concept of global financialisation is used only as an abstract axiom to support her argument, which is a proceeding that Spivak has criticised all along.

Spivak changed her position to a practitioner by conducting an experimental education campaign for women in deprived non-Western regions. There is a sceptical reflection to be made that there is an elitist bias inherent in Spivak's theory. One should be more cautious and acknowledge that this kind of practice could rather erase the voices of the most oppressed victims.

Despite the criticism, I have no doubt that Spivak's fundamental purpose was not about the difficult and complex dismantling work itself, but rather about a willingness to stand on the side of the most oppressed and weak. Her writing contributed significantly to the study of the subaltern, which was not only relevant for Indian non-mainstream history, but also had an impact on research by calling for more active listening to various subaltern voices buried in fictional identities.

Nearly 10 years have passed since I first read Spivak's text, which means it has been nearly 30 years since her essay was written. Why does this matter to me now, and how much has changed since the initial construction of *Can the Subaltern Speak?* Unfortunately, ignorance about the subaltern continues today, and the need to recognise and act on this issue remains an urgent matter, especially as it is a global problem and not confined to the position of women in India. Spivak's argument became a key concept as I was researching the displaced Korean community of Joseonjok women living in north London.

In Spivak's definition, '"subaltern" is the structured place from which the capacity to access power is radically obstructed' (R. C. Morris, 2010, p. 8). In other words, 'subaltern' is less an identity than a predicament. The empirical focus of my

research with Joseonjok women and their predicament of subalternity was based on an interrogation of the historical immigration records related to their movement to south-west London, and the insertion of fragmentary and speculative accounts of this process generated by Joseonjok women's voices. As an example of how the global and local intersect in these accounts, a Joseonjok who ran a restaurant in Malden High Street told me how micro-level changes in the composition of the New Malden High Street (refer to No. 10–33) were entangled with a large roadworks project, which was linked to the expansion of the local economy as a result of world trade.

Within this context, what can I do as an artist? I did not want to make another highly sophisticated and complex piece of writing on Joseonjok in this research, but I wanted to tell their stories creatively. In Chapters 3 and 4, I proposed a methodology and the map-based practice called *TalkingMap* to open up a new perception towards Joseonjok people. This research is confined to the Joseonjok people, but anyone could use or contribute to this method. I have already used this method successfully outside this research as a teaching method in institutions. The 'new map' has the potential to redefine mapping as a social activity. Its purpose is to convey stories that can introduce structurally marginalised individuals to new communities and worlds.

2.2.2 Frive Scapes: Arjun Appadurai

To create new maps, this research draws on Appadurai's theory of 'scapes'. Coming from a theoretical background in Marxist studies,[19] Arjun Appadurai's work assumes that there is an increasingly borderless global economy, a concept that challenges the account of globalisation as cultural imperialism. Appadurai argues that we no longer live in locally imagined communities, but in a globally imagined world. He claims that we live in a world that is becoming deterritorialised, by which he means that the world is changing and breaking free of existing territorial borders. Although much has changed since his work in the late 1990s, such as the increase in migration from zones of conflict, the breakup of trade zones, the rise of ethno-nationalism and pandemic crisis, it is worthwhile to analyse his work to see the changes and find routes for the future.

Appadurai suggests five 'scapes' that contribute to the global discussion of ideas and information. These he identifies as ethnoscapes, technoscapes, financescapes, ideoscapes and mediascapes. According to Appadurai, these five dimensions are fluid and unstable, each 'subject to its own constraints and incentives' (Appadurai, 1996, p. 35). Each of these scapes is produced by a particular perspective, existing as a multiple reality in which ideas and meanings are constantly changing, being contingent upon the population.

[19] When Appadurai was working as a professor at New York University in 2012, he stated that Max Weber's *Protestant Ethic and the Spirit of Capitalism* was the book that influenced him the most. He first read it in an introductory sociology class in 1967 at Brandeis University, taught by Lewis Coser. During the early 1970s, while pursuing his PhD at the University of Chicago, the author took several courses and studied Weber's writings to gain a more comprehensive understanding of his theory. However, the academic community at Chicago was divided on Weber's significance. Appadurai's renewed interest in Weber began in 2008 when Appadurai started to investigate the global financial crisis. This led him to discover a rich discourse on the topic among sociologists, economists, journalists, and anthropologists.

Appadurai first described three scapes together, ethnoscape, financescape and technoscape, as he considered how these are closely interrelated. My main focus here is the ethnoscape, which refers to the migrants, refugees, guest workers or even tourists who move across cultures and borders, presenting as fluid and mobile communities. Appadurai claims that these people affect the politics of (and between) nations to a hitherto unprecedented degree (Appadurai, 1996, p. 33). This is the ever shifting 'landscape of persons who constitute the shifting world in which we live' (Appadurai, 1990, p. 297). Financescapes and technoscapes can be closely tied together. Financescapes deal with global capital and exchanges, and technoscapes refer to the development of technology across different countries. Technologies have been used as a tool for political agendas and national economies, as an example, Appadurai mentions a steel complex in Libya that provided new 'combinations of technological configurations' (Appadurai, 1996, p. 34). This huge steel complex involved interests from India, China, Russia and Japan driving, for example, political control, market rationality and enormous economies of scale. Appadurai is concerned with the increasingly complex relationships between money flows, political possibilities and the availability of both low and highly-skilled labour (Appadurai, 1990, p. 297, 298). Technoscapes also opened up new types of cultural platform and new political and financial possibilities that create exchanges with each other through the power of technology, for example, the virtual mapping programme, Google Earth. Although this is based on spatial technology, the point is that it did not emerge from the discipline of cartography or GIS but was developed by computer programmers to deliver spatial information. The significance lies not in people's discomfort or opposition to technology, but rather in the implications of excessive usage by large numbers of individuals. Specifically, maps as a method have the power to influence people by structuring and limiting our understanding of the landscape, ultimately affecting our perception of what is important (Firth, 2015).

Mediascapes and ideoscapes deal with the imagined national and international space and the distribution of information and images. The image, the imagined, the imaginary, or imagination is another key concept in Appadurai's theory. He regards these terms as global cultural processes (Appadurai, 1996). Extending this idea from Benedict Anderson, he calls his scapes 'imagined worlds' and argues that the multiple worlds, which are constituted by the historically situated imaginations of persons and groups spread around the globe (Appadurai, 1990, p. 297). Mediascapes indicate media production and dissemination that draw the 'imagined world' we inhabit. In the past, media was limited to newspapers, television, radio, and movies, however, with the development of digitalisation and computer networking, including social media, individual small channels, podcasts, and live streaming, there has been a dramatic change in the media landscape. Mediascapes 'tend to be image-centred, narrative-based accounts of strips of reality' (Appadurai, 1990, p. 299). In other words, mediascapes provide the narrative and images that are used to express one's opinion about a place or culture, to demonstrate how different communities develop and live their lives.' Ideoscapes are 'also concatenations of images, but they are often directly political and frequently have to do with the ideologies of states' (Appadurai, 1990, p. 299).

These five scapes indicate fluidity and irregularity, in other words, they are all in a state of constant change, or flux. Appadurai calls this 'global cultural flow' (Appadurai, 1990, p. 296). As people move, ethnoscapes change, and as technology develops, technoscapes change. As capital moves within the global economy, financescapes change and, as extension and changes in reach of media moves, mediascapes change (Powell and Steel, 2011). When ideas are exchanged and spread, ideoscapes change (Appadurai, 1996). These scapes exist in various imagined worlds within the historical and current imaginations of people and communities worldwide. The worldview that any one of us can construct in the mind or perceptions of somebody depends on our context, the flow of people, and the scapes we see and how we interpret them. Thus, multiple ways of

imagining the world exist, resulting in multiple imagined worlds (Appadurai, 1996).

However, to what extent does this correspond to reality today? Appadurai's assertion presents an optimistic view of the diversity and richness of imagined worlds that individuals and communities construct based on their contexts and interpretations of various scapes. It emphasises the potential for understanding and empathy that comes from recognising and engaging with different ways of imagining the world. However, explaining power imbalances, corporate control of technology, government surveillance, and biased media coverage requires more careful approach. These issues indicate systemic injustices, manipulation of information, and violations of privacy and human rights. Nafeez Ahmed's analysis (2022) of Google's formation with support from the National Security Administration highlights the close relationship between technology companies and government agencies. This raises concerns about surveillance and potential abuses of power. The discussion of invasive surveillance laws in the UK further illustrates how governments use technology to monitor and control citizens, infringing upon privacy rights and civil liberties. For instance, numerous organisations are expressing concerns about the potential threat to the security of private and encrypted messaging posed by the UK's Online Safety Bill. They fear that the government will scan people's private chat messages and online searches. The media coverage of the assault on civilians in Gaza illustrates the media's role in shaping public perceptions and maintaining power structures. The representation of events can be biased or manipulated to serve particular interests, perpetuating injustice and suppressing disagreement. In general, it appears that not everything relating to borders and boundaries has turned out as ideally as Appadurai predicted 30 years ago.

In 2024, the world will be experiencing a trend towards homogenisation, especially in media and consumer culture. Global corporations prioritise profit

over cultural diversity, promoting standardised, mass-produced products and content that appeal to broad consumer markets. In response to the effects of neo-liberal globalisation, there is a counter-trend towards ethno-nationalism and authoritarian populism, interacting with increasing disruptions in global supply chains. Both of these trends lead to a flattening of cultural differences and marginalisation of unique cultural identities. Global media corporations often view individuals primarily as consumers, rather than as complex beings with diverse cultural backgrounds and identities. This consumer-centric approach reduces human relationships to competitive transactions, emphasising consumption over authentic connection and cultural exchange. Global media corporations may suppress independent and diverse voices, while smaller local media corporations struggle to compete and remain relevant. The homogenising forces of globalisation and corporate capitalism prioritise profit and efficiency over the preservation and celebration of diverse cultures, languages and perspectives. It is putting cultural diversity at risk of marginalisation.

Nevertheless, it is crucial to acknowledge that cultural diversity endures and remains resilient despite these challenges. Communities worldwide continue to resist homogenisation and assert their unique cultural identities through various forms of expression, activism and cultural revitalisation efforts. They challenge the dominance of global media corporations and advocate for a more pluralistic and inclusive mediascape. The example of Joseonjok living in London demonstrates the intertwining of these five scapes. Joseonjok is a unique group of migrants, with 40% of the 1.93 million living in foreign countries, including South Korea, Japan, US, and others (J. Y. Lee, 2012), and moving from one country to another for economic reasons. Regarding ethnicity, the UK Joseonjok are considered more distinct than other Joseonjok communities worldwide. In this context, three UK communities (South Korean, North Korean, and Joseonjok) are ethnically the same people, despite their political differences. They are all viewed as transnational migrants navigating the territoriality of transnationalism in their

new receiving community of New Malden, London. This process involves negotiating multiple layers of identity, belonging, and cultural adaptation within a new socio-cultural context. The example of the Joseonjok community in London demonstrates the resilience of cultural diversity and the dynamic interplay between global forces and local identities.

This transfer of culture and customs across borders draws the ethnoscape differently. Ethnoscapes develop from simultaneous and multi-directional movements between local settings, mainly by refugees and other migrants. Such groups, including the Joseonjok, are characteristically rarely able to form fixed imaginary identities. In other words, it is hard for a certain group of people to be able to imagine or picture who they are within a particular context, because of constant movement. Joseonjok immigration has as yet a short history in the UK, and only started in 1997 (following the UK's changes on refugee and asylum-seeker policy in the late 1990s), since when it has flourished, with approximately 2,000 people by 2004. This is attributable not only to the UK government's border strategy at that time, but also to the creation of the internet, which played a big role in allowing fast transfer of information and communication among the Joseonjok in the UK.

The scenarios of mediascape also impacted the financescapes of both the UK and the nation from which Joseonjok came, such as East China and South Korea. The Joseonjok, hoping for work, first came to London with extremely low financial status. Within South Korean society, Joseonjok are seen as a minority group, not only because of their number but due to their economic, educational and political status.[20] Appadurai's work sets out to describe why small minorities are often

[20] The ethnic identity of the Joseonjok in China can be explained by their relationship with the Han, the dominant ethnic group in China (H. J. Lee, 2001). Their sense of superiority is closely linked to their historical experience of discrimination and exclusion as a minor ethnic group. The Joseonjok have been inclined to seek employment opportunities outside of China, such as in South Korea and other parts of the world due to their ethnic identity and inferior social status in China.

targeted for violence and hatred. He then claims that minority groups can be the target of anger when they are relatively harmless (Appadurai, 1990). The power exerted on minorities is not simply a consequence of competing interests or different theories, but rather a means whereby a majority can use an antagonistic power structure to demonise the 'other'. In this sense, according to Appadurai, majorities need minorities to exist. For example, from an interview and research texts, I have found that when the Joseonjok first arrived in the UK in the late 1990s, there was a powerful hierarchy between the Joseonjok and South Koreans. Frequently the South Koreans required Joseonjok workers to do hard physical labour, challenging labour codes and going against laws relating to the minimum wage. Koreans often call industries that require hard physical labour, 3-D industry: dirty, difficult and dangerous. In the early 1990s, the Ministry of Labour in South Korea was more concerned about the 'labour shortage rate' than the 'unemployment rate'. In particular, the situation of the unskilled labour sector – secondary labour market, or so-called 3-D was catastrophic. The Korean government actively sought to utilise Joseonjok labour forces that resided in Yanbian (northeast China) and the Ministry of Labour established the 'Industrial Training Programme', which allowed small companies to temporarily use foreign workers without a work visa in 1991, expecting that many of the trainees would come from Yanbian (Lee, Choi and Seo, 2014, p. 403).

After nearly 10 years of Joseonjok migration, their status has improved, with some opening their own businesses and inter-marrying, which has led to new generations. There is yet another interesting aspect to consider. Compared to Joseonjok living in South Korea, the UK Joseonjok have been able to establish their status much faster, because South Koreans living in the UK can also be seen as a minority group in relation to the established British population. In this sense, Joseonjok and South Koreans are grouped as Korean immigrants, establishing yet another ethnoscape within the UK. However, in this research, Joseonjok people must not be regarded as a sub-category of South Korean people. To fully

recognise the Joseonjok people as a group with a unique identity, it is important to acknowledge and respect their distinct cultural heritage, history and experiences. It encourages people to move beyond simplistic categorisations and engage with the complexities of ethnic identity and diversity. Until Covid-19 broke out, the New Malden Joseonjok community grew, as did its economic and political status, so that the life of the town could not be maintained without Joseonjok workers. As Appadurai claims, there will be no majorities without minorities.

The ideoscape of the 'United Kingdom' is, to the Joseonjok, an image and imagined idea about the potential of a better life, and this informs their intentions and supports their 'realities' as a promised freedom of a kind. The UK has provided a platform from which to develop possibilities financially and educationally through the national government. However, after the vote for Britain to leave the European Union, the concept of a United Kingdom is being questioned. This research could be developed by studying the implications of Brexit in the reconstruction of national boundaries, identity and belonging in the UK. Making links between the underlying racialisation discourses of Brexit, everyday bordering as the British government technology of control of diversity and discourses of diversity, examined in the context of wider developments in Europe and globally.

Based on interviews and questionnaires, it appears that the Joseonjok had a different perception of the UK ideoscape compared to the reality they faced upon arrival. They had imagined London to be a land of opportunity, where they could improve their lifestyle and find abundant work. However, they were met with the reality of low-paying jobs and social integration. During the interview, one of the interviewees became emotional while recounting her experience of enduring three months of unemployment with only a hundred pounds to live on when she first arrived in London. Despite the stark contrast between this reality and their preconceived notions, the ideoscape of the UK presents opportunities for

Joseonjok to be both global and local subjects. Appadurai's ideoscape illustrates the interplay between imagined possibilities and lived realities, exemplified by the Joseonjok community in the UK. This is particularly evident in the context of Brexit and the evolving landscape of national identity and belonging. Despite the challenges, the community remains active in shaping and negotiating their global and local subjectivities within the ideoscape of the United Kingdom.

2.2.3 Mapping Diaspora: Avtar Brah

Avtar Brah's work Cartographies of Diaspora: Contesting Identities (1996) provides a crucial theoretical framework for understanding the spatial politics of migration, identity, and belonging. Brah understands diaspora not merely as the movement of people across national borders, but as a historically and politically situated process that entails the negotiation of multiple cultural, social, and economic positionalities. Her work resists notions of home and displacement as fixed, arguing for the embodiment of diaspora as a cartographic, multi-sited experience rather than a single trajectory of exile and return.

This research interrogates Brah's theories in relation to the Joseonjok people, providing methodological and conceptual contextualisation. Brah's conceptualisation of diaspora emphasises its multi-directional, non-linear trajectories resistant to the binary of homeland and hostland. Diasporic subjects, she writes, do not simply yearn for a homeland they have lost but create and negotiate fields of belonging in transnational constellations. Brah, importantly, argues 'essentialist understandings of identity by contending that diasporic experiences are shaped at the intersections of race, class, gender, and political economy, resulting in multiple and contextual subjectivities' (Brah, 1996, pp. 183).

Influenced by poststructuralist thinking, concepts of diaspora tended to foreground mixity, multiplicity, fragmentation, heterogeneity, fluid identities and hybridity, expressing scepticism of modern reason, grand narratives of science, truth and progress (Brah, 2022).

This idea is well described by Stuart Hall:

> I use the term metaphorically, not literally: diaspora does not refer us to those scattered tribes whose identity can only be secured in relation to some sacred homeland to which they must at all costs return, even if it means pushing other people into the sea. This is the old, imperialising, hegemonizing form of ethnicity... The diaspora experience as I intend it here is defined not by essence of purity, but by the recognition of a necessary heterogeneity and diversity; by a conception of identity which lives with and through, not despite difference; by hybridity.
>
> (Hall, 1990, p. 235)

For me as an artist, Avtar Brah's conceptualisation of diaspora sits with the contemporary drawing practice in art in that both are based in a prioritisation of fluidity, multiplicity, and resistance to fixed binaries. In contrast to a rigid categorisation of homeland and hostland, Brah theorises diasporic belonging to be negotiated over time, marked by intersecting memories, histories, and socio-political contexts. This non-linear understanding of diaspora finds parallel with many contemporary modes of drawing practice, which, by and large, have transcended that traditional, representational body of work in exchange for much more process-oriented, open-ended, and performative marks.

Drawing in the contemporary art discourse is increasingly perceived as an experimental, and processual practice that traces living experiences. Brah theorises diaspora as a point of hybridity, a site of negotiation and conflicted

belonging, and I argue contemporary drawing practices are likewise a form of recognising fragmented identities, diasporic consciousness and contested orientations to space. By integrating Brah's framework with contemporary drawing, this research positions drawing not only as a medium of representation but as a critical tool for mapping alternative spatialities and disrupting hegemonic narratives of place and identity.

A second significant dimension of Brah's theorisation is her focus on the politics of memory in the formation of diasporic identities. She argues diasporic subjects reconstruct their histories not through any fixed notion of origins but as remembering fragmented pasts in ways informed by the social and political conditions of the moment. This idea is particularly relevant to this research method, which conveys the temporal and affective dimensions of migrant experiences through the act of embodied mapping. By discussing and working with participants within the act of drawing practice, *TalkingMap* sublates hegemonic forms of mapping for counter-mapping practice, enabling participants to map histories, itineraries, and relationships outside of government-defined, physical territories.

This idea aligns with the decolonial turn in cartography, where counter-mapping emerges as a strategy to subvert dominant geographical imaginaries. *TalkingMap* affirms Brah's vision of diaspora as a site/space of fluid movement, contestation and transformation, providing a different way of narrating migrant spatialities. This adds to the contribution to knowledge by showing how participatory mapping can provide a form of self-representation and a mode of resistance that can counteract linear, state-centric representations of migration. Avtar Brah's Cartographies of Diaspora offers an important theoretical entry point through which to analyse the *TalkingMap* methodology. Her work problematises linear ideas of migration, revealing its contingent, relational, and political character through literature. As an artist, I have developed these ideas further through

practice, offering an embodied, participatory approach to mapping that represents migration beyond the logic of territoriality.

2.2.4 Conclusion

Theorists Spivak, Appadurai and Brah focus their discussions on the struggles and experiences of individuals and groups often overlooked in mainstream sociological and anthropological studies. Gayatri Chakravorty Spivak critically examines Western intellectuals' understanding of power and the concept of the 'subaltern'. Spivak's interrogation of the works of thinkers such as Foucault and Deleuze encouraged her to engage critically with these writers and shaped her research on the diaspora community. Appadurai creates new maps through the theory of five landscapes and examines the constantly evolving global society. Despite significant changes in global dynamics since the late 1990s, his theory remains useful for analysing shifts in migration, trade zones and global crises. Collectively, the five scapes represent a multiple reality in which ideas and meanings are constantly changing and dependent on population. Avtar Brah critically engages with diaspora and borders, articulating how the imposition of fixed notions of belonging and cultural authenticity can be challenged. She theorises diaspora not as a sequential process of leaving one's homeland to settle elsewhere but as a multi-directional, non-hierarchical process in which identity is constructed through a melting pot of historical, political, social and other forces. Brah's concept of diasporic space extends beyond migrant communities to include both those who move and those who remain, emphasising that diaspora is as much, if not more, about power and identity relations within particular spaces as it is about movement across spatial boundaries. These theorists have helped to deepen this research's understanding of postcolonial and deconstructive

perspectives, and have advocated for the understanding and representation of marginalised voices.

I situate this research within the global literature on critical cartography, migration studies, and participatory mapping, arguing that mapping can be a decolonial practice that amplifies subaltern voices and creates space for the invisible in dominant spatial narratives. In this context, my research methodology functions as a diasporic map that intertwines resistance, memory, and belonging. This approach is essential for understanding migration through the rich complexities of lived experience, rather than a form of subjectivity completely defined by imposed borders.

2.3 Maps as Ethnographical Documentation

Critical cartography can only be understood in an interdisciplinary context. Among the various aspects of critical cartography, I am focusing in this research on ethnographical aspects. When I return to my initial question on the viability of a 'new map', such a new map can reposition mapping as a social activity, a tool that tells narratives that can open up new worlds and societies for minorities. My research aims to draw a new map for the Joseonjok people residing in London. This research argues for a new map for the Joseonjok, which would open up interrelated relationships between identities, territories and borders. This new way of map-making functions as a mediatory practice, a way of narrating personal journeys and stories ethnographically. My practice is described in Chapters 4 and 5, but in this chapter, I examine how other artists have used maps or mapping as ethnographic documentation.

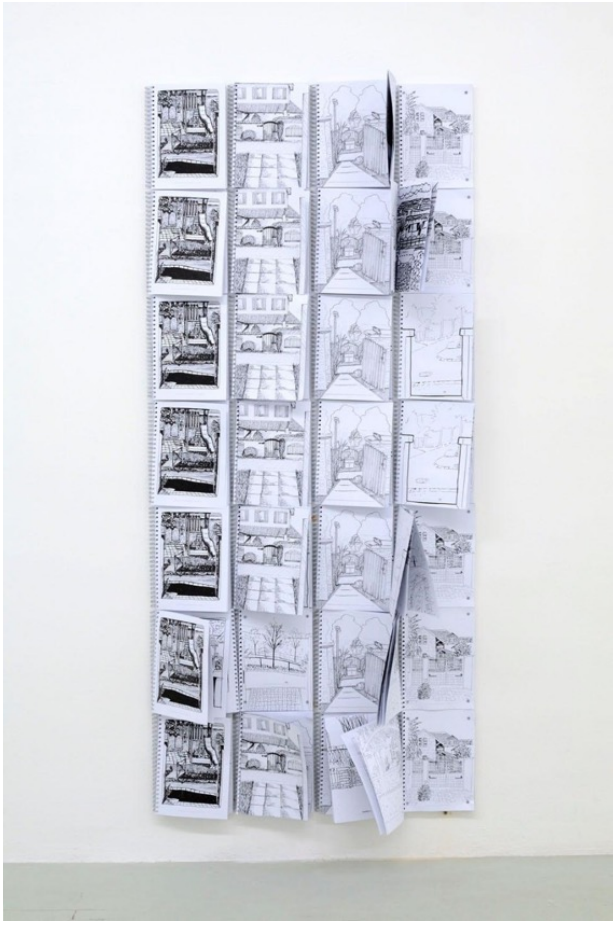
2.3.1 Kateřina Šedá

Kateřina Šedá is a Czech artist whose works are based on social investigations, combining everyday life, politics and private relationships. Her art can be seen as ethnographic documentation through practice. The exhibitions *Mirror Hill* (2010) and *No Light* (2010) at the Franco Soffiantino Gallery in Italy were designed to be participatory, to present and resolve community issues. While presented in exhibition form, the focus was on community engagement rather than exhibiting the issues as artefacts.

Mirror Hill is located on the outskirts of Budapest, where Hungarian celebrities, government officials, and ministers reside. The city, however, lacked connections between neighbourhoods, making it a lifeless place. The project's goal was to introduce local neighbourhoods to each other and bring the city to life. The project successfully achieved this goal, as people began to interact with each other in their daily lives.

The artist initiated the project by sketching the exteriors of people's houses (No. 3). This process is intriguing to observe, as it mirrors my own project's beginnings (No. 10–33). Observational outdoor drawing can assist researchers in comprehending and empathising with the physical environment more tangibly. By visually documenting sights, sounds, smells, textures, and other sensory experiences, the researcher can develop a deeper connection to their research surroundings and the community they are working within. Additionally, it provides context for community projects by capturing the unique characteristics and atmosphere of the area and offers a chance for the local community to see, interact with, and become familiar with the artist. This understanding of the

context can inform decision-making processes and project design, ensuring that interventions are responsive to the needs and preferences of the community.



No. 3
Kateřina Šedá
2010
Mirror Hill
Mixed media
Variable dimensions
Galleria Franco Soffiantino in Turin

Šedá 's work *No Light* (2010) is an extension of the Mirror Hill project and required participatory community work. The project faced geographical challenges due to its location in Nošovice, a small town in the Czech Republic. The town underwent significant changes when the Korean car manufacturer established a base there, resulting in social transformations. Through this project, Šedá examines the theme of isolation and disconnection within urban environments. The work comprises a large-scale model of a housing estate, including miniature buildings, roads, and streetlights. However, unlike a typical model, Šedá intentionally created *No Light* with a twist. Šedá removes the light

source from the streetlights to create a stark representation of the absence of social interaction and connection within the community. The lack of light symbolises the loneliness and isolation that can be experienced in urban environments, particularly in densely populated housing estates where individuals may feel disconnected from their neighbours and surroundings.

Overall, *No Light* exemplifies Kateřina Šedá's dedication to creating thought-provoking artworks that engage with pressing social issues and encourage dialogue and reflection among viewers. Šedá requested that residents draw a panorama of the old landscape. Each of the collected panoramas was then developed into a hand-sewn tablecloth with a central hole (see No. 4). This process aligns with critical cartography as it involves creating maps from a unique perspective – that of the industrial complex at the town's centre. According to *Contemporary Art Daily* on 14 December 2010, this project involved reimagining, redesigning, and remapping the town's geography from a previously inaccessible perspective.

No. 4
Kateřina Šedá
2010
No Light
Mixed media
Variable dimensions
Photo own by Galleria Franco Soffiantino, Turin

No. 5
Kateřina Šedá
2010
No Light
Mixed media
Variable dimensions
Photo own by Galleria Franco Soffiantino, Turin

The exhibition processes and outcomes of Šedá's project, *Mirror Hill_No Light* (2010), worked in terms of art practice, but in the context of this research and practice, I am also interested in how she treats herself as a director rather than an artist. In a conversation between Francesco Garutti and Kateřina Šedá during the *Mirror Hill_No Light* exhibition, Šedá stated that, 'actually, I do not feel like an artist, I don't know what I am but it doesn't matter' (Garutti, 2011). When Garutti asked about the purpose of her work, Šedá answered that she never tries to define her practice as 'art', especially when she tries to encourage ordinary people to participate in her projects.

Šedá's way of approaching her project impacted my research methodology, in that she works primarily with the local community, placing emphasis on the interactions between them. Combining social investigations with urban planning and private individual relationships, she extends the territory of art. My own mapping project, involving interviews with the Joseonjok community, was significantly influenced by her use of drawing as a tool that 'prompts dialogue and enables that possibility of collaboratively collating a record of an experience of locality' (Stout, 2015, p. 145).

2.3.2 Mixrice

Mixrice is a collaboration between two South Korean artists, Cho Ji Eun (born 1975) and Yang Chul Mo (born 1977). Mixrice first started working together as a duo in 2002 and, since then, they have been occupied with collaborations with illegal migrant workers. Their works incorporate video, animation, photography, wall-painting installations and live projects. As their focus is on the migrant communities and traces and processes of migration and territorial borders and

displacement, the fundamental concept of their ideas is closely related to critical mapping.

I first encountered their work after I came to London in 2018. The very first work of theirs that caught my eye was *Gosari* (2018) (No. 6).

No. 6
Mixrice
2018
Gosari
Single-channel video, sound, 8 mins 30 sec
Photo own by Mixrice

Gosari means edible bracken (fern) in the Korean language. Koreans pick bracken and make it into a seasoned vegetable dish called *namul*. In this artwork, Mixrice worked with Indonesian foreign labourers and they made the procedure of making *gosari namul* into a dance sequence. Filmed from the bird's-eye view, people form shapes and deconstruct lines like a live map. The persistence of territories and borders are x-rayed. The movement of people across international borders for the purpose of settlement is revealed. Mixrice states that in this work, individual parts form the entire dance, a re-enactment of the existing Korean community dance, adapt to the Indonesian situation and those participating in the project (Mixrice, 2018).

The stories of different people's lives that Mixrice tells might not be directly relevant to us. It is easy to think that these kinds of stories that are told far away, from the other side of the world, have nothing to do with people in Western culture. However, Western people can empathise with these stories. The faraway foreigners' stories that do not seem connected to us cannot be considered as only 'his' or 'her' stories. It cannot be concluded that one who has lived a different life can never understand another's story. Mixrice is continuously playing with their works to tell the audience that the connection between migrants' individual stories and societies/the whole world is ultimately connected.

Juwon Park, a South Korean art critic, proposes that the way in which all of our stories end up mixed may convey different meanings and stories to each different agent, like a wave that sweeps over all things leaving some of them distant and bringing others closer (Park, 2019). Following her words, the beauty of lives and stories is that we cannot conclude for certain that the things close by are close and the distant things are far away. All of them may mixed, and this mixture of interconnectedness may mean that some things go away while other things arrive. This is our real life. I believe this is the reason why we cannot capture our real life in conventional maps but in a new format. As Park claims, our lives/our stories are constantly flowing, rootless and

incoherent, being transmitted, yet mistransmitted. It is more of a conceptualist form compared to other mapping practices, where the multiple layers and fluid boundaries show figuratively, but Mixrice is mapping our lives in their own art-making.

Mixfruit (2016–2018) was completed in the UK, building connections with refugee and asylum-seeker communities and community gardeners in Birmingham, such as the Birch Network, Kushinga Garden. Mixrice has taken plants as their main object since the early 2010s. This subject can be seen in their 2013 exhibition at Atelier Hermès in Seoul. Focusing on the migration of plants, they developed the idea in Birmingham and led a series of workshops, asking participants to share specific memories of the sight, smell and taste of fruits from their original homeland. The project was funded and supported by Arts Council England and Arts Council Korea and Korean Cultural Centre UK. Maintaining ecological principles and an anti-capitalist positionality, Mixrice takes a deep look at plants that are synonymous with vitality. Observing the tree's ability to root and settle in any circumstances, Mixrice reflects on the plant's resilience to resist the violence of development and forced transplantation (J. U. Kim, 2016).

The outcome was a completely new form. Mixrice laid the participants' clay objects on imaginary floating island-like boards (No. 8), as if you were looking at the world map. Things that existed only in memory came back to life in different forms and functions from all over the world, creating a new terrain in Birmingham. Fruits cannot cross borders. More precisely, fruits cannot be carried by individuals who cross the borders. Yet the transport of fruit, grains and vegetables has been a key function of empires, and in Britain today it is part of everyday life to buy fruit and other foods from all over the world. It is strictly prohibited for almost anyone to carry seeds of plants or trees in a plane or ship when travelling abroad. This is to protect a country's delicate ecosystem and native immune system. However, giving an artistic shape to their memories that they

could not take out or share with others, Mixrice played well to mingle the different stories together to create a new landscape.

Jieun Cho states that as they created their pieces of fruit with clay, they ended up bringing out their own stories. In an interview, Cho argues that:

> Refugee applicants are normally very passive people if you encounter them in different spaces, but the mood when they're meeting in community spaces is quite vibrant. The Mixfruit workshop in Birmingham captures some very sincere feelings people had. You don't see their faces, but from the clay fruit and hand movements expressing their feelings, you can sense how they are talking about their situation at this moment. (Park, 2019)

Food is a good medium for reminiscing at home and recalling memories. I also found it helpful to open up discussions and connect scattered people from different backgrounds. For the exhibition, *Beyond the Borders* (2017) as part of the *TalkingMaps* project, I worked on a food project which led me to make firm relationships with the Joseonjok people who took part.

No. 7
Mixrice
2016–2018
Mixfruit
Clay, resin, seeds, photo, text
Workshop space: Arnhem (Netherlands), Gyeongsangsangnam-do Gimhae (South Korea), Birmingham (England)
Photo own by Mixric

No. 8
M*ix*rice
2016–2018
Mixfruit
Clay, resin, seed, photo, text
Workshop space: Arnhem (Netherlands), Gyeongsangsangnam-do Gimhae (Korea), Birmingham (England)
Photo own by Mixrice

Before the establishment of diplomatic relations between China and South Korea in 1992, Joseonjok food culture was heavily influenced by North Korea, along with Chinese food and culture. In the 1990s, the South Korean food culture actively spread across Joseonjok communities in China. One of the Joseonjok participants argued that as Joseonjok people lived as Chinese citizens and tried to maintain their identity as a minority, their culture became multicultural, receiving diverse influences from surrounding areas. After a few meetings, the Joseonjok participants all agreed to make *mandu* (Korean dumplings) as part of a workshop. We went out to find all the ingredients we needed to make *mandu*, discussing the differences and commonalities. We decided to run a mandu-making workshop for local people. This is discussed further in Chapter 5.1.

During the project, we brought abundant stories and rich memories. Some memories had been buried for such a long time that it surprised the participants that they still remembered them. Replacing all the ingredients that are from the UK, Spain, Holland, India and so on, and mixing all the ingredients as a whole, we produced a similar result that they used to have back in China. Yet it was not the same. Although they tried hard, the result looked and tasted slightly different. This process started to make them reflect. The main result of this project was that they started to understand and have an interest in the concept of critical mapping.

During my initial meeting with the Joseonjok community, I encountered some difficulty in conveying the purpose of my project. The concept of critical cartography and the need for new maps seemed irrelevant to them. However, as the project progressed, the participants began to understand and engage with the project more deeply. One participant remarked that *mandu*, a Korean dumpling, resembled the Joseonjok community in London. Their physical appearance may remain the same, yet they feel different when wearing clothes purchased from

local shops in New Malden or eating different foods. However, the *mandu* they made in London is still a *mandu*, and Joseonjok living in London is still Joseonjok.

Homi Bhabha's (1994) theory of cultural hybridity could enhance an analysis of the participants' experience of *mandu*-making and provide a theoretical framework for exploring the complexities of cultural identity within diasporic communities. Cultural hybridity refers to the blending of different cultural elements, resulting in the formation of new cultural expressions (Bhabha, 1994). Bhabha's notion of cultural hybridity challenges the idea of fixed and pure cultures by emphasising the continuous exchange and interaction between them. It highlights the fluid and dynamic nature of cultural identities that emerge through processes of interaction, negotiation and adaptation. Based on conversations with my Joseonjok participants, it was clear that they feel disconnected from the UK due to their lack of British friends and limited English proficiency. However, I observed that they were undergoing changes without realising it. They were in the process of creating a new version of Joseonjok identity. As Bhabha suggests, the idea is not simply to blend cultures, but to generate something entirely new. Cultural hybridity involves the blending of different cultural elements and the negotiation of identities within these hybrid spaces. It recognises that individuals navigate multiple cultural affiliations and engage in ongoing processes of hybridisation.

I found many elements in common with my work while I was researching the project, *Mixfruit*. Mixrice stated that the refugee-status applicants who participated in *Mixfruit* did not want their faces shown in the photographs. Similarly, we completed the *mandu* project capturing images only of people's hands. This is the same reason why the 'hand' in my research became very important. More information on this can be found in Chapter 4, Mapping Practice and Chapter 5, Related Works.

> Migration does not simply refer to movement between spaces. In addition to the crossing of borders between countries, it refers to movements in political and economic terms—even historical time between a country of origin and destination. If South Korea in the 1960s was Bangladesh,[21] this means a time gap of 40 years between Bangladesh and South Korea. Just as they talked in Nepal for a time about South Korea being 'the Japan of the future,' South Korea is also some place's past, and another place's future.'
> — Mixrice (Park, 2019)

Why did the artist group choose the name Mixrice? The Mixrice artists may have wanted to represent diversity by showcasing the intersection of diverse ethnicities in society as a metaphor for Mixrice. However, it is worth noting that consuming pure white rice was considered a precious commodity in Korea. Historically, soft white rice was a luxury enjoyed only by kings and aristocrats, while most people had to settle for porridge made from coarse grain. This phenomenon was not unique to Korea, but was observed in other parts of the world. In the past, pure white flour bread was exclusively reserved for royalty, while commoners were left with rough multigrain bread. However, nowadays, the distinction no longer exists and has become the opposite. More educated and affluent consumers prefer multigrain products for their health benefits instead of white rice or flour. For instance, quinoa, which was previously overlooked, is now considered a superfood due to its numerous health benefits. This phenomenon can be compared to the changing perceptions and valuation of minority ethnicities and foreign labourers. Changes in socio-economic conditions, cultural attitudes, or policy shifts have caused shifts in how they are perceived and valued within society. The potential for the contributions of minority ethnicities to various

[21] I assume they meant that the current situation in Bangladesh is comparable to that of South Korea in the past when the national income was low and many South Koreans worked abroad as cheap foreign labourers.

aspects of society, such as labour markets and cultural diversity, to be more acknowledged could transform the status of minority ethnicities from marginalised or undervalued groups to individuals whose skills, experiences, and perspectives are increasingly recognised and valued.

I see Mixrice as revealing our current world. We now live in a world where ethnicities are mixed. Our world needs re-evaluation of people. Beyond work around 'migration' in its terminological sense, Mixrice have done work incorporating the different situations derived within the word 'migration,' in their own humorous artistic way. In other words, 'migration' may be seen as movement between countries, but also as changes in an organism's environment. For example, in London, today, it is easy to spot flocks of green parakeet birds descended from pets imported from tropical countries. Yellow sandy dust from the Sahara Desert blows over the drought-stricken suburbs, while nature conservation woodlands are hit by diseases carried from other parts of the world. In that sense, the work of Mixrice may be seen as drawing out and capturing our own stories amid our own unique processes of migration. Mixrice shares the previously untold stories and emotions of individual people in ways that are related to their human rights within society. With climate and ecological breakdown[22] already forcing 100 million people to migrate

[22] The link between climate change, ecological breakdown, and migration, particularly in relation to agricultural impacts, such as reduced rice yields, is supported by statements from the World Health Organization (WHO). The WHO has consistently warned about the health impacts of climate change, including disruptions to food systems and agricultural productivity. The Intergovernmental Panel on Climate Change (IPCC) has addressed the vulnerability of staple crops, such as rice, to climate-related stresses, including extreme weather events, water scarcity, and temperature increases, in their review of *IPCC Evidence 2022: Climate change, health, and well-being* (2022). The WHO acknowledges that climate change disproportionately affects marginalised communities, such as rural and agricultural populations, due to their dependence on natural resources for their livelihoods and limited capacity to adapt to environmental changes. This vulnerability can worsen existing socio-economic inequalities and lead to forced migration as communities search for alternative means of survival.

globally, I saw a chance that art practice could make a valuable contribution by helping settled people identify with, and accept, those who are migrating.

2.3.3 Tiffany Chung

Compared to the two artists above, Vietnamese-American artist Tiffany Chung more actively creates visually intricate maps and drawings that excavate refugee histories and diasporic geographies. I initially came across Chung's artwork during the 56th Venice Biennale in 2015. It was The Syrian Project, which she conducted between 2011 and 2014 and featured a variety of drawings, paintings, and embroideries. 2015 marked a pivotal year in this research: actively engaging in field observations, establishing connections with the Joseonjok community, and conducting various workshops. The integration of maps in Chung's research and her approach to working with marginalised groups have significantly impacted my artistic practice.

The artist interweaves geography and history to trace sites shaped by cultural trauma. Her explorations often go back to colonial times, explaining how foreign powers drew today's divisive borders. Having lived through the Vietnam War and its consequences, she saw her work with Syria as a way of reconciling her trauma from afar. Her work is beautiful to look at, but at the same time, it is strongly research-based. First, she unpacked the violence by tracing it back to its origins in the Sykes-Picot agreement between Britain and France in 1916, wondering if the anti-colonial struggle united Arab nations against a common enemy, it may also have left them ill-equipped to deal with the internal divisions that have led to recent bloodshed. Small maps and drawings in each frame show the process and development of her research. She collected statistics showing the increase in

international displacement and war casualties, which she then used to create a series of maps. In these maps, the colours and sizes of the dots represent the severity of the crisis. The intricate but precarious visual arrangement of these works resonates with the fragility of Chung's attempt to represent a catastrophe that may be perceptible but incomprehensible.

This project was built from Ching's previous work, The Vietnam Exodus Project, which employs interdisciplinary art and research techniques to analyse the detrimental impacts of the Vietnamese exodus and advocate for reforms in international asylum policies. Chung connects with communities via social media, examines archival and published resources, compiles data and statistics, visits former detention sites, interviews past refugees, and reviews records at the UN Refugee Agency (UNHCR) and other archives. The findings are expressed through art exhibitions, multipart installations, and advocacy efforts, including both private and public meetings that convene stakeholders involved in refugee policy.

This project holds profound personal significance for Chung. As a Vietnamese refugee who escaped to the United States with her family after 1975, she possesses a keen awareness of the political implications and ethical considerations related to her artistic practice. She utilises narratives and personal experiences not to directly reclaim memories, but rather to gain understanding that can influence policy change at higher levels. While addressing the Vietnamese exodus across Southeast Asia and beyond, Chung also focused on the intricate experiences of former Vietnamese refugees in Hong Kong. The psychological trauma faced by these former refugees is increasingly acknowledged and discussed within artistic, legal, and political circles, in part due to Chung's efforts.

Chung typically stays away from directly quoting interviewees or using their testimonies, a choice that demonstrates her respect for their privacy. She also

emphasises the distinction between her advocacy efforts and the artistic components of the project; although they inform each other, each serves a different purpose that she believes is more effectively communicated within its respective domain. It is crucial to understand that Chung's primary motivation for embarking on this project was artistic, which ultimately led her to engage in advocacy.

2.3.4 Conclusion

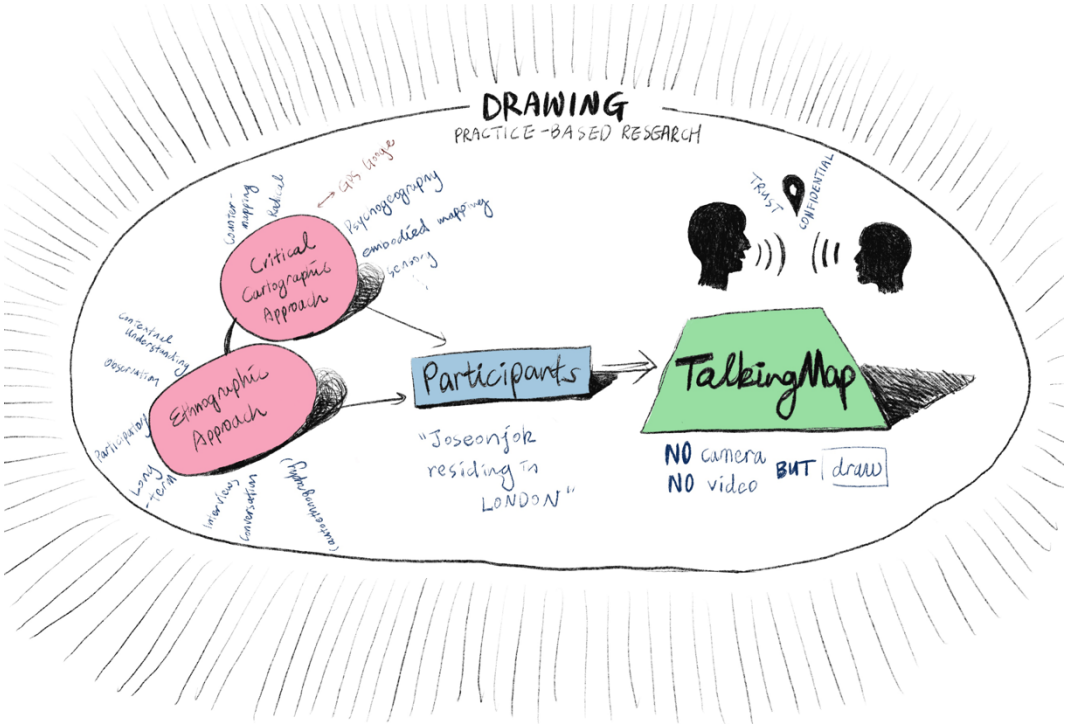
The chapter highlights the importance of critical cartography and its relationship with art, which has led to the development of a new genre at the intersection of art and cartography. It serves as ethnographic documentation and enables artists to engage deeply with local communities. An example of such an artist is Kateřina Šedá, a Czech artist known for her social investigations that merge everyday life, politics, and personal relationships. The artist's participatory projects, including *Mirror Hill* (2010) and *No Light* (2010) exhibited at the Franco Soffiantino Gallery in Italy, aim to address community issues through participatory mapping. The art group Mixrice explores the experiences of migrants in foreign countries, particularly about urbanisation and displacement and transforms these experiences into conceptual participatory works. In an interdisciplinary context, critical cartography combines cartography, ethnography and art practice. The resulting map serves as a social activity and a method for narrating personal histories. Tiffany Chung uses a combination of hand-drawn maps, installations, and archival research. Her work reconstructs individual and collective stories of refugees, highlighting the often-overlooked histories behind war, forced migration, and political upheaval. Through the intersection of their work with ethnographic methodologies, Chung claims a voice against conventional

cartography; their oversights of each moment can be visualised and expressed in ways that centre the experience of displaced communities. Chung's practice is ethnographic in that she works with historical archives, oral histories, and field research to record the lived experiences of displaced communities.

3 Methodology

3.1 Research Design

This interdisciplinary practice-based research develops research based on qualitative methods to engage with a particular group of legal and illegal immigrants to London. Macroscopically, it can be seen as a combination of ethnographical and critical cartographic approaches. The *TalkingMap* is an interdisciplinary tool that I created during this research, which combines a range of approaches from oral history, critical cartography and contemporary drawing practice. It uses three steps. First, it uses an oral history or interview to generate knowledge about aspects of a particular place and people and their stories. Second, drawing practice is employed to collect individual stories, and third, the creation of a drawing becomes a map at the same time as being a finished artwork. The way I involve participants in drawing as a form of creative collaboration helps to create an atmosphere of trust in which people are more willing to speak freely and share their experiences. This research focuses on the procedure of integrating the interview material into a map-drawing practice. *TalkingMap*, the map-drawing tool, has formed an integral aspect of the research by creating artwork.



No. 9
Jina Lee
2024
Research Plan
iPad Drawing using Procreate

Candy and Edmonds argue that practice-based research in the creative arts is considered as the generation of knowledge through artistic practice, rather than the application of pre-existing theoretical frameworks to art-making (Candy & Edmonds, 2018). This resonates with the methodological approach of this research, where drawing is not only a representational tool but an active, participatory process that constructs and records the lived experiences of Joseonjok migrants. *TalkingMap* extends Candy and Edmonds approach by positioning drawing as a primary research method within ethnographic inquiry. This challenges the conventional role of artistic practice in research, where visual representation is often secondary to textual analysis. Instead, *TalkingMap* foregrounds drawing as an epistemological tool that actively constructs meaning, recognising the affective, spatial, and narrative dimensions of migrant

experiences. Furthermore, this study blurs the boundaries between art and research by challenging the separation between artistic and academic knowledge production. The *TalkingMap* method operates at the intersection of critical cartography and ethnographic documentation, positioning maps as both artworks and methodological instruments that facilitate alternative modes of storytelling. Unlike static ethnographic documentations, *TalkingMap* functions as a performative, relational, and dialogical practice, where knowledge is co-created through collaboration and lived experience. The participatory and processual nature of mapping enables a dynamic exploration of identity, space, and belonging, highlighting the ways in which marginalised communities assert agency in representing their own spatial narratives. By integrating ethnographic storytelling with artistic mapping, this research proposes a new methodological paradigm that reconfigures the relationship between research, practice, and knowledge production, demonstrating the potential of drawing as a critical tool for engaging with social and cultural geographies.

3.1.1 Ethnographic Approach

The notion of employing ethnography first began to impose itself on this research while I was trying to work out how my own interests and art practices could be co-interpreted with those of Joseonjok immigrants living in London, and how this could influence the production of knowledge during my project. To explain further, an ethnographical approach has influenced how I was able to form a connection with the Joseonjok immigrants, how a collaborative process influenced my own practices during the project, and how consequentially this affected my research analysis. It is important that I was also an immigrant in the

UK, recognising that a large part of the London population had historically arrived from elsewhere, crossing national borders. I should not over-emphasise the difference between the Joseonjok people. The value of studying others through ethnographic research is that it opens the possibilities and imagination of new ways of thinking about what might appear familiar. It is in the neglected details of everyday life, which are always near us, that insights emerge into the meaning of social and cultural change. Ethnographic research is crucial for revealing the complexities of daily life and reaching an understanding of diverse cultures. It uncovers the subtle dynamics of social and cultural change by examining the overlooked details of daily existence. It challenges assumptions and opens up new ways of thinking about the familiar. In the 1980s, photographer and theorist Victor Burgin observed that ideology operates in areas of social life that are often normalised and therefore not questioned. Burgin's observation emphasises the importance of critical awareness and vigilance in questioning the assumed aspects of social life and revealing concealed mechanisms of power and control. By challenging dominant narratives and resisting oppressive structures, individuals can work towards a more equitable society. Ethnographic research offers new perspectives and insights into the lived experiences of diverse communities, including how individuals negotiate their identities and sense of belonging in the context of migration. It is important to recognise the significance of cultural diversity and everyday life, as this can contribute to a more inclusive and interconnected society where all individuals are valued and respected.

Since commencing this research, my comprehension and use of terminology have shifted from 'autoethnography' to 'ethnography' to 'ethnographic practice', particularly in relation to my understanding and role in my practice while studying the Joseonjok. Autoethnography has an extended history in anthropology. It developed as a form of research in ethnography when people started studying themselves. In other words, rather than being studied by others, anthropologists started to study themselves with the understanding that each of us belongs to a

certain ethnic or cultural group. To describe autoethnographers, Hayano (1979) draws a distinct line between the 'insider' and the 'outsider,' and Pratt (1994) claims a boundary between 'the coloniser' and 'the colonised'. According to Hayano and Pratt, autoethnographers can be seen as insiders, as those who resist the discourses produced by colonisers. Yet breaking down this dichotomous thinking, Reed-Danahay (1997) has stated that the autoethnographer is a boundary-crosser, positioned between 'insider' and 'outsider', a person with shifting identities. Compared to previous theorists, Reed-Danahay's claim contains movement, one that has multiple identities belonging and shifting through more than one society. In this context, the group of autoethnographers can also be seen as part of the 'ethnoscape', the landscape of people who constitute the shifting world in which we live (Appadurai, 1996).

Using the Korean language throughout the project with the Joseonjok, and sharing similar experiences of being a foreigner in the UK, autoethnography opened up a more personal form of writing and the incorporation of experiential knowledge (Laine, 2015) between the Joseonjok and I. I had a chance to create and run a project with Ukrainian refugees called *Make Yourself at Home* (2024) with a similar methodology as the one applied in this research. The language barrier was more complicated than I imagined and the lack of a common cultural background meant that the work took me twice the time that I had planned. As a researcher, sharing the same language and culture is an important advantage.

What makes this research ethnographic? Heyl (2001) has distinguished between ethnographic and other forms of interview by claiming that the ethnographic interview is conducted in the context of a well-established relationship with the researched subject. Moving on from an autoethnographic approach, building up respectful relationships with the Joseonjok improved and informed the qualitative outcomes of this research. Of course, this did not happen in a short time. O'Reilly claims that life history and biographical interviews normally take place over

several interviews (0'Reilly, 2009). Deeper understanding occurred when my participants and I got to know each other over time, through several conversations and meetings. Joseonjok life history interviews that explored a specific topic in the context of a whole life story needed such time.

I treated my participants with respect, being ethical and sensitive. This was possible by explaining my project until they fully understood, clarifying how the interview would be conducted and guiding them in directions they thought appropriate for their own insight. The interview had a generalised scope and a few prepared questions, and so was conducted in a free and semi-structured format. This unforced interview framework opened up comfortable, enjoyable and productive interviews as time went by, so there was space enough for the interviewees to present their views within the framework of each question, and to challenge the premise of a question if they needed to.

The research did not stop at being an ordinary ethnographic approach, but expanded, methodologically, as an ethnographic art practice. In the book The Traffic in Culture Refiguring Art and Anthropology (1995), and specifically in Chapter 10, 'The Artist as Ethnographer', Foster examines the ethnographic turn in art since the 1960s. He asserts that the artist should avoid projecting political truth onto this fabricated other, although self-othering is an important aspect of critical art practice. Self-othering, in the context of critical art practice, refers to the act of artists positioning themselves as both subject and object of their work, according to Foster. It involves a process of self-analysis and self-reflection in which artists critically examine their own identities, experiences and perspectives in relation to broader social, cultural and political contexts (Rutten, Dienderen and Soetaert, 2013). Through self-othering, artists are able to question the boundaries between the self and the other, the insider and the outsider, the centre and the periphery. By blurring these boundaries, artists can create spaces for alternative narratives, perspectives, new ideas and new voices to emerge. Foster argues that

anthropology has become the common language of artistic practice, although it can often lend authority to the anthropologist by positioning them as an expert reader of culture as text. He examines the problems that arise when art attempts to implement the participant-observer ethnographic principles, emphasising the importance of reflexivity for the artist to prevent over-identification with the other.

Contemporary artists have already adopted ethnographic forms of description in their work (Kwon, 2000). Hodson states that it is through the collapsing of ethnography into participant observation, and by extension anthropology, that contemporary art practice has aligned itself with anthropology (Hodson, 2006, p. 5). She claims that the arrogation of ethnographic methods and methodology within the visual arts has proposed new ways forward for anthropology and its representations (Hodson, 2006). In this research, drawing became the answer. For example, beyond ordinary sound recordings or video recordings on folded map formatted paper, I used drawing as a tool for recoding an interview as it was being held. This research method offered an opportunity to explore the intersections between critical cartography, ethnography and drawing practice. Drawing as both a process and ethnographic tool enabled the process to remain continuously open, and to show all the layers of work in my practice.

3.1.2 The Critical Cartographic Approach

In terms of developing map-making as a practice, the map-making in this research aims to contribute to new knowledge in the field of critical cartography by using drawing as a tool to create life story maps that convey the narratives of a minority community's lives, and particularly ways of representing political power and the

movement of territorial boundaries. If the ethnographic approach provides various qualitative methods, such as field observation, participatory observation and interviews, the critical cartographic approach makes visible the qualitative data collected through qualitative methods. Genz and Lucas-Drogan have claimed that 'the map is a piece of data that is used to make the invisible (or the obvious) visible' (Genz and Lucas-Drogan, 2018). In the process of transforming verbal or social interaction into maps, researchers are likely to discover knowledge that they were not aware of. Cartographer Dennis Wood has argued that mapping can be understood as an act of creating and imagining space, and is, therefore, a powerful tool for the production of space (Wood, 2010). For Wood, maps are a collection of multi-layered stories about a neighbourhood, which later lead to wider landscapes and territories. My life-drawing maps about the people of Joseonjok are the vivid and authentic preservation of their foreign life in Britain.

Genz and Lucas-Drogan have argued that 'the techniques of visualisation and experience with visual languages often have shortcomings when it comes to dealing with qualitative data such as interviews, participatory observations or qualitative field notes' (Genz and Lucas-Drogan, 2018). The critical mapping approach should be based on qualitative research. This research is focused on marginalised people's stories but not on collecting their data. Keeping in mind the purpose of a map with visible authorship is likely to result in strong communication between the map and the reader. Counter-mapping,[23] for example, uses this knowledge and looks for new ways to make authorship, purpose and audience visible. Counter-mapping is often used in social and political conflicts and forms of resistance.

[23] The term 'counter-mapping' originated in the field of critical cartography and has been used by various scholars and activists, such as Dennis Wood (2010), Brian Harley (1989) and John Pickles (2004). The term has gained wider recognition and significance through the work of indigenous land rights and environmental justice movements. Indigenous communities around the world have used counter-mapping as a tool to assert their territorial sovereignty, challenge colonial and capitalist land tenure systems, and document their traditional knowledge and cultural landscapes.

The insight of the map is a question of its external form. From this point of view, artists in their broader practice, are less constrained than others in defining the boundaries of maps. Duggan (2024) has mentioned pictorial maps and story maps, citing the example of the *TalkingMap*. Duggan has claimed that the dominant cartographic perspective developed in Western culture has hidden itself behind the name of science, so that few perceive these conventional maps as representing a cultural perspective at all (Duggan, 2024). Clair Reddleman has also taken this position, arguing that cartographic viewpoints are theorised as concrete abstractions, reconfiguring the Foucauldian underpinnings of critical cartography into a materialist theory of abstraction (Reddleman, 2018). However, it is important to remember that this is not the only way to map. A critical cartographic approach helps to acknowledge new methods and expand the perception of maps, making authorship and audience visible.

> Jina Lee's 'TalkingMaps' project is one such example of map-making that takes a different view. Lee mapped the migration experiences of Joseonjok women from China's Jilin Province to southwest London, using paper, illustrations, and text to fold the abstract view we know, into a pictorial and written narrative about their lived experiences. Some readers will not regard them as maps at all, or will categorise them as part of a 'non-conventional' map-making culture, but these are just maps that favour a different perspective born out of an alternative belief system of how the geographies of the world should be represented. They remain carefully selected spatial representations of place, just like any other map. The dominant cultures of professional cartography could learn a lot from these

> ways of seeing, should they be willing to think beyond the abstract view. (Duggan, 2024)

3.2 Finding Interviewees

During my field research on the streets of New Malden, I began the search for interviewees for my project. Initially, I had planned to use three methods: first, uploading a text on Korean websites; second, handing out questionnaires on the streets; and third, visiting Korean shops in New Malden. However, these methods did not work as well as I expected. The questionnaires can be found in Appendix B.

First, I uploaded a text in the jobs section of Korean websites, such as 04uk. However, I did not receive any replies. Later, I learnt from one of the interviewees that this was because Joseonjok do not search the internet often, possibly due to lack of time, and do not want to try new things unless connected to reliable people they know. I tried to keep the text simple with a simple explanation, but I felt that they were being cautious to understand what my purpose was and what I was aiming for.

No. 10
Jina Lee
2016
Public Invitation to Participate in a Research Project
Article uploaded on www.04uk.com, screen captured on 3 October 2016 at 12.07.43 pm

Second, expecting a more positive response, I went out onto the streets and handed out leaflets with an explanation of my project. It was not easy to tell the difference between North Koreans and Joseonjok because they look similar and have the same ethnic origin. Being South Korean myself, it was easy to tell the South Koreans apart. But because North Koreans and Joseonjok share the same Hamkyung dialect, I could not tell them apart just by talking to them. I had to ask where they were from and what their nationality was. The interesting answer I found was that the North Koreans would say they were Korean and the Joseonjok would say they were Chinese, even though I asked them in Korean. However, it was still impossible to ask for interviews or short conversations because the people I met on the street were mostly busy, on their way to work, to lunch, or trying to do errands like going to the bank during their break. The streets were not a good place to explain my project and ask for interviews.

To garner responses, the third step involved visiting shops and restaurants with flyers. I strategically visited during non-peak hours, between 2 pm and 4 pm, which was conducive to the availability of restaurant workers between lunch and dinner. I scheduled visits to shops during times other than 4–6 pm. Unfortunately, once again, this method proved to be ineffective.

I needed to explore alternative approaches to locating Joseonjok interviewees beyond my initial plan. I recognised that cultivating a connection with the Joseonjok and fostering a sense of mutual confidence was a critical preliminary step prior to exploring new methods.

I began participating in the Joseonjok community by attending the London One Nation Church every Sunday from February 2016. With assistance from the Korean Ealing Church, the London One Nation Church was established in 2006 and headed by Pastor Kyoung Ah Paik from South Korea. Initially founded for the Joseonjok residing in London, which at the time was approximately 20 people, the

church subsequently provided a platform for Joseonjok migrants and workers to connect and share helpful information. In 2017, the church consisted of 50 members, including both Joseonjok and South Koreans. From my research, I discovered that, unlike other communities, Joseonjok individuals did not establish a formal 'community centre'. Instead, they gathered in small, informal groups or a few South Korean churches. With the assistance of Pastor Paik, the church provided a conducive environment for conducting interviews after the Sunday service. The relaxed and comfortable atmosphere allowed the interviewees to reflect on the meaning behind their decision-making processes and to recall significant events. To encourage them to share their personal stories, I narrated my own life experiences.

I acknowledge that the absence of secular or non-Christian Joseonjok individuals among my research participants could be a gap in my study, especially if it undermines the diversity and representation of the Joseonjok community. To include people from different backgrounds in the Joseonjok community, I expanded my connections by using the relationship I had established in the church as a springboard to reach out to a wider range of community networks and organisations beyond the church. For example, after establishing a good relationship with the church participants, I attended a Korean fan dance class and met some Joseonjok people. I also went to a barbecue after church, where friends of Christian Joseonjok were invited, and had a chance to talk to them. Through the food workshop I led, I met another participant who turned out to be one of the most active participants in this research. I visited places that came up during the interviews, such as their workplaces and shops, to see if I could meet anonymous Joseonjok. As there are not many Joseonjok in New Malden, any chance to make contact was significant for this research.

3.3 Participants

Because of their typical circumstances in the UK, such as their ways of entering the country (more precisely described in the literature review), it was hard to estimate the exact population of Joseonjok in the UK. Shin stated in her paper in 2014 that a population of around 400 Joseonjok immigrants could be estimated, although in 2017, the Korean embassy assumed around 200 Joseonjok or fewer remains, due to stricter immigration controls by the British. This research involved interviewing 21 interviewees throughout the whole project. 18 people were Joseonjok and three people were South Koreans. Out of the 21 interviewees, seven people chose to fill in the questionnaire instead of attending the 1:1 workshop. Out of the 14 people who attended the *TalkingMap* workshop, eight people (three South Koreans and five Joseonjok) attended the workshop once, three people (all Joseonjok) attended between two to three times and three people (all Joseonjok) attended five to six times. These final three participants permitted me to show their map drawings.

Interviewees consisted of Joseonjok migrants and a few South Koreans or North Koreans who had worked or spent a long time in the UK. Opening up the range of interviewees from Joseonjok to Koreans became an important turning point in my project. For example, interviewees, such as Pastor Paik, the pastor of the Joseonjok church London One Nation Church, or Pastor Yoon who helped in the first place to establish London One Nation Church, were essential because they knew the UK Joseonjok workers' lives better than anyone, and this led them to establish a church adapted for the Joseonjok lifestyle. When Joseonjok interviewees gave me their individual subjective life stories, South Koreans as a third party gave me a wider perspective.

3.4 Participant Observation

Participant observation is an essential feature of ethnographic research. Social anthropologist Sara Delamont explains how the terms participant observation, ethnography and fieldwork are often used interchangeably as they can all mean spending extended periods watching people, coupled with talking to them about what they are doing, thinking and saying, designed to see how they understand their world (Delamont, 2004). From Delamont's words, participant observation at their specific site can be described as 'data collection technique and the location of data collection' (Delamont, 2004, p. 206). It is generally recognised that the method is used to describe a varied range of data collection and sources, including interviewing and the collection of documents. However, I believe it would be a missed opportunity if the artistic and creative interactions, founded on building trust with a marginalised group, were instrumentalised and reduced to data collection purposes. In this research, the autoethnographic element still promises some of the most valuable nuanced reflections and critical insights.

Partial immersion in the small yet fundamental meetings at New Malden, helping to prepare for the church service and gathering, gave me the opportunity to make observations and record actions (through drawing) and interactions in the community setting. Experiencing the phenomena in this way enabled me to gain in-depth insights. This first-hand experience allowed me to understand in a deeper way than 'objective' or 'neutral' observation.

To proceed with my research with the Joseonjok of New Malden, I adopted an observational and participatory position. Although I began with assumptions of an observational position, through my interactions with the Joseonjok people, the research developed to a participatory position. This involved intensive and focused group interviews and, alongside this process, drawing was a core path that incorporated my background research sources as a means of ethnographic

documentation. During the period of Conceptualism in Western art, documentation was considered a mere conduit for the art-as-idea, or a residue of the processes and interactions of the art experience. It is important to note that my artworks differ from conceptual documents in being aesthetic artefacts as well as traces and signifiers of a social interaction.

Since February 2016, I have visited New Malden for two hours a day, once a week, to make on-street and in-store drawings. My focus was primarily on the Joseonjok: their workplaces, activities during rest periods, and after work. But why is drawing preferred when a camera can also be used to capture scenes? Duff and Davies (2005) have claimed that the camera cannot supply the details that can be achieved in a drawing. She adds that

> when you look through old sketch books you can remember everything that was around you – smells, sounds, the time of day, the weather, the feel of the air, much more of the scene than you put on the page. […] Maybe the camera does not work because it doesn't make the effort, because it's so two-dimensional. (Duff and Davies, 2005, p. 94)

While drawing may enhance the memory and sensory experience for the artist, it is unclear whether this effect is conveyed to viewers. The ability of others to recall details from drawings may vary depending on their perceptual abilities, familiarity with the subject matter, and personal experiences. Different viewers may interpret and remember details from the drawings in various ways, based on their own visual perceptions and cognitive processing. What stands out to one person in a drawing may not be as prominent to another. However, viewers who are familiar with the subject matter depicted in the drawings may be more likely to recall specific details or evoke memories associated with that subject more than others. The emotional meaning of the drawings may influence viewers' recall. The artist's skill in capturing details and atmosphere can also impact viewers' ability to

remember the scene depicted. As an artist, I believe this is the power of drawings. Strong emotions or personal connections can be memorable for viewers and leave a stronger impression. In the age of the smartphone, photography has become ubiquitous and, as a result, its value has declined. Drawing, on the other hand, allows artists to express their personal vision and creativity directly and immediately. Of course, photography has the great advantage that it can be accessed easily without any technique, but often captures external realities, whereas drawing enables artists and viewers to explore internal landscapes of imagination, memory and interpretation.

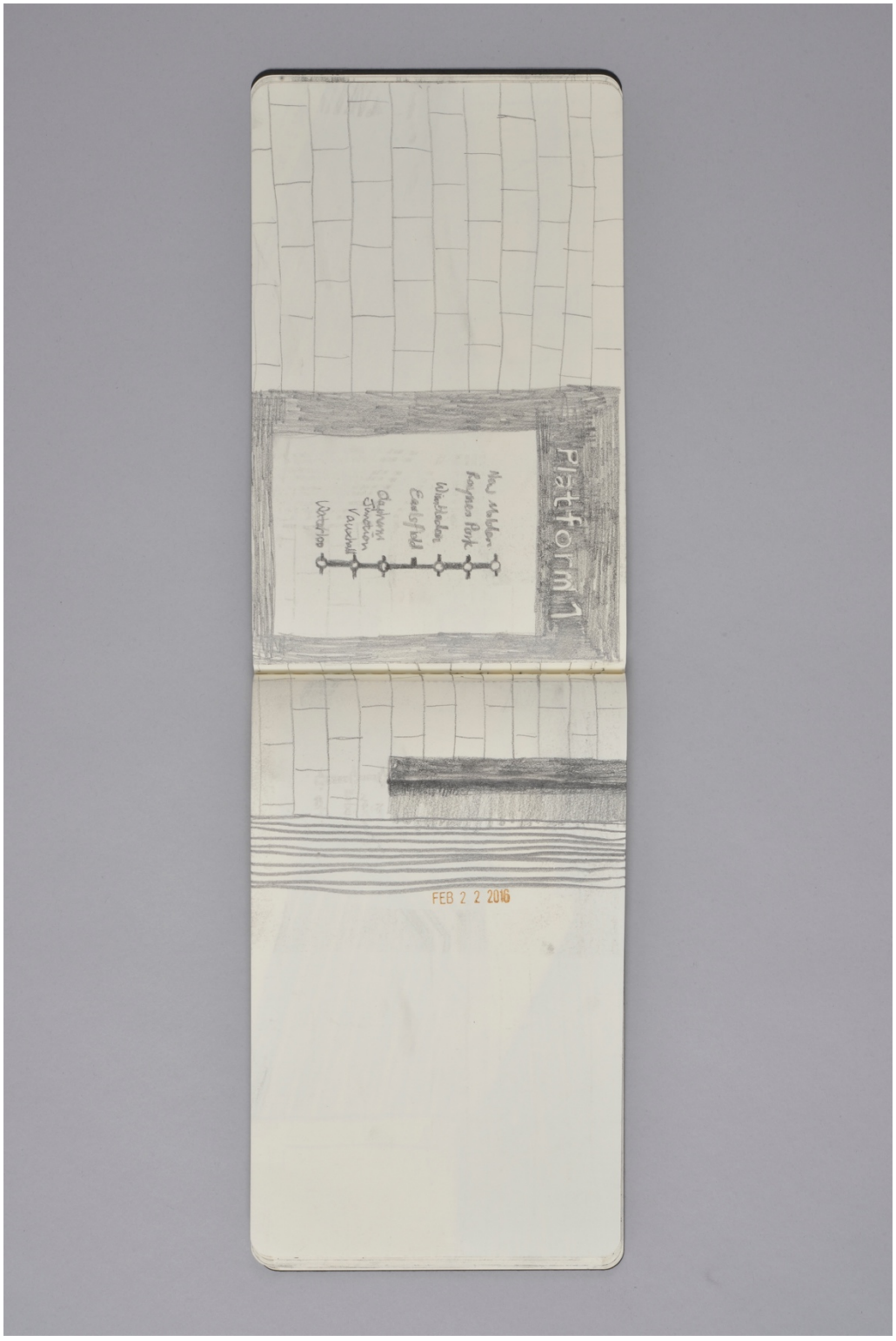
If one looks at my street drawings carefully, one can sense the weather, season, atmosphere and place, as well as gain an understanding of the geographical location. For example, when I first started these drawings in February, it was still cold in London, so most of the scenes were drawn from inside buildings, such as the train station and café, and this resulted in more detailed drawings. It is easily noticeable that, as time goes on, my lines and gestures become freer along with the warm weather! It can be said that my drawings, as ethnographical documents, evoke not only two-dimensional detail but also atmosphere, smells, sounds and weather, alongside the narrative of the community.

Starting in March, it was warm enough to sit and draw on the street, watching people. By sitting outside on the street for two hours (although never for longer than 30 minutes in one place), drawing made it possible for me to observe people as they went about their daily lives. For example, there is a newsstand on New Malden High Street where I regularly collect monthly Korean newspapers and I had never considered how these newspapers were delivered onto the shelves, because they were always there when I needed them. However, my daily observations revealed a young man who regularly checks and fills the shelves whenever they are empty.

The act of drawing on the street also gave me an opportunity to talk to the Joseonjok workers. One day, while I was making a drawing on New Malden High Street, the lady from a shop opposite came and asked me what I was doing. From her outfit, smell and wet hands I could tell that she was having a short break after washing dishes and, from her accent, I could also easily tell she was Joseonjok. I said, 'I am drawing'. Then she asked, 'What do you do with the drawing?' so I answered, 'I share my drawings with people through exhibitions'. The lady was bemused by my answer. After a few minutes of looking at my drawing, she asked again, 'How does this make money?' I suddenly realised that, besides having the same language, there was a huge cultural perhaps more than a socio-economic gap between the Joseonjok and me. I had to acknowledge this gap before constructing and implementing in-depth conversations. These brief mediating chats on the streets helped me by giving me guidelines on how to approach the Joseonjok people for further in-depth conversation. By getting to know the Joseonjok better in this way, I was able to rethink and reposition myself in relation to them as a community, and also to more clearly understand the very premise on which the ethnography of art is based, especially regarding drawing as an object of ethnographical analysis.

No. 11
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street, London, from February 2016 to April 2016

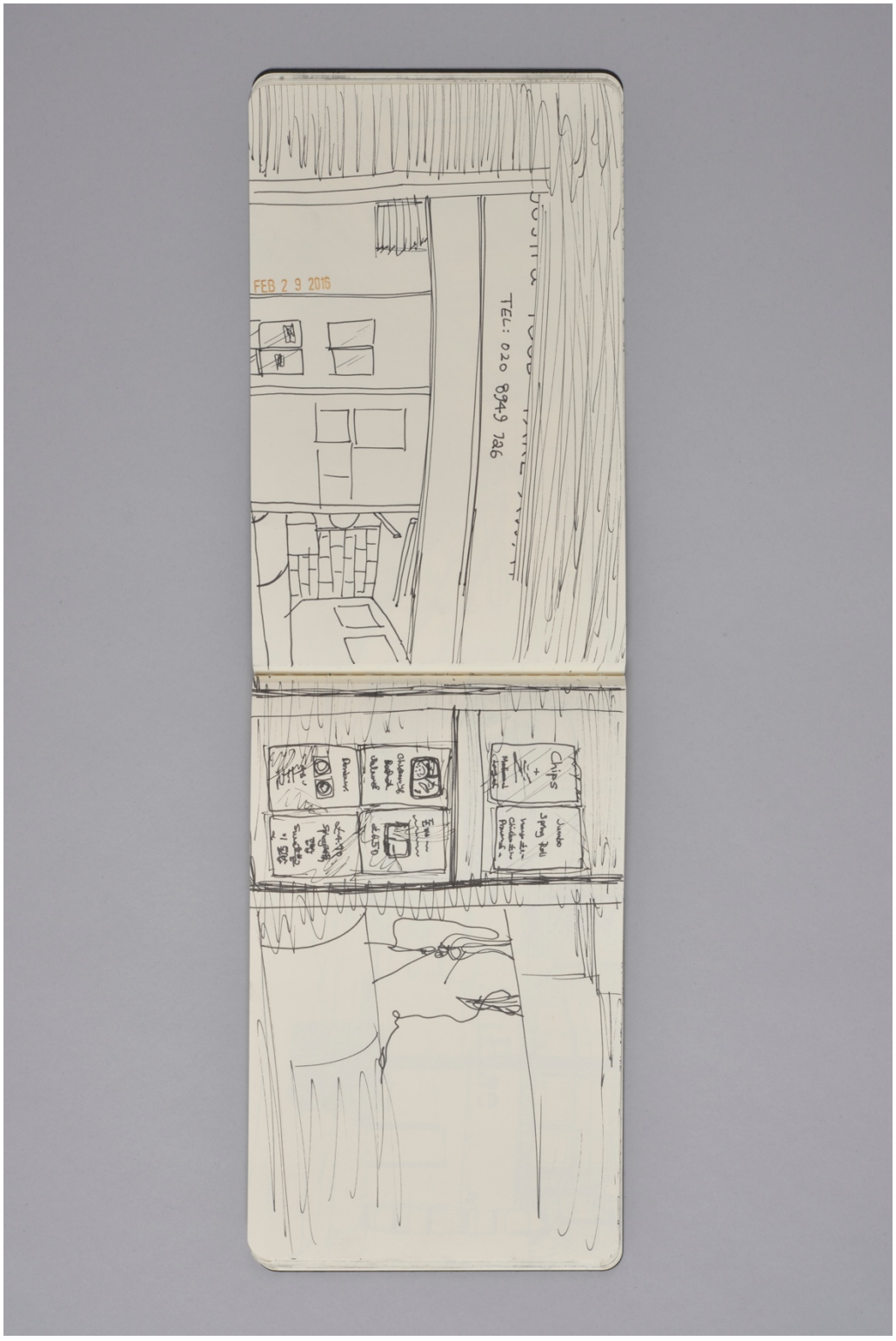
No. 12
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016



No. 13
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

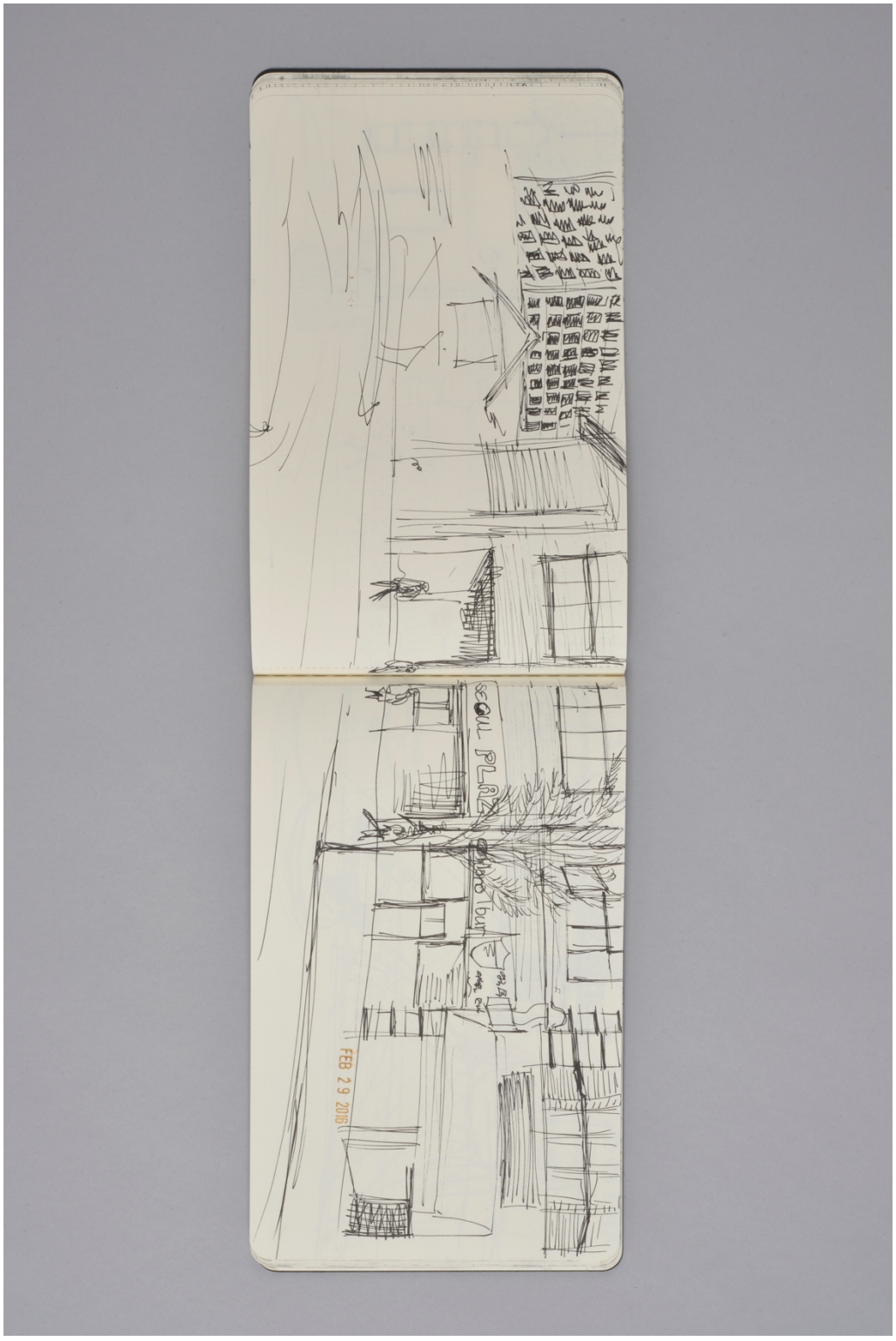
No. 14
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

No. 15
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

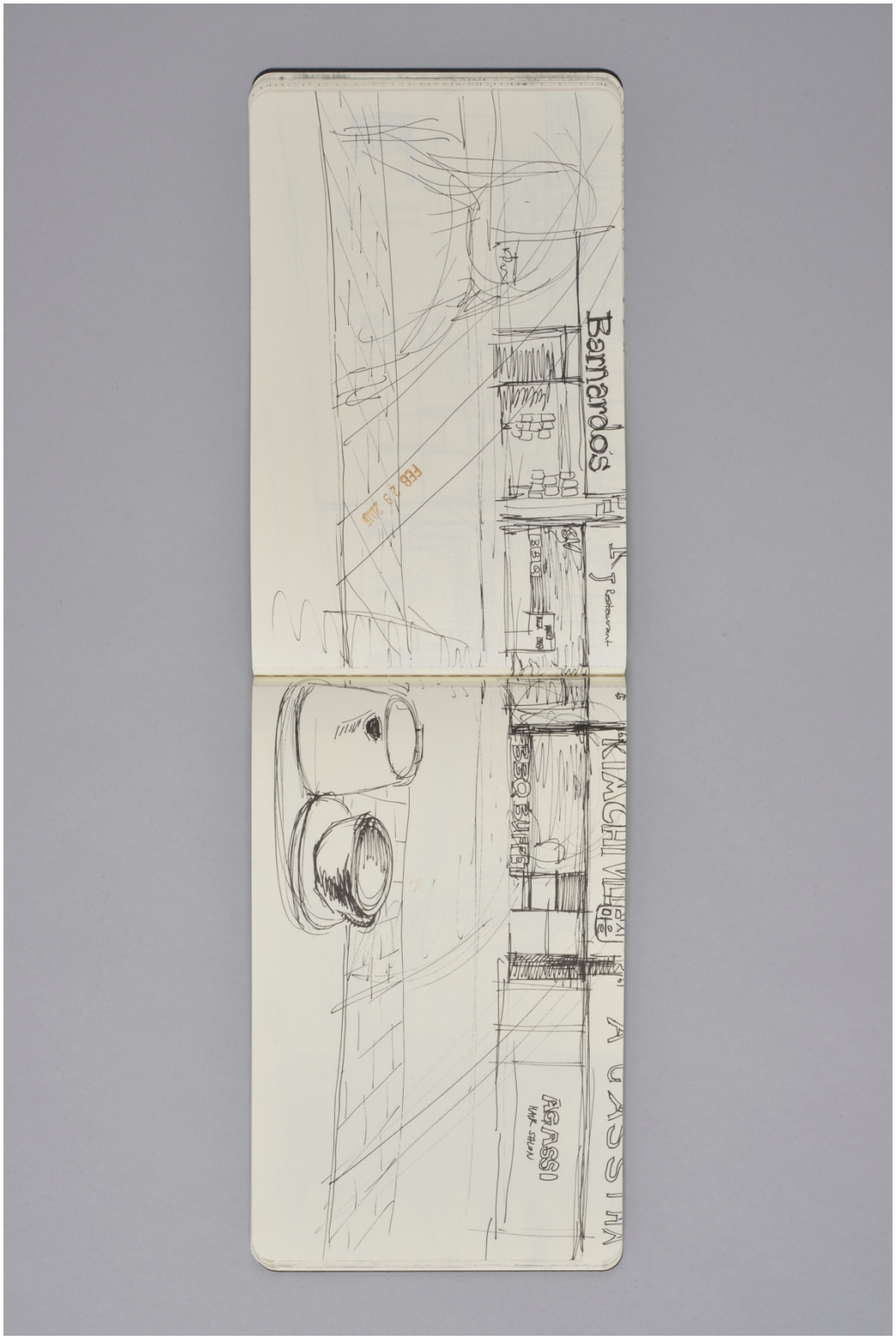


No. 16
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

No. 17
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016



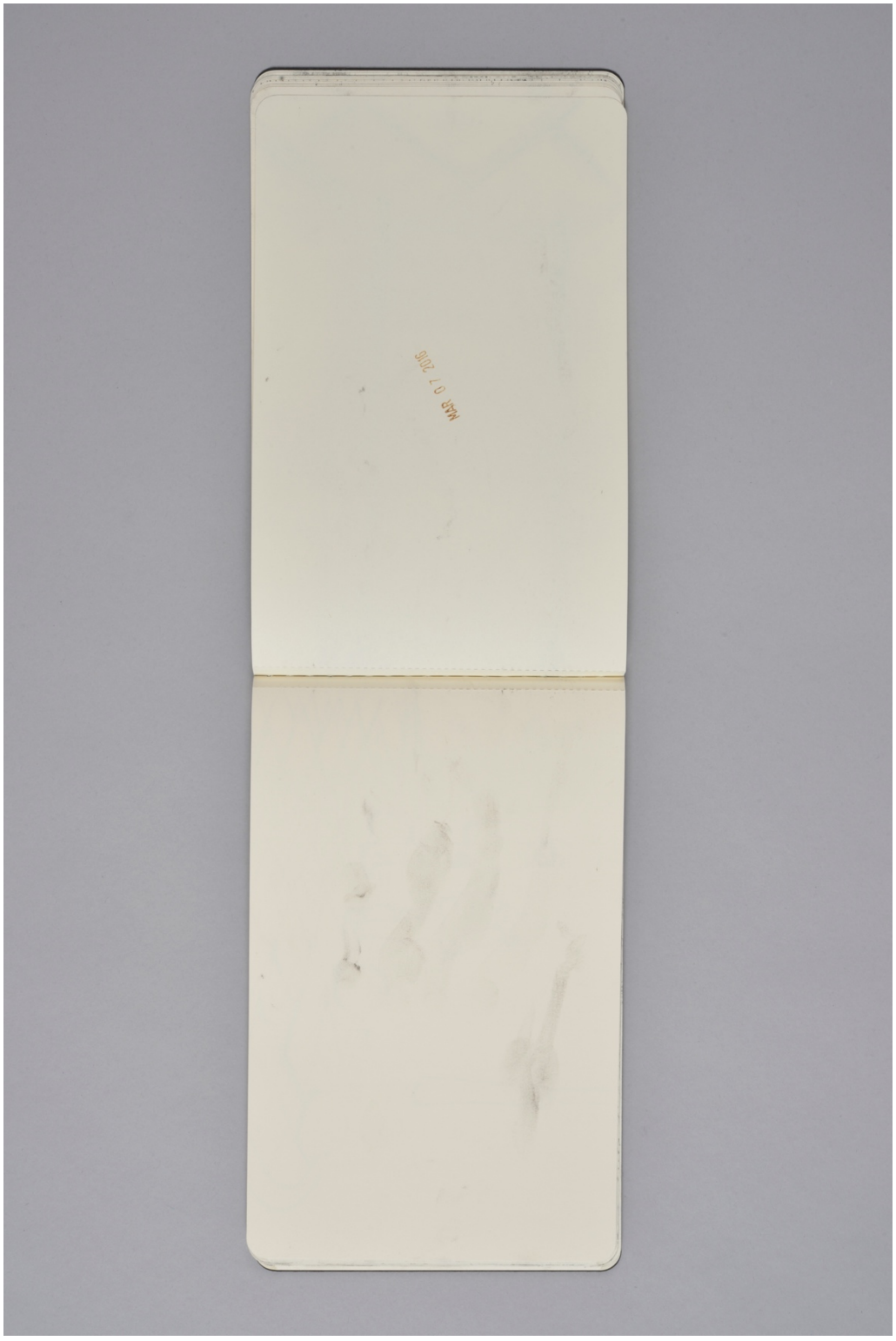
No. 18
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016



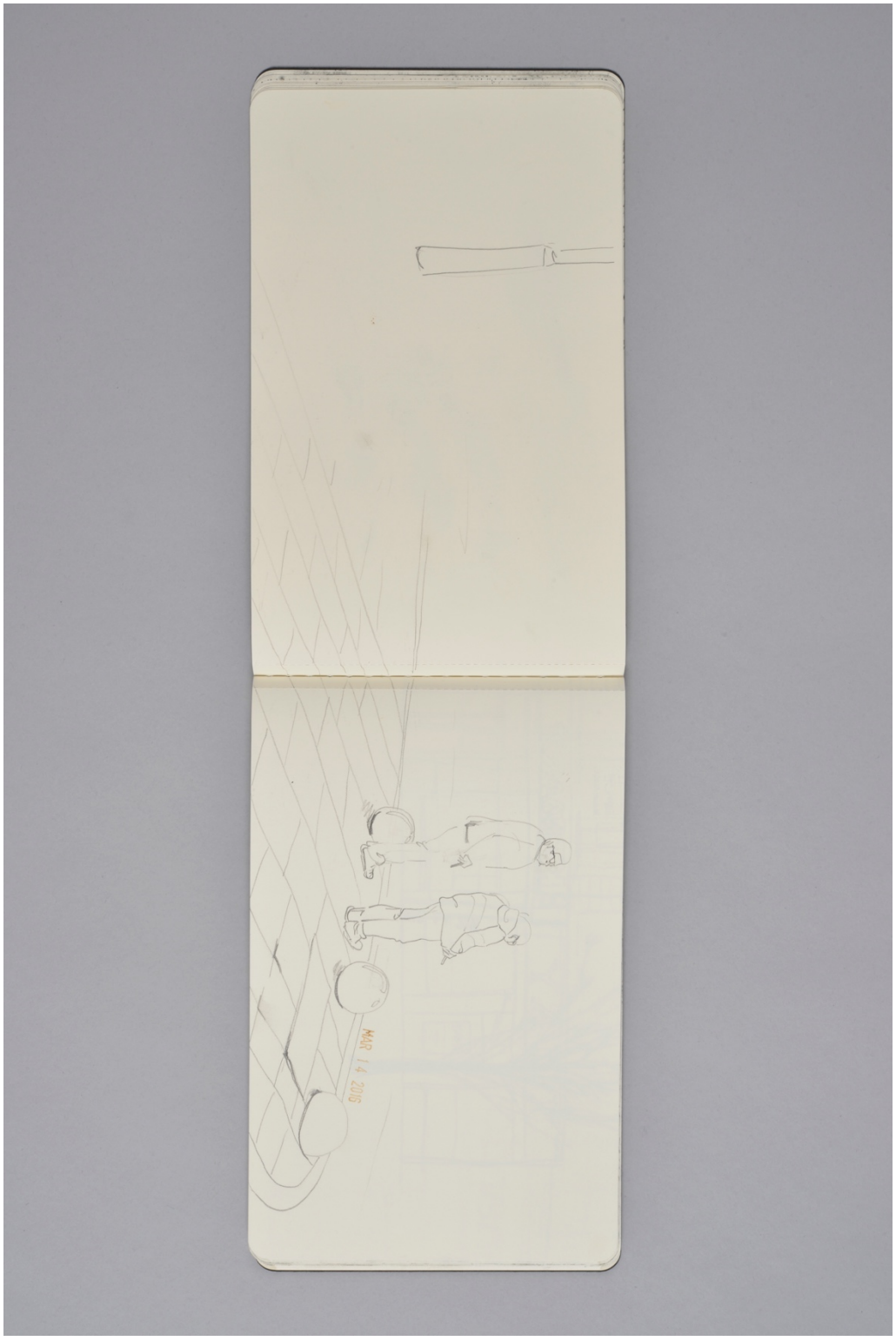
No. 19
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

No. 20
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

No. 21
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

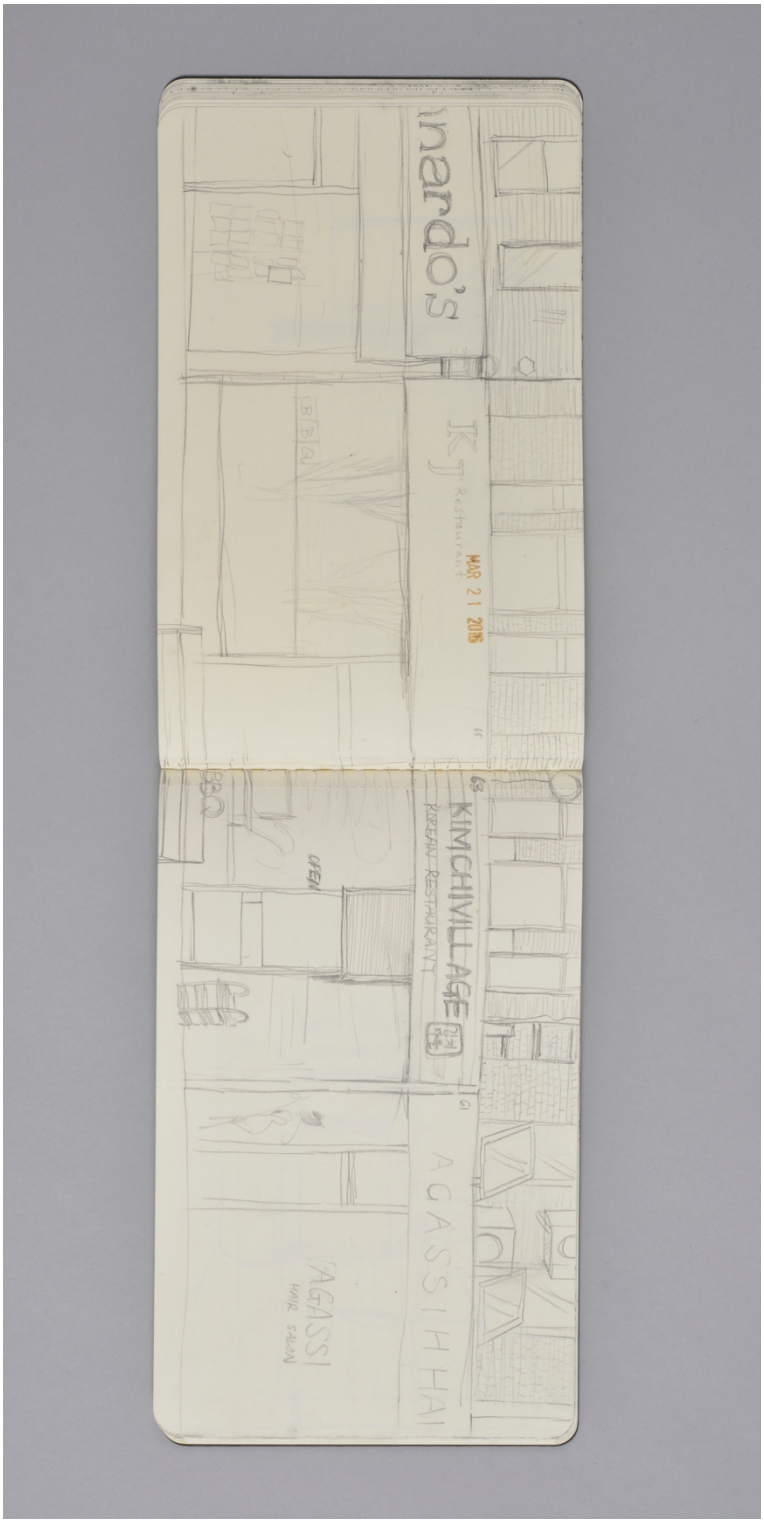


No. 22
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016



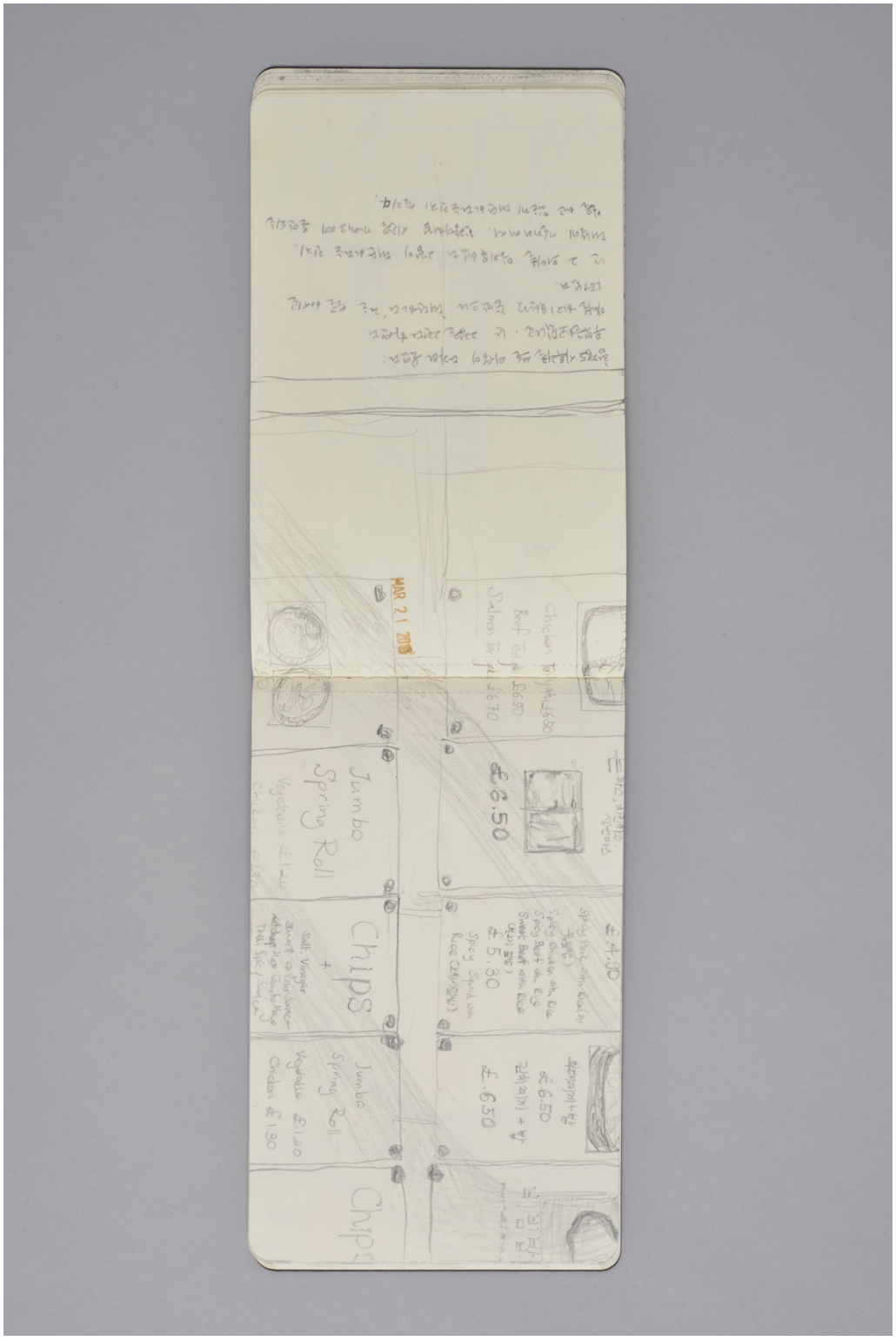
No. 23
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

No. 24
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016



No. 25
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

No. 26
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

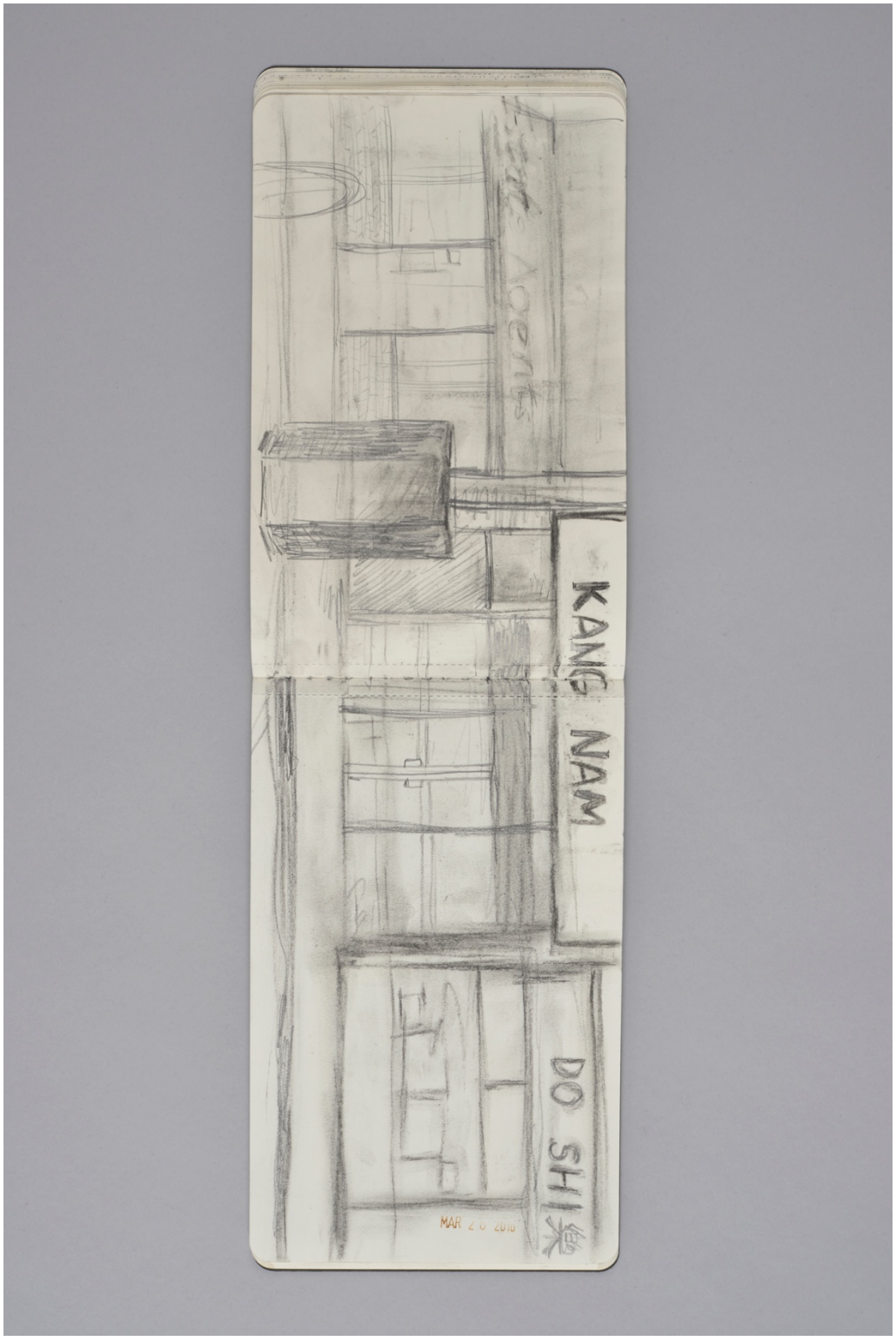


No. 27
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

No. 28
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

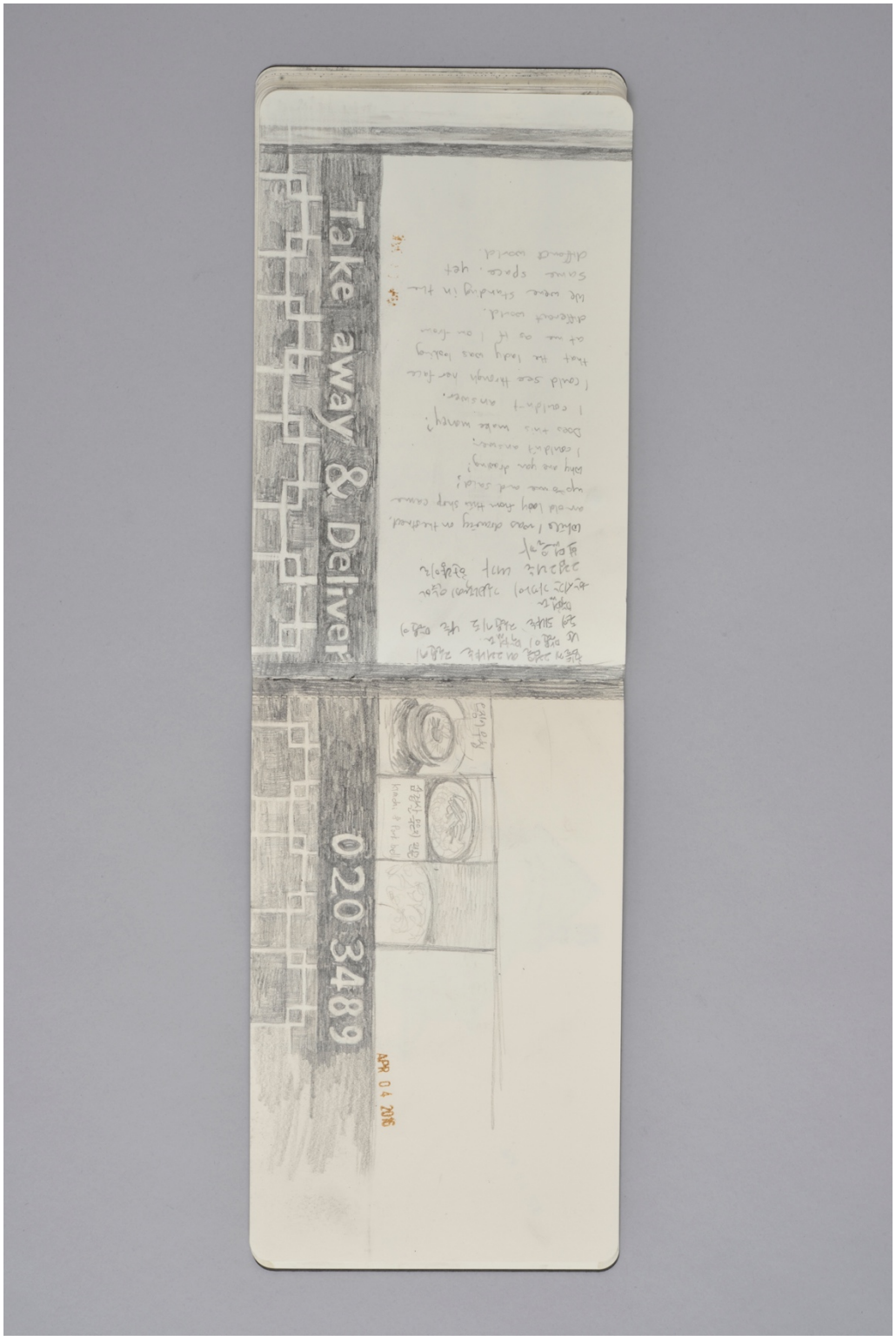
No. 29
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

No. 30
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

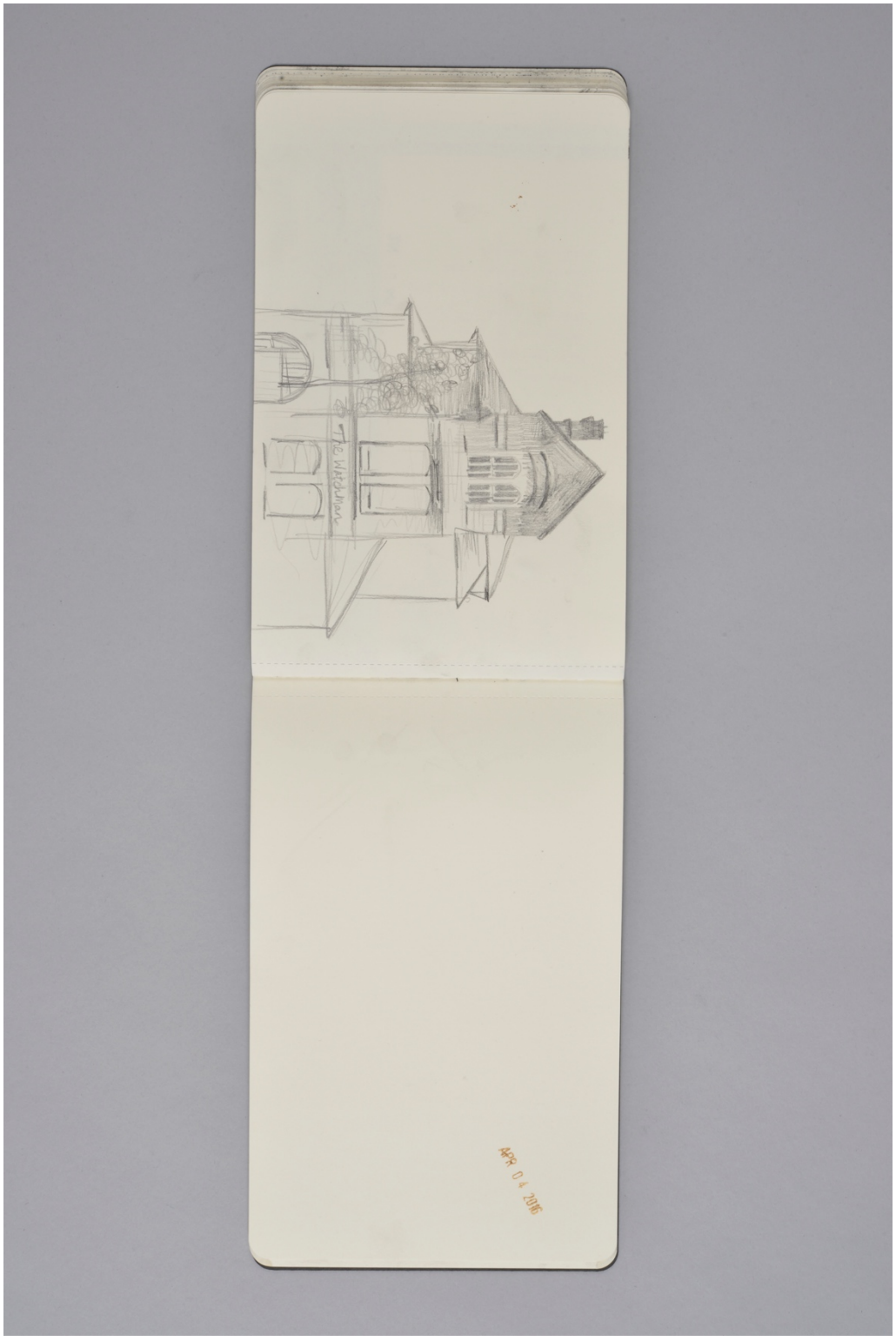


No. 31
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

No. 32
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016



No. 33
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016



No. 34
Jina Lee
2016
Observational Street Drawing
Pencil on sketchbook
Drawn at New Malden High Street from February 2016 to April 2016

The drawing shown in No. 33 was created immediately following a conversation with a Joseonjok individual whom I encountered on the high street in New Malden. The sketch contains the dialogue I had with the Joseonjok woman and the shop signage in front of us. It is interesting that the notes on this drawing can, or must, be read in two orientations. Without acknowledging it, when Joseonjok responded in Korean, I immediately recorded it in Korean, while providing my responses and thoughts in English. Also, the words 'Take Away & Deliver' could carry multiple connotations relevant to this research. I believe, it was 'Take Away & Delivery' originally, but as the letter 'y' fell by mistake, it had given a new meaning to this drawing. My drawing of the shop sign could raise issues of how different socio-economic groups in London relate to food. Additionally, it may also relate to my questions around what is at stake in relationships between the artist-ethnographer and the marginalised people who participate in a research project. If so, then, questions of what is taken away, and what is delivered, or who gives and who takes, could instigate valuable critical and ethical reflection.

After spending three months observing New Malden, I discovered there was significant activity happening behind closed doors. The Joseonjok people were mostly engaged in unseen work in the shops and stores of the area. This made it difficult to witness their contributions while wandering the streets, as they were not often seen enjoying the outdoors or shopping. Rather, they were busy working inside these establishments, day after day. From May 2016 onwards, I carefully examined the actual working spaces of the Joseonjok by drawing inside their shops and buildings, having previously observed them from the streets.

3.5 In-Depth Conversation Methods

O'Reilly has claimed that an ethnographic interview is like an in-depth conversation that takes place within the context of reciprocal relationships, established over time, based on familiarity and trust (O'Reilly, 2009). The words 'interview' and 'in-depth conversation' have important differences of meaning. Joseonjok preferred the word 'conversation' (대화 [daewha]) rather than 'interview' (면담 [myondam]). The interview gave them a sense of being tested or judged, which tended to prevent participants from talking.

Nevertheless, an in-depth conversation is something more than just a conversation. In-depth conversations give the researcher (in this case, me as an artist-ethnographer) and respondent (Joseonjok people) time to think more deeply, to express their feelings, to reflect on past events and even to expose their ambivalences. This method also created a space for the participants to focus on intimate details, and to remember historical events, which would not be discussed in normal circumstances (O'Reilly, 2009). Thus in-depth conversation became the most important approach in this research.

According to O'Reilly's guide, when conducting an in-depth conversation, it is useful to distinguish between the participants' private role and their formal work roles. However, given that systems of social domination interlock to perpetuate inequality, I argue it is more appropriate to apply an intersectional (Crenshaw, 1989) approach in this research. The term 'intersectionality', refers to the multiple forms of inequality or discrimination that people face due to various factors, such as race, gender, disability, sexual orientation, occupation and socio-economic disadvantage. The term was first coined by American scholar Kimberlé Williams Crenshaw in 1989 to describe the dual discrimination of racism and sexism experienced by Black women. Marilyn Loden and Judy Rosener later developed a diversity wheel in 1991 as a framework for understanding different dimensions of

diversity (Loden and Rosener, 1991). The term is now used as an analytical tool for monitoring equality and human rights and understanding how multiple social identities can lead to distinct forms of harm and discrimination.

Although all of my Joseonjok interviewees were chosen exclusively based on their ethnicity and migrant status, I maintained a formal approach with them, identifying them as professionals, including housekeepers, waitresses, builders, and so forth. Simultaneously, I acknowledged their roles as mothers, sons, or migrants. Rubin and Rubin (1995) have argued that individuals work harder to maintain their front-stage persona. Therefore, respecting research participants' autonomy by providing detailed interview guidelines that describe the study's purpose and intentions was effective. This method demonstrated respect towards the participants.

TalkingMap involved a series of dialogues between the participants and me. The in-depth conversations were recorded through drawing and the resulting materials were analysed to establish concepts and themes to use as points of departure to create work.

3.6 Drawing as Method

This research project was motivated by a methodological query: 'How can drawing be used as a methodology applicable to critical cartography?' Put differently, how can drawings function as a method of ethnographic mapping? This project aimed to explore the potential of drawing in combining critical cartography with creative process-led practice. The goal was to reimagine this field and contribute new knowledge that embodies both theoretical and

methodological approaches. Drawing refers to both the creation of an image through marks on paper and the act of making those marks focused on the participatory action and the creative process.

Assuming that drawing is a specific form of art that is based on the processes involved in its production, and that these processes facilitate ways of observing and recognising societal concerns implies that drawing is suitable for use within the context of critical cartography. The objective of this research is to explore the correlation between art, specifically drawing practice, and critical cartography, and in doing so, to inquire whether drawing can apply critical cartography to gather, depict and reinterpret findings. This approach provides a perspective of drawing as both an analytical procedure and a finished piece of work.

Positioning this research within an interdisciplinary framework necessitates the development of these ideas from the viewpoint of the artist. The research aims to investigate the possible applications of 'ethnographic map drawing' as a research methodology. My map drawings subsequently serve as a means of knowledge acquisition, learning, and ultimately, action towards supporting Joseonjok immigrants in the UK. It is my aspiration that this practice should bring about a deeper comprehension of the personal, political, and social circumstances surrounding our daily lives. In the following paragraphs, I explain how I understand drawing, and how this understanding has led me to analyse and contribute the knowledge that is specifically embodied within this research.

Starting with my very first sketching idea, all my processes for this research were rooted in drawing practice. This allowed me to examine the implications of an interdisciplinary approach for the participants in this research project. The act of drawing encouraged me to develop my ideas as an artist-ethnographer, an approach that led me to situate my subject within a cultural and historical context.

As Leo Duff (2005, p. 2) has stated, the act of drawing can help to solve problems, to think through and to develop an end result. Analysing my drawing practice as a process resulting in finished artefacts has enabled me to answer my research questions. I discovered that, in this research, drawing is not only a completed object, but also a process. This is because drawings contain 'live' stories that are happening at the time of the drawing, and can bring forth the next step. Therefore, instead of focusing on the final object, which did not take into account complex process-led relationships, I regarded drawing in this research to be an open-ended and continuous process, even in my final map-drawing practice.

Tim Ingold, in *Redrawing Anthropology: Materials, Movement, Lines* (2016), has described the theoretical significance that drawing can have on the discipline. While supporting his argument, the specificity of drawing that I am interested in here, and seek to expand, is with narratives of a people and the documentary potential that these hold for an ethnographic map. The potential for documentation does not solely involve the collection of data, but rather a socially engaged art practice that captures individual stories. Drawing can serve as a powerful means of documenting individual stories and experiences within a community. By visually representing these narratives, which I gained through deep conversations, I could capture the complexities of lived experiences and cultural perspectives in a way that transcended traditional written or verbal forms of documentation.

Drawing, as both an artistic and ethnographic method, has increasingly been recognised as a powerful tool for counter-mapping in migration studies. Unlike conventional cartography, contemporary drawing practice allows for the visualisation of personal, embodied, and affective dimensions of migration (Ingold, 2011). The process of drawing facilitates participatory engagement, enabling migrants to reclaim agency in mapping their own lived experiences. Tim

Ingold conceptualises drawing not only as an act of representation but as a form of thinking through making (Ingold, 2011). His notion of the anthropology of lines argues that maps should be understood not as static depictions but as evolving, lived experiences of movement and interaction with space.

Moreover, the intersection between drawing and writing plays an important part, as *Talkingmap* methods involve quite a lot of text. This is very natural, as each *Talkingmap* is created while the conversation is being held between participants and I. The words, images, diagrams, and maps are used fluently during the *Talkingmap* process. As they are mingled together, you cannot tell them apart, nor do they need to be seen as separate but as a drawing.

Joseph Beuys' statement, "Even if I write my name, I am drawing," encapsulates his expanded view of drawing as an act of meaning-making, process, and performativity[24]. Beuys saw drawing as thinking, a way of mapping ideas, emotions, and social transformations, rather than merely delineating forms. The idea that writing is drawing underscores the fluidity between linguistic and visual forms of representation, which serve as acts of inscription, documentation, and intervention (Farthing & McKenzie, 2014). Beuys's statement not only expands the definition of drawing but also reinforces the role of drawing as an ethnographic and counter-cartographic method, where gesture, text, and mark-making become tools for critically engaging with identity, space, and memory. This aligns closely with *TalkingMap* and participatory cartography, in which marginalised voices are heard through embodied and narrative-driven mapping practices that integrate oral histories, memory mapping, and personal geographies, where text-based drawings function as both testimony and spatial narrative.

[24] A conversation between Joseph Beuys, Heiner Bastian and Jeannot Simmen – Düsseldorf, 8 August 1979, as cited in secondary source, Farthing & McKenzie, 2014)

Stephen Farthing's exploration of the intersection between drawing and writing challenges traditional distinctions between text and image, positioning both as forms of visual thinking and meaning-making (Farthing & McKenzie, 2014). His work interrogates how mark-making, symbols, and language function as parallel systems of communication, contributing to broader discourses in contemporary drawing, visual semiotics, and ethnographic research. Farthing argues that drawing is not just a precursor to painting or sculpture but an autonomous language, a way of constructing and structuring thought. His concept of drawing as visual writing aligns with Joseph Beuys' notion mentioned earlier that even writing one's name is an act of drawing, underscoring the shared materiality and performativity of the two practices. In this framework, writing becomes a form of drawing, and drawing assumes the function of writing, creating a hybrid space where the visual and textual converge. This relationship between writing and drawing is particularly important in *Talkingmap* practice, where hand-drawn maps, textual annotations, and diagrammatic sketches function as non-linear narratives of place, memory, and identity. Farthing's approach provides a theoretical foundation for understanding how textual and visual inscriptions operate within mapping methodologies.

Furthermore, his examination of the act of drawing as a cognitive process suggests that both writing and drawing structure knowledge in distinct yet interrelated ways. While writing often adheres to linguistic linearity, drawing allows for a more open-ended, spatial, and associative mode of expression. This interplay resonates with how *Talkingmaps* are made; with neither top or bottom, back or front, each follows the participant's thinking process. The words and images coalesce to articulate personal geographies, migration narratives, and contested territories.

In the context of practice-based research, Farthing's insights reinforce the idea that drawing and writing are complementary methodologies for documenting,

analysing, and reimagining spatial and cultural experiences. His work challenges the hierarchical distinction between writing as conceptual and drawing as manual, advocating for an integrated approach where both function as tools of investigation and representation. This perspective is particularly significant in ethnographic and artistic mapping, where the interplay of text and image creates a dynamic space for storytelling, counter-narratives, and the re-mapping of lived experiences.

4 Mapping Practice

To enhance the methodological framework of this study, ethical considerations play a critical role in participatory and socially engaged art, especially when involving marginalised communities, as it is important to critically analyse aspects such as representation, agency, and power dynamics. Scholars like Claire Bishop (2012), in *Artificial Hells: Participatory Art and the Politics of Spectatorship*, have raised important questions about the ethics of participation, particularly concerning the dynamics of power in collaborative art practices and whether they truly empower participants or uphold existing hierarchies. Similarly, Grant Kester (2011), in *The One and the Many: Contemporary Collaborative Art in a Global Context*, argues for dialogical aesthetics, stressing the significance of reciprocity, trust, and ethical responsibility in participatory art. In the realm of practice-based research, Candy and Edmonds (2018) underline the importance of reflexivity, transparency, and co-authorship in creative methodologies, ensuring that the research process is shared rather than exploitative. These ethical issues are especially important to the *TalkingMap* project, which aims to amplify the voices of Joseonjok migrants through a participatory mapping approach. It is essential to analyse the structure of participation, the control over narratives, and the distribution of research outcomes within the community. No matter the extent of the artist's reading and preparation for a participatory project, unforeseen circumstances can always arise, which, in my view, add to the beauty of such plans. This chapter outlines the specific processes and adjustments that have occurred during the course of the project.

4.1 Talking Map

While I was doing interviews with the Joseonjok community, I chose to make drawings as a method for recording, a process that I called the *TalkingMap*. In

Chapter 5, I introduce the examples of *TalkingMap* I produced with my Joseonjok participants and through the explanation of drawing. This chapter considers the knowledge and stories I found during the interviews and demonstrates the new insights of my artwork about the Joseonjok people in London and the transformation of New Malden, London.

The method of drawing as contemporary art is mainly adopted throughout the *TalkingMap* practice. In contemporary art, I follow art critic and art historian Foster's definition of a period starting from the 1960s until now (1996). Tate defines drawing as 'essentially a technique in which images are depicted on a surface by making lines, though drawings can also contain tonal areas, washes and other non-linear marks' (Tate, n.d.). In this regard, my map drawings can be seen as a contemporary drawing artwork. Yet I wanted to push it further and emphasise the importance of drawing as a time-based practice. Isabel Seligman, the Bridget Riley Art Foundation Curator, has claimed drawing is, 'an inherently time-based practice, as opposed to the instantaneousness of photography', by giving an example of Belgian artist Jan Vanriet's work, *Ruchla* (Seligman and Riley, 2020). Ruchla was a little girl, along with many other innocent civilians, who were expelled by the Nazis from Dossin barracks in Mechelen, Belgium to the death camps of Auschwitz. Seligman describes this work, stating that the artist 'attempt(s) to restore her humanity in the face of the devastating scale of Nazi atrocities, offering a poignant and evocative memorial' (Seligman and Riley, 2020). This is an excellent example of contemporary drawing art practice that has expanded the meaning of drawing to think about the working of time and memory. The *TalkingMap* of the Joseonjok people is the record of their time and journey. Maps are typically considered to be spatial representations. Therefore, introducing the aspect of time in the *TalkingMaps* represents a significant shift. *TalkingMaps* naturally became historical as the participants continuously depicted past events and historical landscapes of the town. By overlaying their historical narratives onto *TalkingMaps*, I, as a researcher, could create layered

representations that portrayed the historical context, evolution of places, and the stories and memories over time. *TalkingMaps* was not only a life journey based on past stories but also encouraged participants to discuss their future plans, trajectories, and possibilities based on their current situation. This forward-looking approach to mapping allowed for the exploration of potential futures, planning for resilience and adaptation, and envisioning alternative pathways for sustainable development.

In practical terms, *TalkingMap* had to employ the use of drawing practice. It built trust between the participants and myself, so that when the Joseonjok were unwilling to share their personal stories, feeling that their personal data might be given away, the act of drawing enabled me to make them feel more secure in terms of privacy and trust. Drawing offers a non-invasive and non-threatening means of expression that may feel less intrusive or intimidating than voice recording or other forms of documentation. It allowed participants to communicate their stories in a way that preserved their privacy and anonymity. Unlike recording devices, which may involve direct or indirect identification of individuals, drawings can be more abstract or symbolic, protecting the confidentiality of sensitive personal data while still conveying meaningful insights and emotions. Participants may feel more comfortable and at ease when using drawing as a medium for sharing their stories. It allowed participants to visually represent their stories, experiences, and perspectives in a creative and personalised way. While I draw, some participants preferred to simply have conversations with me without making any marks themselves, while others preferred to actively engage in drawing. Through drawing, participants can express intricate emotions, memories, and narratives without disclosing sensitive personal information. This makes drawing a powerful tool for communication and self-expression.

The drawing paper was to become an interactive platform on which each participant could join in the process of drawing while the interview was in progress. During the initial introduction to the *TalkingMap* project, I provided a brief overview of my research. I explained that the outcome would be an artwork rather than documentation. However, some participants were apprehensive about both the terms 'documentation' and 'artwork'. As they had no prior experience with participatory workshops or knowledge of the concept, the term 'artwork' led them to believe that it would be an expensive artefact displayed in a luxurious white cube gallery. Participants had a very passive attitude. They were afraid of making marks on paper, thinking they would ruin the artwork. Most of the participants received art education only in elementary school and recalled disliking the class due to being scolded by the teacher for not having the necessary materials.

I realised, before discussing this research, it was important to define what is meant by art. To encourage them to actively engage and make marks, I had to start by explaining different types of artwork. I explained as concisely as possible with words that were easy to understand: artworks can be created through collaborative processes involving artists, researchers, and community members. Research-based, participatory artworks may take various forms, including community-based art projects, interactive installations, performance art, and public interventions. These artworks can be displayed in various settings beyond traditional gallery spaces, such as public parks, community centres, or online platforms, to reach a wider and more diverse audience. Most importantly, the value of research-based, participatory artworks lies in the involvement of participants, which challenges hierarchical structures within the art world and promotes inclusivity and diversity in cultural production. One participant expressed that they would not consider this to be an artwork, which may have reduced the pressure they felt.

After several in-depth conversations, deeper relationships began to develop between myself, as project leader, and the participants, so that a more equal position was established between each subject, and we became closer because we both found ourselves in a similar social situation. In other words, the 'researched' Joseonjok in this project became *TalkingMap* collaborators, rather than simply the subjects of this research. The Joseonjok people and I, had both experienced much geographical moving around and were able to identify many homes. We were easily able to share how we experienced that borders are constantly replicated at different times and in new places, always in relation to political and social movements. Once I had positioned myself, in other words, once I had established my role and purpose within this research, I tried to maintain consistency in the role as it gave the public confidence in my skills and delivery. Also, I wanted to ensure that I remained active in conveying this. This does not mean constantly checking in on participants with messages and phone calls, but being in certain places at certain times to engage and interact with my participants. For this project with Joseonjok people, most of the drawings were made on Sundays, at London One Nation Church, at 11 am, after their Sunday service.

It was important for me to explore the relationships between research and practice, and researcher and practitioner (artist). I constantly questioned my rationale for engaging in this research, what sets it apart, and how to effectively convey its unique features. Fostering a comfortable atmosphere was vital in the *TalkingMap* process. In 2013, Arao and Clemens published a book titled *The Art of Effective Facilitation: Reflections from Social Justice Educators* and Chapter 8 of the book is titled 'From Safe Spaces to Brave Spaces'. A safe space is an environment where individuals feel physically and emotionally secure, free from judgement, harassment, and discrimination. It allows individuals to comfortably express themselves and share their experiences, which is essential for building trust and establishing a sense of community among teams. In contrast, brave

spaces encourage individuals to speak up and share their views, even when these are outside the norm, uncomfortable or challenging. In a brave space, individuals are expected to speak freely, confront their biases, challenge their assumptions, and engage in constructive dialogue. According to Arao and Clemens (2013), individuals are empowered to take risks, to make mistakes and to learn from each other in a brave space. As a researcher with experience working with minorities in various power dynamic contexts, I recognise the limitations of this concept.

Marginalised individuals facing extreme oppression may find it challenging to publicly share personal experiences, as they already require bravery every day. Sharing personal experiences in a brave space may trigger retraumatisation for individuals who have experienced extreme oppression or violence. One would have to think carefully that brave spaces can reproduce existing hierarchies and inequalities, making it difficult for marginalised individuals to assert their voices and have their experiences validated. Therefore, instead of avoiding leading my participants into a 'brave space', I aimed to create a relaxed and safe space, where they could feel confident in their ability to handle difficult conversations.

For instance, I opted for a more relaxed tone rather than a formal, question-based interview. Initially, I had a printed sheet to hand to ensure I addressed all the questions I wanted to ask. However, I perceived that the participants were discomposed by its presence and, furthermore, it never transpired as I had anticipated. As the situation was more akin to a conversational format than an interview, the document proved to be an impediment.

The same situation occurred with the drawing materials. Originally, I brought drawing materials, such as graphite pencils, erasers, and sketching pens from my artist's studio. However, I soon recognised that these materials could create a sense of separation between the participants and myself. The pencils were sharpened with a Stanley knife to have more lead exposure as they were designed

for drawing. The kneaded erasers were coated with charcoal. Additionally, the pens were Fineliner pens with different tip sizes. At the first *TalkingMap* workshop, the participant did not hold a pencil or pen, let alone make a mark, but when I brought biro pens and cheap pencils from the corner shop from the next workshop, they started to engage progressively.

I also had to change the paper used at the workshop. Initially, I provided heavy A1-sized paper but this gave participants the impression that they were creating artwork on a high-quality paper, which required advanced drawing skills. Later, I opted for a more appropriate paper to ensure that all participants were able to engage in the activity comfortably. When I provided a 45gsm light layout pad, it provided a sensation of *scribbling* rather than *drawing*. Like the 'blank page syndrome' often experienced by artists, when I presented a large sheet of paper on the table, they felt unsure where to begin. This placed significant pressure on them to fill the entire sheet. So I folded the paper to fit into the size of a hand. I then unfolded the paper as a participant, and I drew along, just like a fold-up map.

These settings opened up a space where narrative live life stories could be recorded freely. There was no starting or finishing point on paper, but it played spontaneously according to the participants' story. It was an instant, immediate and raw recording process through drawing. This encouraged participants to see drawing as a process rather than a finished product. There was much to understand and consider about the different ways in which participatory mapping engagement through drawing could function as a knowledge practice. It was a practice through which participants found a voice, shared information, and even created change.

Sometimes it involved more than just writing or sketching but also a tangible sensation on the paper. While the interview was being held, one of the participants mentioned that she had not had a single moment to Skype her family

for four years, since she came to the UK in 2002. During the Covid-19 pandemic, online meetings had become commonplace. However, in the early 2000s, video calls were not easily accessible and overseas phone calls were prohibitively expensive. In 2004, when the participant was given the opportunity to see her family through a computer screen, she told me she was unable to articulate her feelings and could only cry by touching the screen. So, while drawing the computer screen on the paper, we physically placed the participant's hand on the paper and traced around it. Suddenly, I noticed that the participant had tears in her eyes. She said it was strange that just by touching the paper, she could have vivid memories of that time, which had been more than 10 years ago. The drawing, including the outline of a person's hand (No. 34) connected to a highly personal and emotive story about geographic separation between a mother and her family. The subtle quality of the pencil line and shading in the drawing could be better understood, especially when it was seen alongside the participant's moving account of longing for human contact.

In this thesis, with one of my participant's permissions, I have transcribed some of these stories from the participant's view, in my own words. Upon reviewing the *TalkingMap*, I can still vividly recall the stories shared by the participants not only visually but also the participant's voices, feelings, the space, time, smell, and weather.

No. 35
Jina Lee
2016
TalkingMap #1 (detail)

No. 36
Jina Lee
2016
TalkingMap #1 (detail)

'When I first arrived in London in the 1990s, video calls did not exist and overseas calls were prohibitively expensive. I never imagined being able to call my family in Yanbian.'

'However, with the advent of the internet, the owner of the place where I worked allowed me to make a video call on his computer.'

'I touched the computer screen again and again, I hugged the computer tightly and I remember crying for a long time.'

'I still remember the smell I felt from that computer. My family's faces suddenly reminded me of all the hard times I had been through.'

No. 37
Jina Lee
2016
TalkingMap #1 (detail)

No. 38
Jina Lee
2016
TalkingMap #1 (detail)

'My brother-in-law went to the United States to earn money. He promised to call my sister and me once he found a job. However, due to the 9/11 terrorist attack, he was unable to do so. As a result, the following year, I came to the United Kingdom to earn money instead of going to the United States.'

'The future of life is uncertain.'

'I bought a plane ticket to England with the money I collected to go to the United States and I also paid the broker. When I had I turned 400 U.S. dollars into pounds, it was only 250 pounds. That was all I had.'

'I heard that the UK is a prosperous country, but I was surprised (more worried) when
I arrived at Heathrow as there were no tall buildings.'

'With 250 pounds, I've been out of work for more than 500 days.'

'I didn't even know what it was at the time, but there was the cheapest bread with six buns in it. Now I know that it was a hot crossbun. Back then, the hot cross buns were 24p. I had to last a week with that one bag.'

'Then I heard that when you attend Sunday service at church, they give you an instant ramen. That's why I started attending the church.'

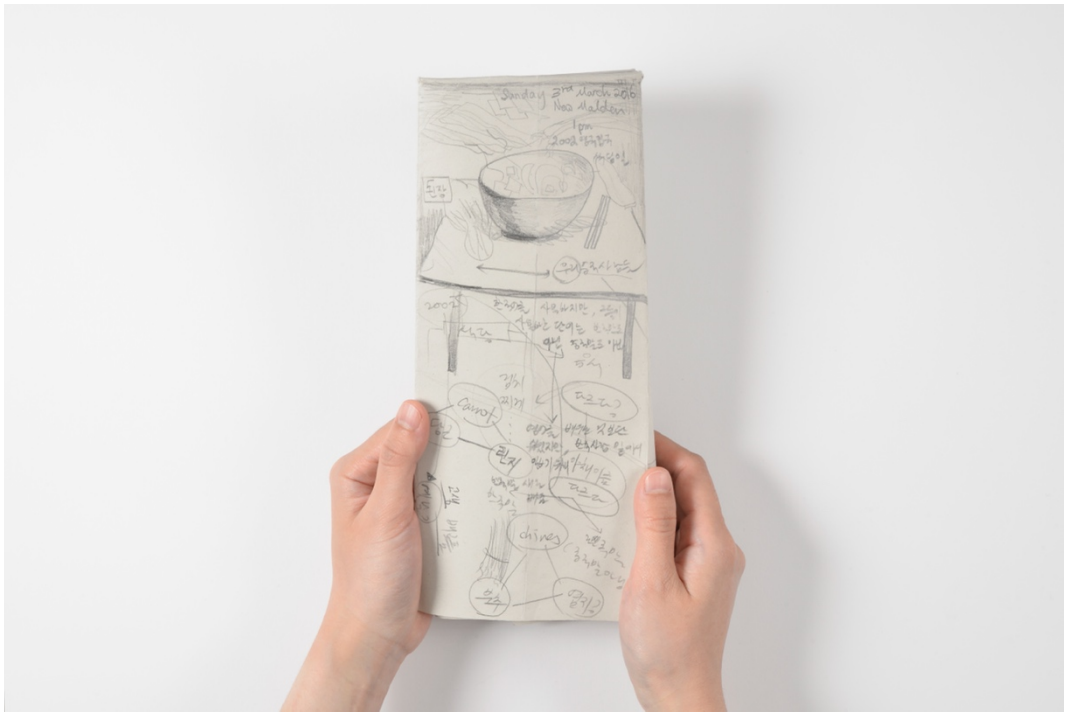
'The money was running out, I had to do something.'

'I finally got a job at a Korean restaurant. I still remember that date. It was 3 March 2016. I spent the hardest time in my life.'

'I thought I knew how to speak Korean, but the Korean I was speaking was a bit different from what the South Koreans spoke. I apologised over a thousand times a day due to language mistakes.'

No. 39
Jina Lee
2016
TalkingMap #1 (detail)

No. 40
Jina Lee
2016
TalkingMap #1 (detail)



No. 41
Jina Lee
2016
TalkingMap #1 (detail)

No. 42
Jina Lee
2016
TalkingMap #2 (detail)

No. 43
Jina Lee
2016
TalkingMap #2 (detail)

No. 44
Jina Lee
2016
TalkingMap #2 (detail)

No. 45
Jina Lee
2016
TalkingMap #2 (detail)

No. 46
Jina Lee
2016
TalkingMap #2 (detail)

No. 47
Jina Lee
2016
TalkingMap #2 (detail)

No. 48
Jina Lee
2016
TalkingMap #2 (detail)

No. 49
Jina Lee
2016
TalkingMap #2 (detail)

No. 50
Jina Lee
2016
TalkingMap #2 (detail)

No. 51
Jina Lee
2016
TalkingMap #2 (detail)

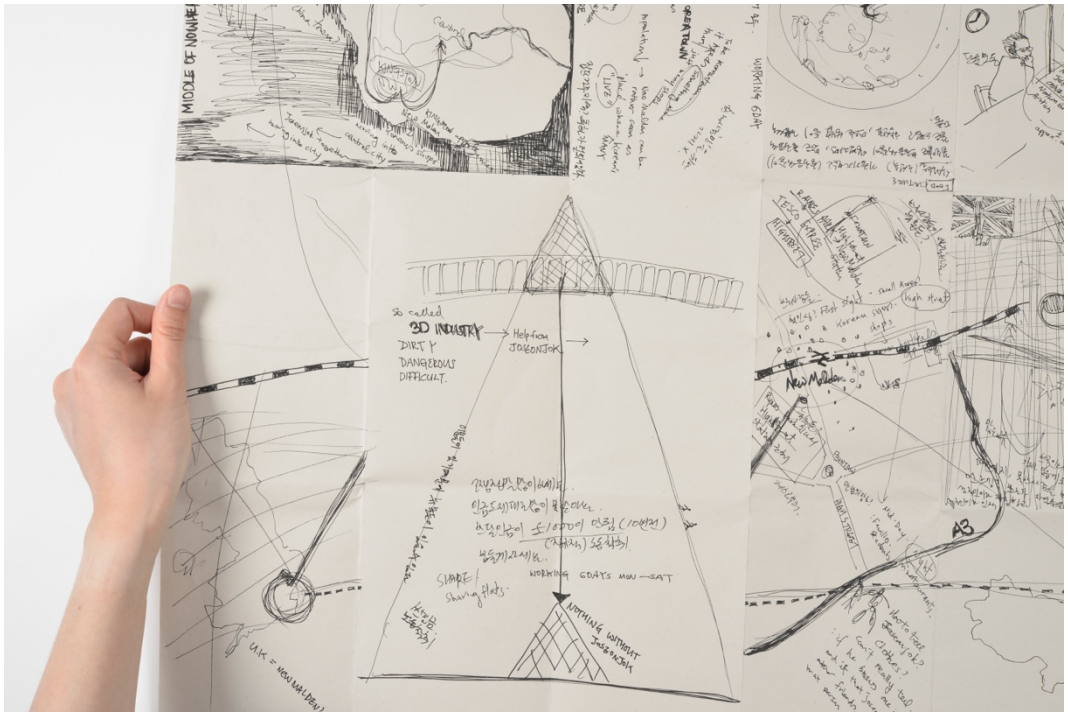
No. 52
Jina Lee
2016
TalkingMap #3 (detail)

No. 53
Jina Lee
2016
TalkingMap #3 (detail)

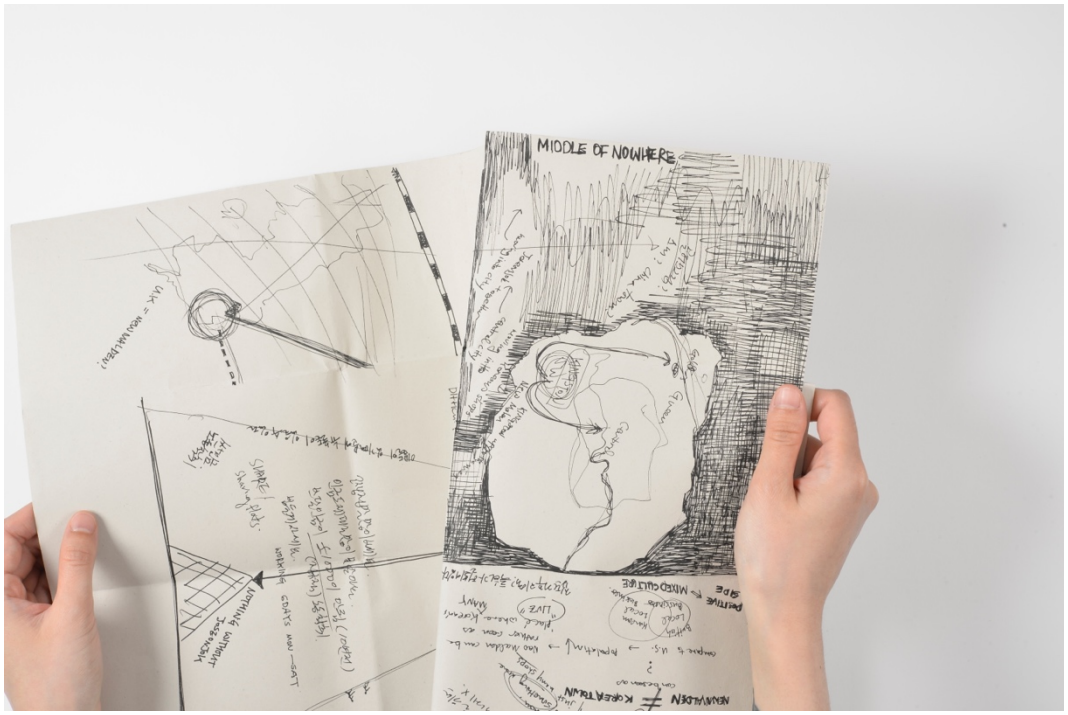
No. 54
Jina Lee
2016
TalkingMap #3 (detail)

No. 55
Jina Lee
2016
TalkingMap #3 (detail)

No. 56
Jina Lee
2016
TalkingMap #3 (detail)



No. 57
Jina Lee
2016
TalkingMap #3 (detail)



No. 58
Jina Lee
2016
TalkingMap #3 (detail)

No. 59
Jina Lee
2016
TalkingMap #3 (detail)

No. 35-41

Jina Lee,

2016

TalkingMap #1 (detail)

at the New Malden High Street and London One Nation Church (the Archway Parish Room), Kingston Upon Thames, UK

Pencil on paper

January–June

No. 42-51

Jina Lee

2016

TalkingMap #2 (detail)

at the Krispy Kreme New Malden and London One Nation Church (the Archway Parish Room), Kingston Upon Thames, UK

Pencil on paper

January–March.

No. 52-59

Jina Lee

2016

TalkingMap #3 (detail)

Talking Map #3, 24 April 2016, at Korea Foods New Malden and London One Nation Church (the Archway Parish Room), Kingston Upon Thames, UK

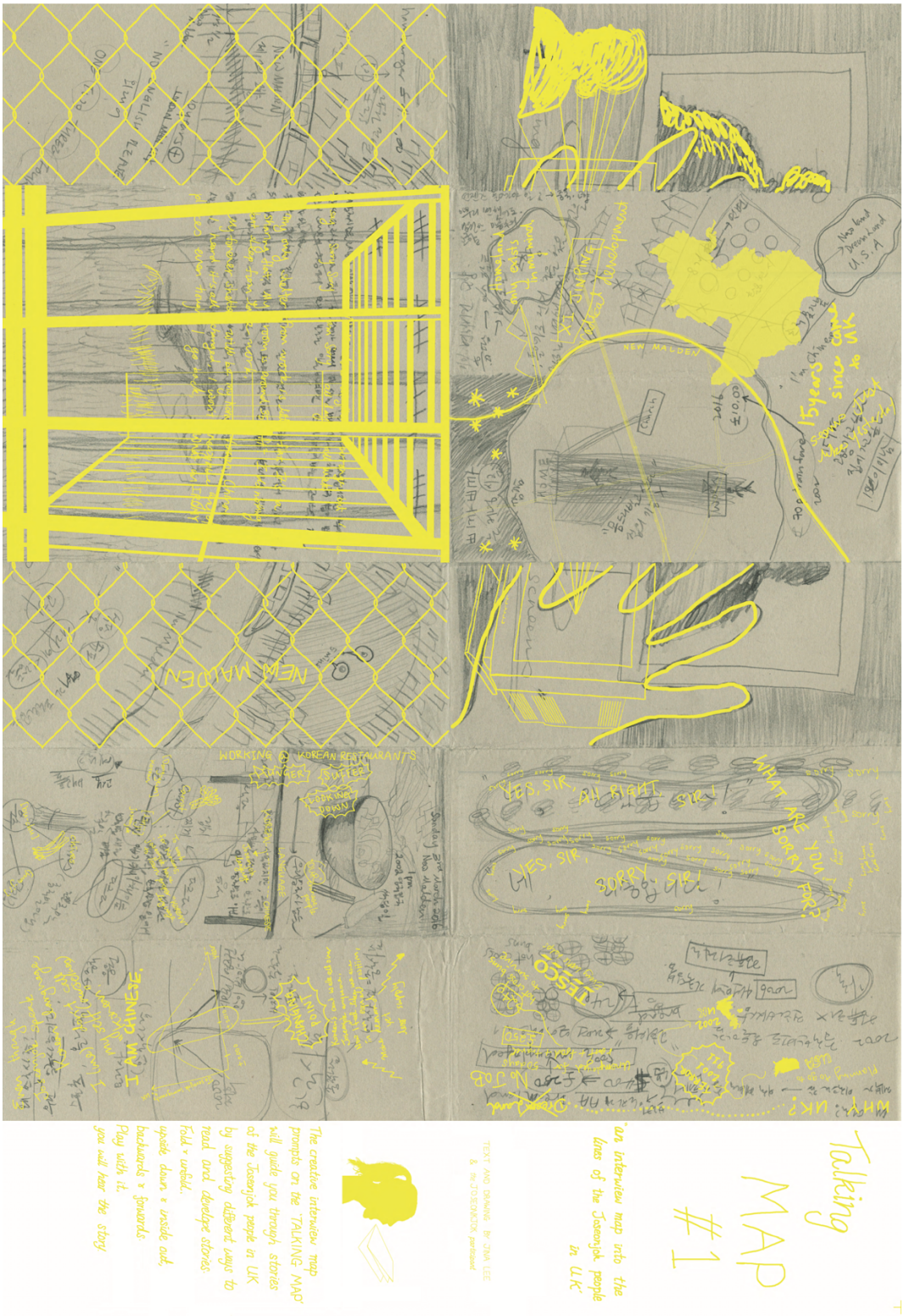
Pencil on paper

February–June

Of the 21 individuals who participated in the workshop, seven chose to complete questionnaires instead of attending and 14 attended the *TalkingMap* workshop. After six months in early 2016, three *TalkingMaps* were created with the participants' approval for publication. Besides these core participants, some individuals participated to a lesser extent but agreed to share their stories on the map as needed. During the summer of 2016, I collected all the provided stories and selected those that were missed or required more detailed drawings.

When adding drawings to the original *TalkingMap* created with my participants, I opted for a digital technique, which allowed for easy revision and editing of the drawings. I was able to do this with one participant as it required more time for the participant. The digital drawing was done on weekdays, and every Sunday each participant was shown the drawing to verify the accuracy of the stories that were added, while also obtaining their consent. It took me a further three months to complete this process.

Upon completion, I printed the map on A1-sized paper and distributed it among the Joseonjok communities. They always stated that they had no story to share. In their own words, they deemed their life to be *insignificant*. To them, their story was perceived as trivial, unimportant and ultimately irrelevant for any use. They were astonished that their stories were elevated to a valuable position and incorporated into an art project.



No. 60
Jina Lee
2016
TalkingMap #1 (digital version)
Pencil and digital drawing on paper
58 x 83 cm

TalkingMap can be considered as a map or an artwork. It should not be seen as a document, scientific data of Joseonjok immigrants, or anthropological research. It contains, represents and communicates a particular subject or subject's story. It is created to express the subject's experiences, emotions and perspectives. The *TalkingMap* is represented through drawings, including texts, abstracted lines and figurative drawings that evoke deeper meanings and emotions. Participants came to understand the value of their creation when viewers interpreted, engaged with, and appreciated its visual and conceptual qualities. The *TalkingMap* does not need to be explicitly labelled as an artwork for it to be considered as such by viewers or participants but the creation of a visually meaningful or evocative piece can inherently imbue it with artistic value, regardless of whether it is perceived as a map or an artwork by its viewers. Both the map and art have the potential to be meaningful in their own right, whether through practical functionality, creative expression, emotional importance, or social engagement. The significance of each aspect depends on the context, intentions, and perspectives of the individuals and communities involved. This highlights the diverse ways in which creative practices can contribute to personal, social, and cultural meaning-making. Hopefully, it provided them with an opportunity to reflect on their life journey and feel proud of their accomplishments.

The whole view of the maps can be found in Appendix A.

5 Related Works

Repositioning myself as an artist, I developed my own drawing practice inspired by the participants' stories, alongside the *TalkingMap* procedure. Neil Cummings and Marysia Lewandowska's article, 'From Capital to Enthusiasm: an Exhibition Practice', has claimed that 'our artworks are no longer viewed as points of origin, founded on "individual" creativity, or of termination, housed in museums and galleries or their stores, but as nodes in networks of social exchange' (Cummings and Lewandowska, 2007). It is crucial that my practice not only gives voice to individuals and communities by remapping their stories, but also seeks to envision solutions for a better future. Ultimately, I aim to transform this procedure into artworks for wider dissemination. While *TalkingMaps* emphasises the significance of community involvement and issue resolution, my artworks, formulated from extensive research materials, offer an opportunity to share with wider audiences. This research provides an opportunity to extend beyond the local community and share the experiences of Joseonjok individuals residing in the UK. This process potentially leads to the artwork being shared back within the community.

In this work, I represented the migration path of the Joseonjok people. By crumpling the drawings, which were drawn on 20 x 20 cm paper, and placing them on a voluminous surface, it was intended to give the audience the feeling of a distorted and unsettled experience. Due to how it was installed on the floor, I received feedback from my audience, indicating that the concept gave an impression of a constantly fluctuating and unstable state, reminiscent of refugees fleeing by boat. It was exhibited from 4 to 8 March 2012 in the group exhibition *Process Practice Play* at Triangle Space, Chelsea College of Arts.

No. 61
Jina Lee
2012
World Map Joseonjok Study (installation view), 2012
Coloured pen, acrylic on Tyvek paper
200 x 350 cm

No. 62–65
Jina Lee
2012
World Map_Joseonjok Study
Coloured pen, acrylic on Tyvek paper
200 x 350 cm

No. 62
Jina Lee
2012
World Map_Joseonjok study

No. 63
Jina Lee
2012
World Map_Joseonjok study (detail)

No. 64
Jina Lee
2012
World Map_Joseonjok study (detail)

No. 65
Jina Lee
2012
World Map_Joseonjok study (detail)

Besides the three *TalkingMap* outcomes from the fully engaged participants, I also possess eighteen additional participants' questionnaire sheets and *TalkingMaps*. Although these participants did not wish for their outputs to be displayed directly, they consented to the use of their stories in my artwork. The artwork *Map Different Me* comprises the stories of numerous participants. Placing one participant's story in the centre, I incorporated the accounts of other individuals who arrived in the UK during the same period, and who were of similar age and the same gender.

Using web-searchable maps, such as Google Maps and Bing Maps, I remapped and redesigned a partial and necessarily biased map that reflected participants' particular perspectives, rather than an objective representation of reality. The left side of the drawing depicts a map of New Malden that also represents the UK for Joseonjok people. Most of the participants indicated that although they could inform their families or friends back in China that they reside in the UK, they were uncertain about what the UK constitutes and where it is located. It could be due to a lack of interest, insufficient opportunity to learn, or simply that the location is not important to them. The Joseonjok participants I met in London considered New Malden as the UK as it reflects their everyday life.

It is designed to be a world map, but this map only consists of their homeland (including Korea), the UK (mainly New Malden, London), the US and somewhere ideal that they dreamed of going. Ignoring geographical locations or scale, these nations are situated according to what, in their imagination, the 'world' is. However, it does not mean that less educated people have an inadequate view of what the 'world' is. If one asks about the purpose and effect of knowledge as a social construction, knowledge could become a limitation in understanding power. We have to understand the difference in understanding what the 'world' is. Although education does not always guarantee knowledge and knowledge can sometimes include ignorance, bias, and false assumptions, it does not mean that

all levels of knowledge and ignorance should be equally valued. Instead, we should aim to promote critical thinking, ethical discernment, and educational equity to foster a more informed, just, and equitable society.

Map Different Me contains both macroscopic and microscopic perspectives within a single work. The familiar places are described in detail from street to street, for instance, which is their present life in New Malden. However, their recollections of their hometown are fading away, so they are described with less detail. When I drew out the streets of their home country based on their recollection, which was located in the bottom right corner, they requested its removal as they believed it no longer existed due to urbanisation while they were in London. I thought that this was the most significant aspect of this map and attempted to convince the participants to retain it, since it is not visible elsewhere. However, the participants were obstinate about erasing it. I believe they felt it was inappropriate to include something that no longer exists. Therefore, the lower right corner of my original drawing required covering with a new drawing. Also, I have once again used the crumpling and folding technique to illustrate distorted and unrecognisable places.

The work conveys texts in English and Korean. Most of the texts derived from workshops with the participants, and it was important to point out the few Korean texts I had written in Hamkyung (only North Korean and Joseonjok people use the Hamkyung dialect), and to indicate that this is the story of the Joseonjok people.

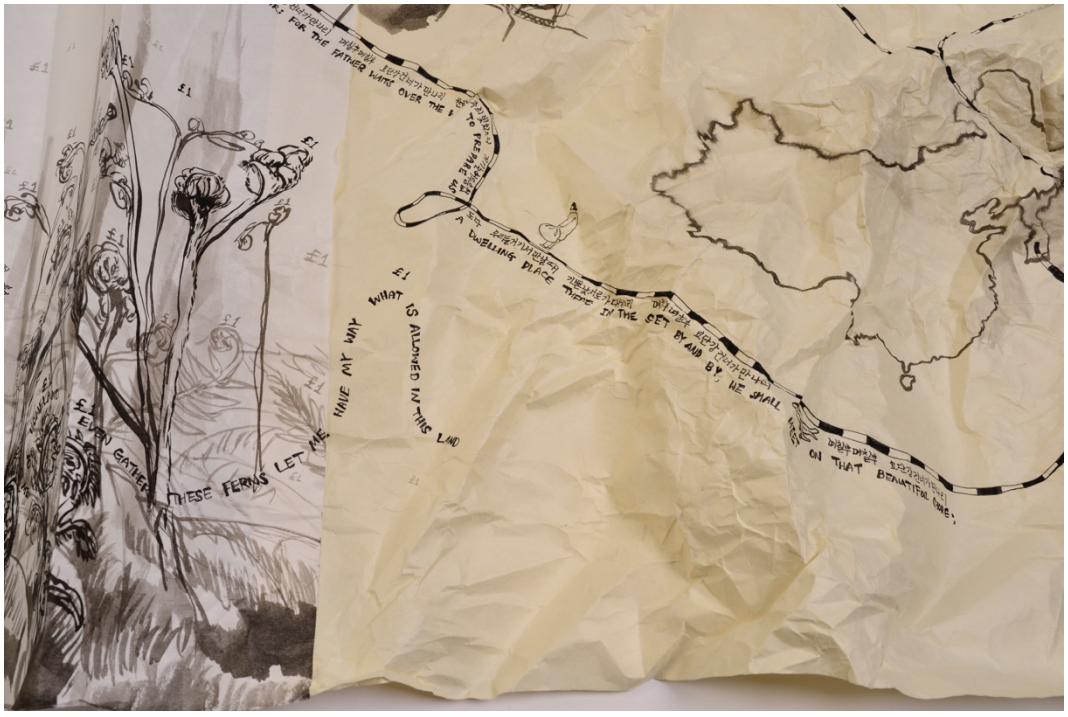
Map Different Me intends to show those interwoven relationships between identity, territory and borders that expose a borderless society within the world map. It proposes to inspire a contemporary rethinking of the meaning of 'territory' for us now, exploring ways in which fresh boundaries are constantly recreated or demolished. By showing my work while it was in the process of being drawn, I demonstrated how the participants and I shared an understanding of the ways we used art practice to explore ourselves and the world around us. In this

way, my artwork became an important way of establishing relationships between participants, places, and memories. We also shared our knowledge of how drawing practice can generate thoughts, leading to next steps and forming conclusions.

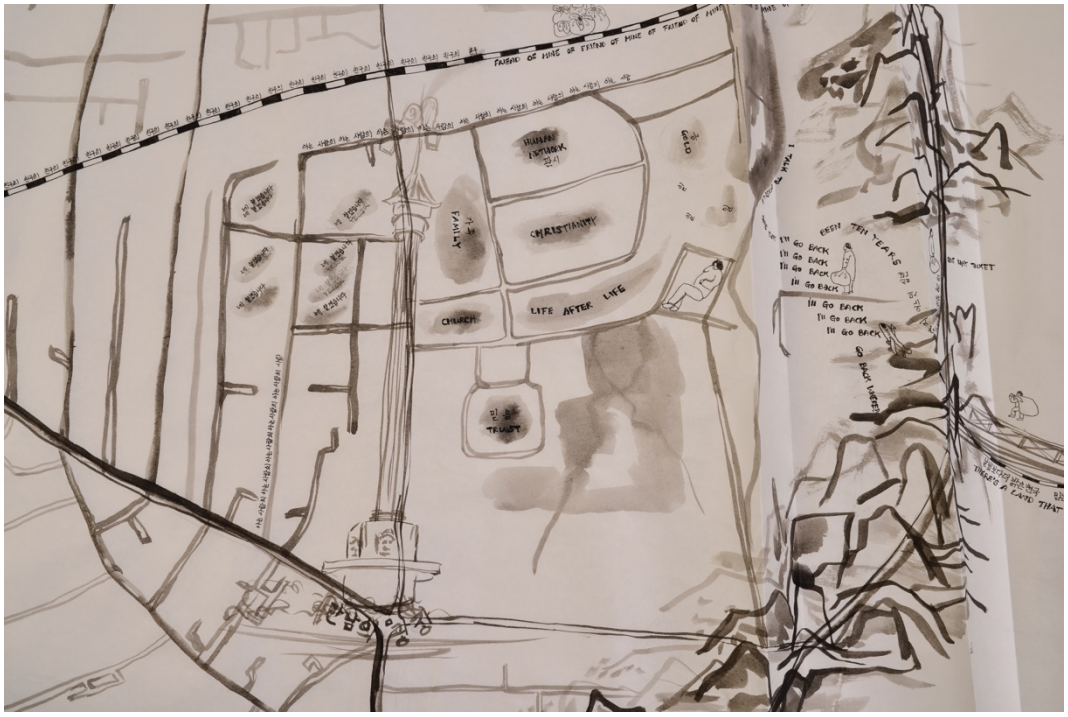
No. 66–70
Jina Lee
2016
Map Different Me #1
Ink on Kozuke paper
150 cm x 200 cm

No. 66
Jina Lee
2016
Map Different Me #1

No. 67
Jina Lee
2016
Map Different Me #1 (detail)



No. 68
Jina Lee
2016
Map Different Me #1 (detail)



No. 69
Jina Lee
2016
Map Different Me #1 (detail)

No. 70
Jina Lee
2016
Map Different Me #1 (detail)

5.1 Exhibition

In February 2017, Richard Layzell, the director of Fine Arts Print-Based Media at Wimbledon College of Arts requested that I undertake teaching hours as a part of the Graduate Teaching Assistant (GTA) scheme. Layzell was particularly interested in my research as he was organising an exhibition about a Korean town in New Malden. Upon hearing about my research theme from Layzell, Boram Jang, a curator studying for the Master's of Research Art: Exhibition Studies at Central Saint Martins, University of the Arts London, contacted me expressing interest in Joseonjok in London and proposed collaborating on an exhibition about them.

That year, Jang and I developed an idea towards an exhibition and created an exhibition called *Beyond the Borders: Joseonjok's Ambiguous Identity.* The exhibition was held at The Crypt Gallery[25] in London in August 2017. Jang as a curator gathered thirteen art students including myself, from the University of the Arts London, Goldsmiths, Slade School of Fine Art, and the Royal College of Art. As a team, we associated with the Joseonjok community in New Malden for six months, which led to an art exhibition. This exhibition process shows how I expanded my research-based works into exhibited artworks.

Initially, I asked the artists to do some research on the Joseonjok people as they were unfamiliar with them. As expected, most of the artists returned with biased information on the Joseonjok[26]. The majority of the artists who exhibited were of

[25] The form and content of the artworks in the Crypt Gallery at Saint Pancras Church can evoke a poetic resonance with the physical, historical and symbolic dimensions of the exhibition space. The Crypt Gallery, with its low ceilings, dim lighting and architectural features, creates an intimate and enclosed environment, providing a rich context for artworks that explore themes of memory, history and transience. It was well suited to conveying the hidden or unknown stories of Joseonjok in the UK.

[26] The result of distorted representations of the Joseonjok are coming from almost every media, such as movies, novels, and articles, where they are portrayed as eccentric and violent. The H-2 visa (visiting employment system for Joseonjok) was created in 2007,

Chinese nationality. Their thoughts on Joseonjok were interesting, coming from individuals who share the same heritage. They expressed confusion as to why Joseonjok were disregarded in this way. Despite being Chinese nationals, they are of Korean origin, so it was peculiar to them that Joseonjok were looked down upon by other South Koreans.

To address prejudices against the Joseonjok, I organised reading groups and site-visiting workshops for artists involved in research to understand why this community has been portrayed in a negative light. Prior to the 1980s, the Joseonjok had limited contact with South Koreans and primarily interacted with North Koreans due to the political similarities between China and North Korea. Yanbian's proximity to North Korea has given the Joseonjok a dual perspective on the country, which can be either sympathetic or contemptuous towards its regime. In 1984, the Chinese and South Korean governments allowed their citizens to visit each other's countries prior to the Asian Games and the 1988 Olympic Games. This diplomatic change enabled the Joseonjok to identify more with South Korea than with North Korea. Although Joseonjok and South Koreans share the same ethnicity, as they were separated for a long time, it was natural that they had a different recognition towards them.

Since the 1990s, when Joseonjok began immigrating to South Korea in large numbers, many Joseonjok viewed South Korea as a place of prosperity, offering better cultural and economic opportunities and the chance to pursue the 'Korean

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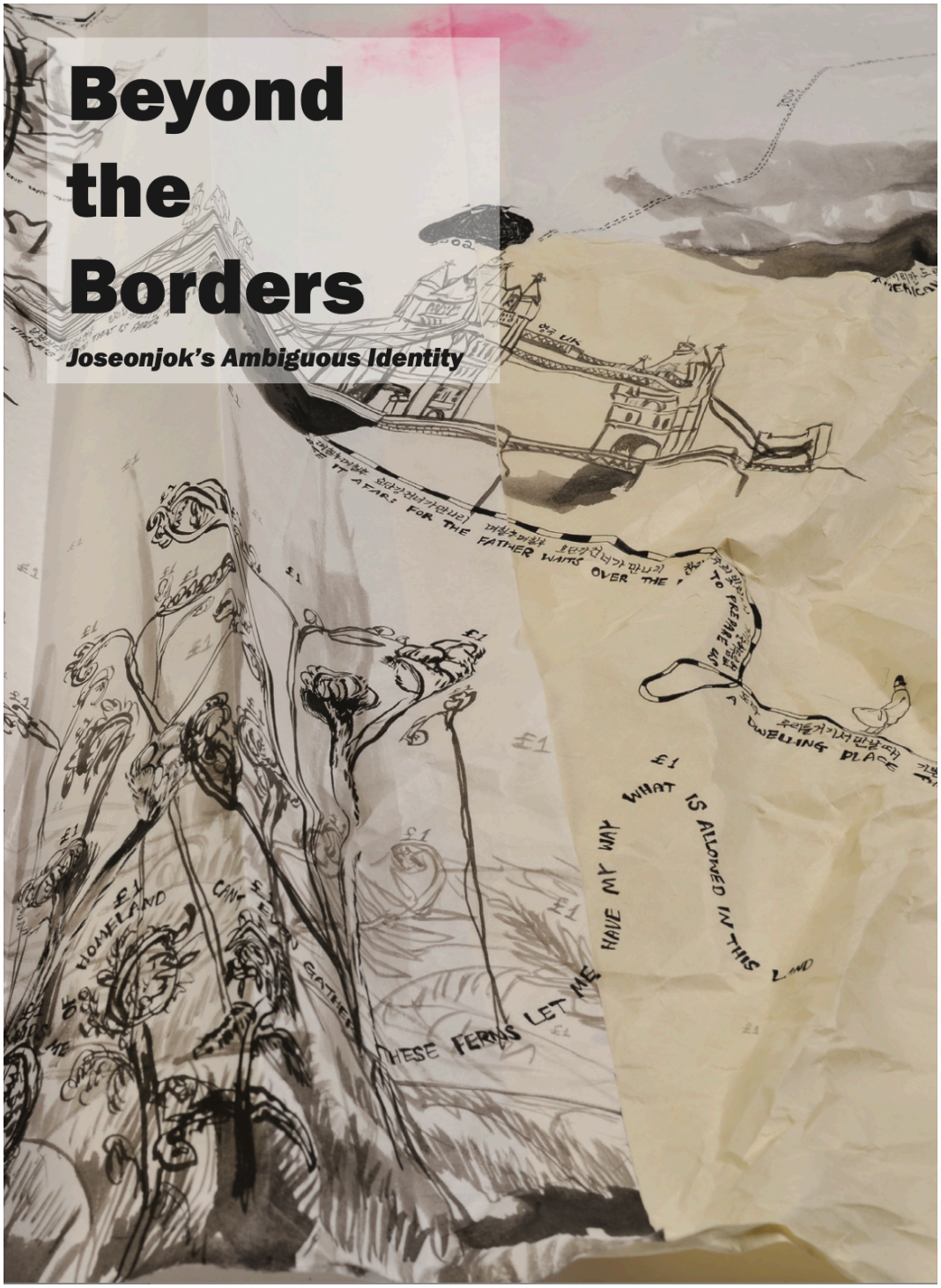
leading to an increase in the number of Joseonjok going to South Korea. However, this increase was accompanied by a rise in the number of films depicting them as criminals. For instance, in the movie *The Yellow Sea* (2010) directed by Hong-Jin Na, Joseonjok living in Yanbian is portrayed as a criminal gang who sell drugs during the day, gamble at night, and assault people with animal bones. The film *New World* (2013) directed by Hoon-Jung Park features a main character who is portrayed as a brutal contract killer and is insultingly named. Similarly, in *Martial Arts Detective: Chinatown* (2015) directed by Sang-Hyun Park, a Joseonjok character is depicted as a violent gang member involved in organ trafficking. Another example is *Asura: The City of Madness* (2016) directed by Sung-Su Kim, which portrays a character who murders without hesitation.

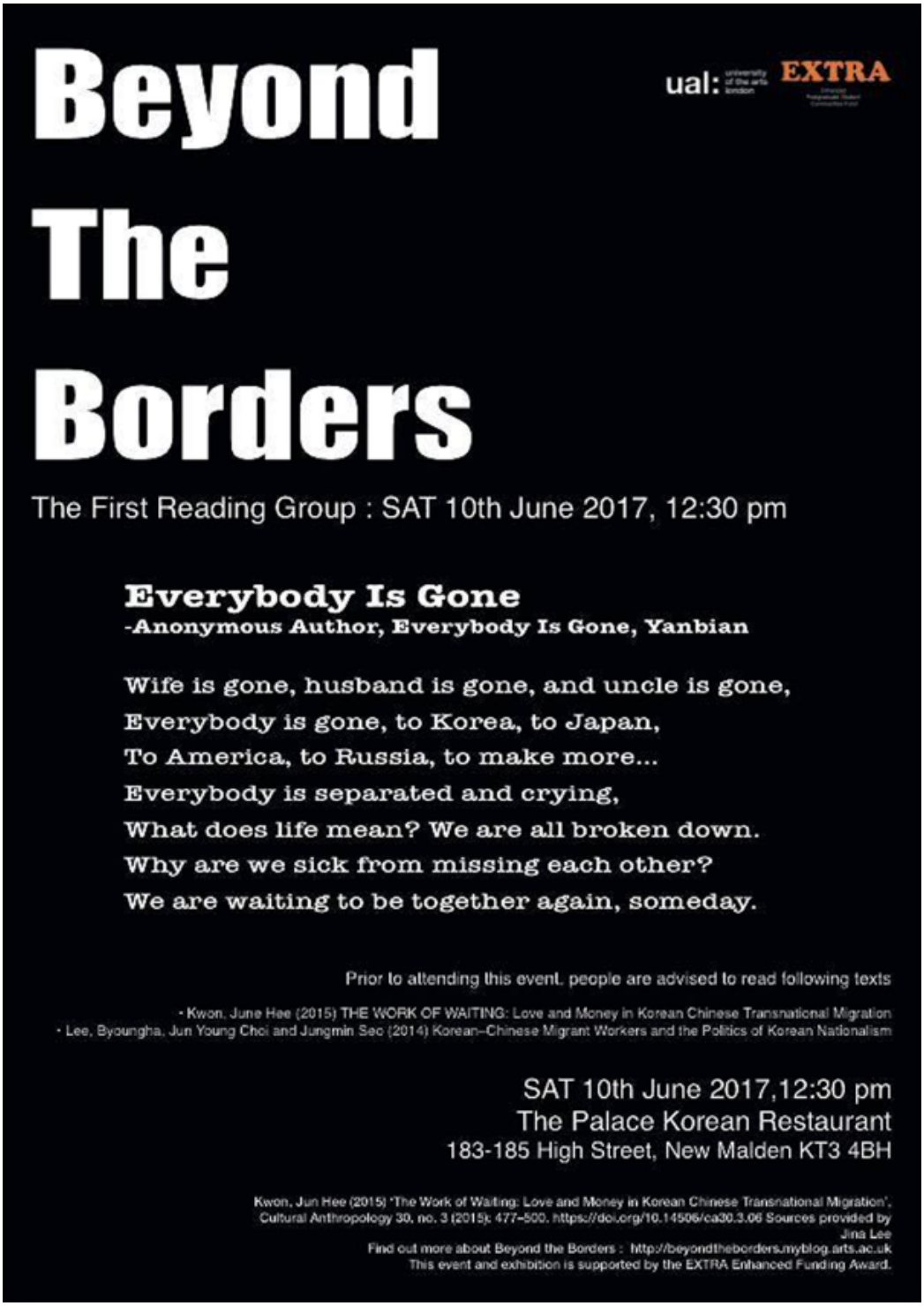
Dream' due to higher wages. However, South Korean media has often portrayed Joseonjok migration as cruel and senseless. It is important to note that these portrayals are subjective and do not necessarily reflect the reality of the situation. The film should remain a film. Misconceptions about the Joseonjok, which are full of errors and misunderstandings, should no longer be spread. As a group of artists, we try to ask what are our roles and responsibilities within society. The primary objective of this exhibition was to reverse power relations. In accordance with counter power, we, as artists, collaborated with the Joseonjok community to raise awareness of their existence and challenge preconceived notions about them.

In addition to organising reading groups, the artists also visited Korean restaurants owned or operated by Joseonjok individuals to listen to their stories and perspectives. The artists aimed to establish meaningful connections and engage in discussions about community issues.

No.71
Beyond the Borders: Joseonjok's Ambiguous Identity
Curator: Boram Jang
Artists: Jina Lee, Jinseon Kim, Pei-Fen Lee, Shao-Jie Lin, Michelle Loa Kum Cheung,
Soljee Ahn, Yuhwa Son, Yuen-Ying Lam, Yvonne Feng, Youmee Hwang, Douglas Stuber, Lee Hoag, SuJeong Paik
This project was supported by the UAL PG Community EXTRA Communities of Practice Fund.
Image by Jina Lee, *Map Different Me #1*

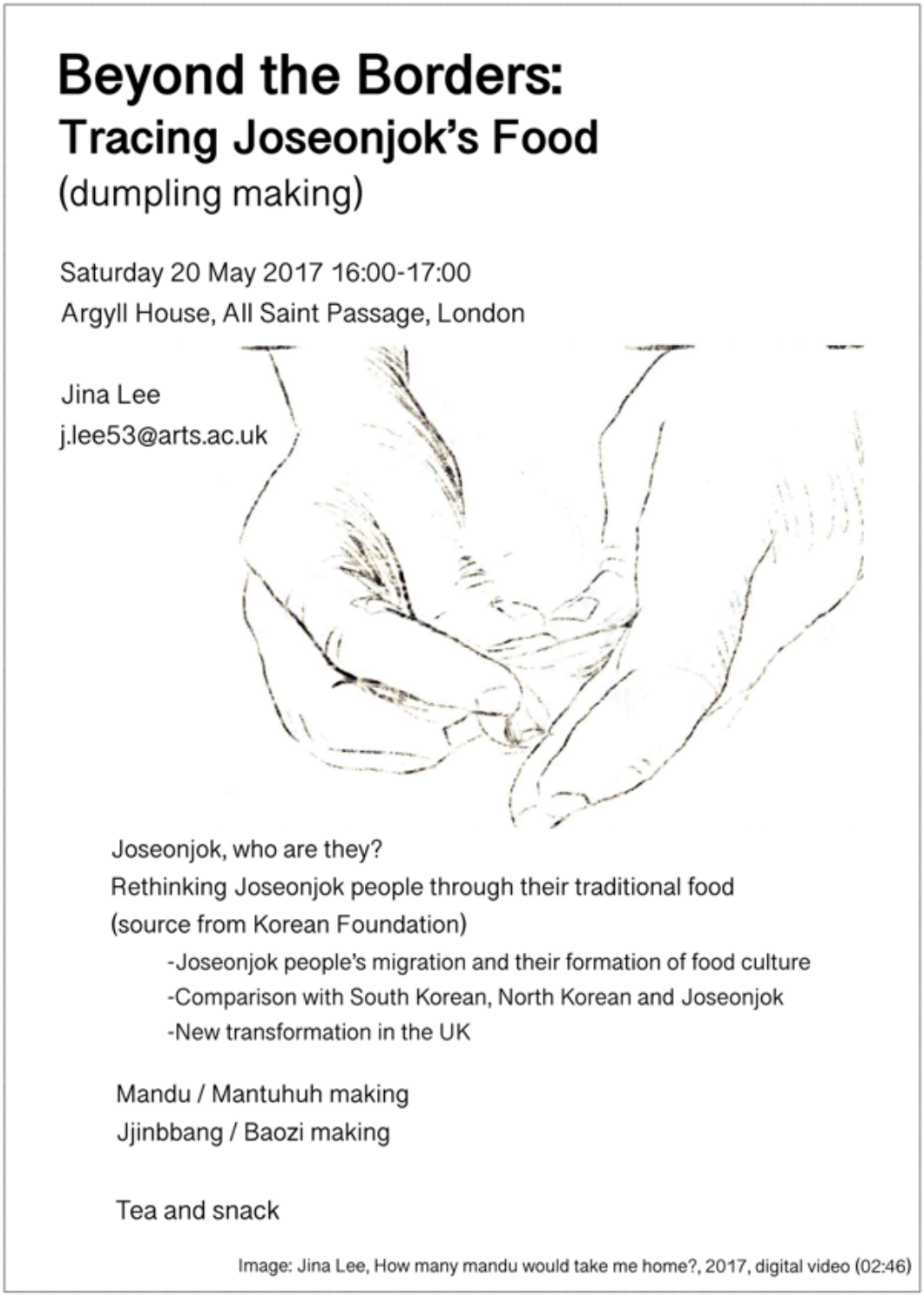


No. 71
Beyond the Borders: Joseonjok's Ambiguous Identity exhibition poster
The Crypt Gallery
London, 3–5 August 2017



No. 72
Beyond the Borders: Joseonjok's Ambiguous Identity, reading group poster
The Crypt Gallery
London, 3–5 August 2017

No. 73
Beyond the Borders: Joseonjok's Ambiguous Identity Reading Group
The Palace Korean Restaurant, New Malden
10 June 2017
Photo by Boram Jang,



No. 74
Beyond the Borders: Joseonjok's Ambiguous Identity, food workshop poster
2017
Argyll House, All Saint Passage, London

Artists and some others who were interested in the story of the Joseonjok people gathered in a restaurant run by Joseonjok in New Malden. Two texts, 'The Work of Waiting: Love and Money in Korean-Chinese Transnational Migration' by Jun Hee Kwon (2015) and 'Korean-Chinese Migrant: Workers and the Politics of Korean Nationalism' by Byoungha Lee, Jun Young Choi and Jungmin Seo (2014) were given out beforehand.

I also organised an event that was inclusive of Joseonjok participants. When I asked Joseonjok participants what they missed the most about living in a foreign land, their responses were unanimous: they missed their families first and their home-cooked food second. They listed several types of food they would like to eat and shared the memories associated with each dish. Ultimately, we decided to make dumplings. Dumpling is a type of food that is shared by China, Korea, and Japan. However, each country's dumpling has its own unique taste. Similarly, the Joseonjok people perceive themselves as having characteristics that blend Chinese, Korean, and Japanese cultures. Nevertheless, they also have their unique style of dumpling, although it is not widely known or discussed. Mostly catering to South Koreans in London, they were not given the opportunity to cook their own food but rather had the option of either South Korean or Chinese cuisine. It is not a matter of which is superior, but rather a matter of personal taste due to the majority of people. Jan Un Kim, who is currently the director of the National Museum of Modern and Contemporary Art, Korea claimed that foreigners, including Joseonjok working in South Korea, can be seen as X, '*X is invisible, but exists, X is nameless, but has a name, X is alive but dead'.* Similarly, Joseonjok here can be seen as X in London. Joseonjok are 'hidden' in London, existing but not always visible.

To assist the Joseonjok people in creating their own authentic dumpling that tastes similar to their home-cooked meals, I began by sourcing local ingredient substitutes. The accessibility to markets would likely have changed significantly in

Yanbian over the past 20 years, but, previously, they would often harvest spring onions and plants from the fields since there were no large supermarkets like there are now in Yanbian. To prepare dumplings, we visited local farms together and gathered the necessary ingredients. The process involved digging out carrots and ginger and picking cabbages. For the participants, the process of recalling memories of their hometown was therapeutic. Two Joseonjok participants assisted in preparing the workshop. The workshop preparation consisted of one day of ingredient gathering and one day of instruction on how to make the dumpling. They assisted me until the day to prepare the dough and stuffing, but at the last minute, they decided not to participate in the actual workshop and left. I had six local people who attended the workshop. When I showed them our outcome, they burst out laughing, saying it was the ugliest dumpling they had ever seen. They were surprised to learn that skills they did not consider significant could amaze and teach others.

In the sense that the purpose of my research was helping passive Joseonjok speak out and encouraging them to find and feel proud of their culture, I believe that this dumpling workshop helped the Joseonjok participants to think differently in terms of expressing their culture and finding their voice.

No. 75
Preparing Ingredients for the Food Workshop: Picking a Cabbage
Garsons Farm, Esher, Surrey, 19 April 2017
Photo taken by Joseonjok participant

No. 76
Preparing Ingredients for the Food Workshop: Shopping for Minced Pork From the Local Store
Wandsworth, London 19 April 2017
Photo taken by Joseonjok participant

No. 77
Learning How to Make Dumplings with a Joseonjok Participant
Wandsworth, London 19 April 2017
Photo taken by Joseonjok participant

No. 78
Learning How to Make Dumplings with a Joseonjok Participant
Wandsworth, 19 April 2017
Photo taken by Joseonjok participant

No. 79
Learning How to Make Dumplings with a Joseonjok Participant
Wandsworth, 19 April 2017
Photo taken by Joseonjok participant

No. 80
Dumpling Workshop
Argyll House, Wandsworth, London 20 May 2017
Photo taken by Jina Lee

No. 81
Dumpling Workshop
Argyll House, Wandsworth, London 20 May 2017
Photo taken by Jina Lee

I also made a short video clip titled, *How many mandu (dumplings) would take me home?* The video clip is made from 200 drawings. The idea for this video came to me while making dumplings with the participants. One participant mentioned that she had forgotten how enjoyable it is to make dumplings. She had been working at a restaurant in London since she arrived and sometimes had to make over a thousand dumplings in a day, like a machine. The participant recalled a moment when she wondered how many more dumplings she would have to make to return to her hometown. She reflected on the possibility that she may never be able to return. The participant then described how my workshop reminded her of making dumplings with her mother and other family members when she was young. The ingredients were not as abundant as now, so her mother often told her to put less stuffing. Additionally, her mother used to ferment the dough as much as possible to make the dumplings appear larger. She said it was not economically sufficient, but it was the happiest time in her life. If drawing engages the senses more than speech and text, then cooking engages not only sight, but also touch, smell, and taste. Additionally, cooking together can celebrate people's abilities in a sociable way that transcends language or drawing skills, and can foster trust.

As an artist and researcher, this research was to create a life map drawing practice by studying the Joseonjok people in the UK. My position was one of not only emphasising the importance of an 'artwork', but addressing and resolving issues of community participation. It was to convey a 'remapping [of] the community, seeking a solution and finally trying to transform [my] work into a useful instrument to socially mend' (Garutti, 2011). This exhibition was particularly significant as I expanded my research-based works into artworks that could be exhibited.

Through this workshop, I became interested in the *hands* of the Joseonjok people. As the work of the Joseonjok people requires physical labour, I realised that they

use their hands a great deal. For example, working on a construction site, cleaning houses, cooking in a restaurant and so on; there is nothing that does not require skilled handwork. However, I noticed that they are ashamed of the appearance of their hands. They often hide their hands by clasping them together or putting them in their pockets. They said their hands were calloused, with wrinkles and scars. But I saw it differently. Their hands were the history itself. Their hands contained Joseonjok's stories and memories as a living witnesses.

After obtaining permission from the participants to photograph the back of their hands, I drew each hand to a size of 150cm x 200cm using 25 A4 sheets sewn together. I aimed to capture every line, wrinkle, scar, and spot on their skin, highlighting the beauty of their unique features while also acknowledging the hardships they have faced. Behind the drawing of a hand, there is another drawing that contains a short poem inspired by interviews with Joseonjok participants. The poem follows the same format and method as the interviews.

No. 82
Tracing Joseonjok Participant's Hand,
Kingston upon Thames, London, 4 June 2017
Photo taken by Joseonjok participant

During conversations with Joseonjok participants, we discussed the lines on their palms, which are frequently read in Korean culture. It is important to note that palmistry is not a scientifically proven method of predicting one's fate. Nevertheless, to delve deeper into Asian palmistry, I created a series of maps that reveal the question 'Are you living your fate or creating your life?' Once again, I have enlarged the scale of the hand and tried to draw it in as much detail as possible. Palmistry suggests that fate is the direction in which one's life moves without any effort on their part. The accompanying life map drawing, printed on a transparent sheet, indicates an individual's willingness and effort to change their fate.

Viewers were asked to overlap a large drawing of a Joseonjok person's palm with a framed map beside it. This indicates how humans can control their fate by making their own decisions to turn right or left, taking risks like the Joseonjok migrant people. Many Joseonjok, who are now in the UK, took a great risk by leaving their homeland for a new life. Its large, circular shape makes it appear like another planet or satellite, as if each person's life is their own planet.

When preparing the exhibition in 2017, Jang observed that the borderless nature of 21st-century nations has changed the conception and lives of the world's population, resulting in ambiguous identities and origins. To address this phenomenon, Jang suggested that artistic collaborations in neighbourhoods can reveal embedded occurrences and a more localised cultural identity. This can lead to greater understanding and acceptance of newcomers. My artistic approach was to reframe Joseonjok migrants in the UK as a unique ethnicity and to explore how the Joseonjok people have transformed their lives and culture in the *third space* of New Malden, London.

However, since 2017, many things have changed. In the 1990s and early 2000s, globalism was a popular trend, with people envisioning a positive future in a

borderless, deterritorialised world where individuals could move transnationally. Yet this research has revealed significant changes, such as the pervasiveness of nationalist political orientations across different parts of the world and the impact of the Covid-19 pandemic, where the ideal view of globalism has faded away. Although the political and environmental circumstances may have changed, my work towards people remains the same. It is to communicate with people as a means of gaining knowledge, learning, and acting in relation to the Joseonjok immigrants in the UK. In this context, my practice advances an understanding of the personal, political, and social contexts of our daily lives.

No. 83
Jina Lee
2017
Destiny /Decision #1 (installation view)

No. 84
Jina Lee
2017
Destiny /Decision #1 (installation view)

No. 85
Jina Lee
2017
Destiny /Decision #2 (installation view)

No. 86
Jina Lee
2017
Destiny /Decision #2 (installation view)

No. 87
Jina Lee
2017
Destiny /Decision #3 (installation view)

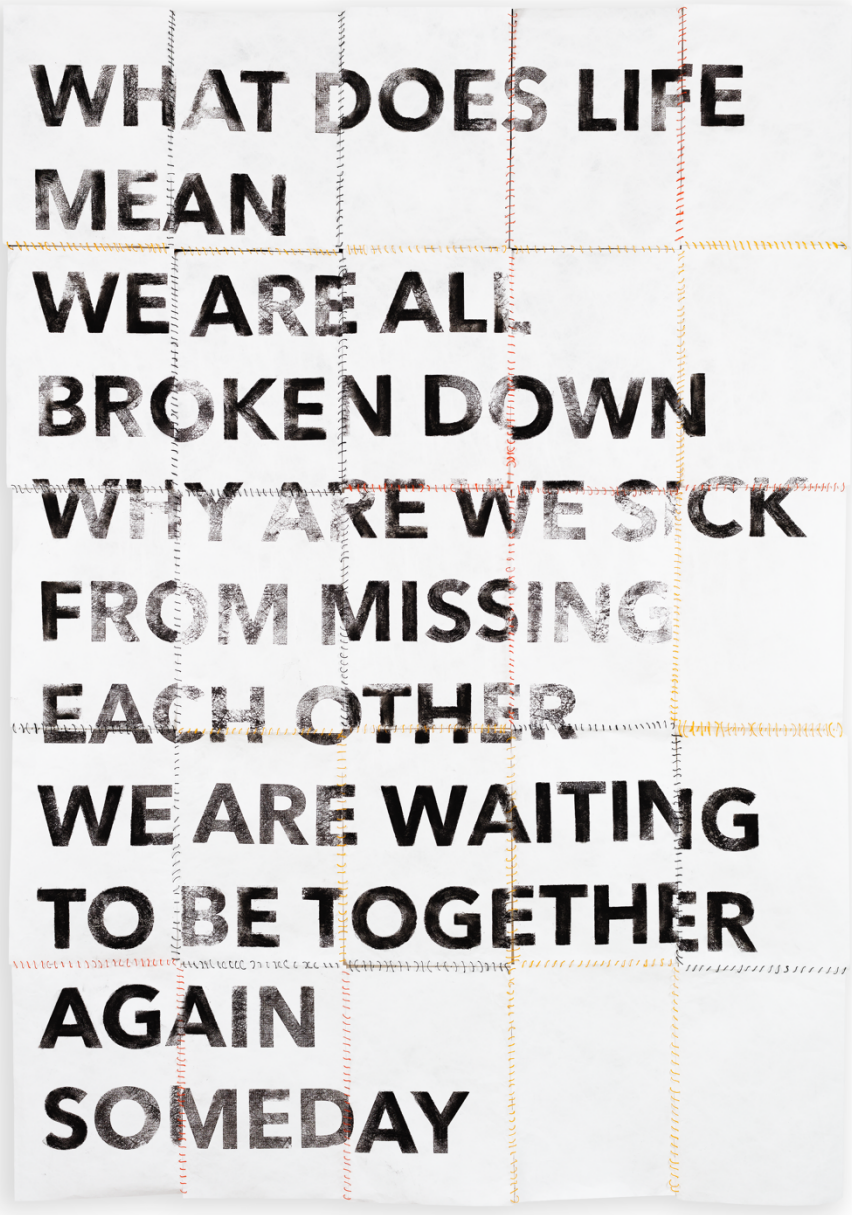
No. 83–84
Jina Lee
2017
Destiny /Decision #1 (Installation view)
Conté on paper, printed on OHP film
130 x 130 cm, 20 x 30 cm
The Crypt Gallery, London, 3–5 August 2017

No. 85–86
Jina Lee
2017
Destiny /Decision #2 (installation view)
Conté on paper, printed on OHP film
130 x 130 cm, 20 x 30 cm
The Crypt Gallery, London, 3–5 August 2017

No. 87
Jina Lee
2017
Destiny /Decision #3 (installation view)
Conté on paper, printed on OHP film
130 x 130 cm, 20 x 30 cm
The Crypt Gallery, London, 3–5 August 2017

No. 88
Jina Lee
2017
How Many Mandu Would Take me Home? (Installation view)
365 hand drawings video clip
00:02:46
The Crypt Gallery, London, 3–5 August 2017

No. 89
Jina Lee
2017
What Does Life Mean? (Installation view)
Conté on paper, hand-sewn
200 x 150 cm
The Crypt Gallery, London, 3–5 August 2017



No. 90
Jina Lee
2017
What Does Life Mean?
Conté on paper, hand-sewn
200 x 150 cm each

6 Conclusion

This research has sought to address key questions about the intersection of practice-based research, critical cartography, and drawing practice and find out how marginalised communities can use creative mapping methodologies to assert their identity and reimagine their place in society. As an interdisciplinary practice-based research, this study makes several original contributions to the fields of critical cartography, migration study, and contemporary drawing as a participatory mapping practice.

It examines the origins of the Joseonjok community and identifies the unique and distinctive characteristics of Joseonjok people residing in London. The Joseonjok are ethnic Koreans but Chinese who live in Yanbian, in northeast China. Many Koreans moved to Yanbian from Korea during the colonial period, when Japan occupied Korea, beginning in 1910. It was not only to escape but to organise independent movements outside the country. Since then, these Korean people in Yanbian have been called Joseonjok. Their legal and illegal migration back to South Korea started around the 1990s when South Korea's economy started to thrive together with global migration. The identity of the Joseonjok is complex due to their Chinese nationality, Korean ethnicity and mixed cultural competencies including North Korean, South Korean, Chinese and Japanese. Additionally, their multilingual and transnational experiences have contributed to shaping their identity. The trilingual ability of the Joseonjok people, along with their transnational activities among the three countries, has influenced the formation of their distinctive identity as an ethnic minority. Currently, they are found in many countries, including in London, UK. The Joseonjok in London appear unique, as there is no other place in the world where North Koreans, South Koreans, Chinese and Joseonjok people coexist in the same area. Through art-based, empirical research, site-specifically around New Malden in London, this research has found out that the identity of the Joseonjok people in London continues to evolve through formation, construction and negotiation influenced by their multilingual and transnational background.

The study moves beyond policy-driven or demographic analyses of migration and finds out the distinctive characteristics of Joseonjok people in London by studying theorists such as Gayatri Spivak, Arjun Appadurai and Avtar Brah to provide valuable frameworks for understanding the experiences of Joseonjok living in the UK. Spivak's concept of the subaltern refers to marginalised groups of people whose voices and perspectives are often excluded or misrepresented within dominant discourses of power and knowledge. By centring the voices and lived experiences of Joseonjok as subaltern subjects, I was able to challenge hegemonic narratives and the power dynamics that perpetuate marginalisation and inequality and seek more inclusive and equitable policies. Appadurai's five scapes (ethnoscapes, mediascapes, technoscapes, financescapes and ideoscapes) observe the diverse dimensions of globalisation and cultural flows that shape the experiences of migrant communities. The global landscape has undergone regressive transformation since his claim, suggesting that his remarks may no longer accurately reflect the present circumstances. Nevertheless, it is beneficial to examine the Joseonjok migration that occurred in the 1990s, as his statement highlights the social conditions faced by the Joseonjok during that period. These landscapes help to illuminate the complexities of identity formation, belonging and cultural adaptation among Joseonjok in the UK, highlighting the dynamic and interconnected nature of their lived experiences. Borrowing from Avtar Brah's notion of diaspora, which illustrates the modern migrant experience as a non-linear and multi-directional process, this study reconceptualises migration as a continual negotiation involving space, memory, and identity, rather than a single journey from point of origin to final destination.

The study broadens its scope by examining the history of Critical Cartography, with a particular emphasis on its practitioners. By reconceptualising mapping as an embodied and narrative-driven practice, it moves beyond mere spatial accuracy and state-centric viewpoints. Instead, it creates a subjective and participatory counter-mapping tool that values lived experiences over traditional

geographic precision. This approach resonates with Phil Cohen's counter-mapping methodology but enhances it through drawing as an interactive, process-oriented technique. Cohen's psychogeography builds upon the Situationist dérive, offering an ethnographic and historical analysis of urban change, memory, and migration. Through counter-mapping, oral histories, and participatory mapping, he seeks to reveal overlooked histories and amplify marginalised voices. His work envisions urban environments as contested spaces of memory and identity, where individual and collective experiences converge with socio-political transformations. Collaborating with Phil from the inception of this research through the Livingmaps Network has significantly influenced this study.

Through the insights of various theorists and practitioners, this research presents a distinct perspective on migration studies, demonstrating that practice-oriented research can empower marginalised individuals to assert their identities and claim their rightful positions in society. By allowing participants to reinterpret their lived surroundings, *TalkingMap* challenges rigid territorial definitions and provides an alternative discourse against dominant migration mappings. This methodology highlights the potential of mapping as a means of self-representation, enabling individuals to assert their presence and experiences in ways that contest exclusionary spatial politics. By incorporating contemporary drawing practices as an ethnographic tool, *TalkingMap* broadens the concept of counter-mapping – a space for narratives led by participants. This study is informed by Tim Ingold's theory on drawing, which critiques traditional separations between perception and understanding, framing drawing as an active engagement with the world that involves thinking and discovery. Ingold aruges that lines are integral to human experience, manifesting in activities such as writing, walking, and drawing, thereby highlighting that drawing is a gestural practice that intertwines perception and movement. His ideas have shaped this research on contemporary ethnographic drawing, positioning it as a method of inquiry rather than mere documentation, allowing for a richer comprehension of place, memory, and lived

experiences. The concepts of Joseph Beuys and Stephen Farthing regarding drawing as a form of writing, where it serves as a medium for thought, storytelling, and communication, significantly enhance the *TalkingMap* method. Both artists explore the structural similarities between drawing and writing, asserting that both depend on lines to convey meaning. Viewing drawing as a form of visual thinking allows for ambiguity and open interpretation that surpasses the exactness of written language. By considering drawing as a cognitive and linguistic process rather than solely a visual act, *TalkingMap* functions simultaneously as ethnographic storytelling, a research methodology, and an artwork—a hybrid form that documents, analyses, and visually interprets migration narratives.

Ethical considerations play a vital role; while the research is based on empirical evidence, it does not exclusively recount the authentic narratives of the participants. Rather, it intertwines these narratives with both poetic and abstract forms of expression. As a result, the artistic elements of the project create new avenues for exploration in both the artistic and sociological domains, providing a thoughtful critique of the seemingly idealistic nature of art and the presumed objectivity of sociological research. In the context of *TalkingMap*, the intentional choice of statistics and quantitative analysis contrasts with the expressive capabilities of poetry and visual art, which have the power to bridge divides and give creative expression to the traumas experienced by former Joseonjok immigrants.

Lastly, this research broadens the application of autoethnography within artistic inquiry by framing the researcher as both an observer and an engaged participant. In contrast to traditional ethnography, where the researcher typically maintains a detached analytical role, *TalkingMap* incorporates the researcher's transnational and diasporic identity into the exploration. This reflective methodology recognises that the researcher's personal experiences—such as migration, cultural

dislocation, and crossing borders—are intertwined. *TalkingMap* questions the conventional separation between subject and object in research, opting instead for a model of collaborative authorship. The participants are not simply subjects of study; they actively co-create knowledge alongside the researcher through dialogue, drawing, and mapping. This participatory approach challenges established hierarchies in knowledge production. It elevates the lived experiences of migrants, recognising their insights as equally valid and significant. *TalkingMap* as a methodology blurs the lines between researcher and participant by using drawing as both a means of documentation and as a collective practice. Through collaborative visual storytelling, the initiative creates an environment for self-representation, allowing participants to influence how their stories are documented and understood.

Most importantly, I saw a movement to empower marginalised people, including London-based Joseonjok, to assert their identity and claim their rightful place in society. *TalkingMap* offered innovative approaches to addressing systemic inequities, advancing social justice, and reimagining the possibilities for belonging and solidarity in an increasingly interconnected world. When no one else wanted to hear their stories, *TalkingMap* became a platform for self-expression, where they could reclaim their voices, assert their identities and challenge stigmatising stereotypes.

6.1 Practice Evaluation and Analysis

As the practice-based research, my practice represents new insights about a certain people and place through drawing maps. The aim was not to archive accurate facts or historical legitimacy but rather to create new understandings of

maps as artworks by gathering information that I received from the participants. The deep relationship between participants and me was a matter of the greatest importance, as their shared stories, feelings and experiences were the knowledge I based the work on.

This research was underpinned by a period of site-specific fieldwork in New Malden, London, conducted between February 2016 and February 2019. From the very outset, it was envisaged that this project would take place within the suburb, with occasional visits to nearby suburban localities, such as Wimbledon and Raynes Park, yet it is mainly based in New Malden, which is the largest Korean community in the UK. Once the participants were chosen, the research was undertaken mainly at the church, where Joseonjok people gather on Sundays and at several restaurants run by early Joseonjok migrants.

There was a crucial need to progress this research by making a previously invisible or overlooked community of people visible in new and valuable ways from an artistic perspective. This was achieved by combining socially engaged art practice with critical cartography, rather than working from social science or humanities perspectives.

Using the *TalkingMap* method to record the knowledge I gained, the drawing practice was employed as an alternative approach. Excluding digital tools, such as voice or video recording, anonymity was guaranteed and I was able to draw out deep-seated stories. It was challenging to enable a participant to speak yet once she was convinced, she was dredging up memories from the depths of her mind that was forgotten for a long time. *TalkingMap* was primarily drawn by me, with occasional input from participants. Often they made a mark corresponding to my drawing. *TalkingMap* represents the relationship established with participants. It is the creative process that the participants' subjective memories have been tuned into a life-telling map. At this point, it is important to determine whether

Joseonjok are participants or collaborators, as this leads to the matter of authorship. It needs to be decided whether the work is co-created or solely the researcher's, or somewhere in between. I clearly explained the specific aspects of the research that I am responsible for, and I identified the areas where collaboration occurred by describing the nature of the collaboration with Joseonjok participants. To achieve this, it was crucial to consider the opinions of the Joseonjok community. We engaged in a productive discussion regarding the distinction between 'participator' [참가자 chamgaja] and 'collaborator' [합작자 hapjakja]. Surprisingly, none of the participants wished to be identified as collaborators. However, they were content with being involved in the research and appreciated the value of their stories. The individuals involved aimed to remain as anonymous as possible. However, I acknowledge the contributions of the Joseonjok participants and have the responsibility to ensure intellectual integrity by accurately representing their shared stories and contributions, avoiding any misrepresentation or appropriation of their engagement. To demonstrate transparency and respect for the participatory research endeavour, I clearly delineated my own contributions and those of the participants.

TalkingMap is always in a progressive form. This comes from my position, regarding drawing both as a process and a product. It does not follow what I planned, but traces participants' subjective memories. Therefore, as long as the participant's story continues, the *TalkingMap* regenerates. This continuity follows the nature of drawing practice as a contemporary artwork. Once their story was drawn in a *TalkingMap* format as an artwork, the artwork retold the participants' stories to the viewer. This is why this research is not a historical archive but rather an artwork owning a new vision and meaning. Although I did not intend to, I was also able to gather some facts about early Joseonjok migrants' lives and the transformation of New Malden High Street by the participants. Their very personal but historical stories were brought back to life during the interviews. The stories were closely connected with the historical experience of working within

the Joseonjok community. Living a busy life, where neither a minimum wage nor annual leave was guaranteed, they thought they had forgotten everything about their early migrant life. Maybe they intentionally wanted to forget about it as it was such a hard time. But when they started to have a voice in their story, they remembered every single thing from their first wage to how much the apple was 20 years ago. I reflect that the drawing practice succeeded in creating a new space for remembering forgotten pasts.

It is important to return to the aim of this research project to evaluate the success of this research. The participants not only shared stories with me, but through this process, they re-formed a sense of self and found where to locate themselves. In this regard, this research has been successful. Through talking, drawing and situating themselves on a personal map, the participants were looking back on their life and planning their future by the method of drawing. I consider the body of artwork to contribute to new understandings and new insights about ethnicity and foreign space in relation to the subjectivity of memory. The knowledge produced is from the perspectives of these Joseonjok individuals and not from a position of power and authority. Spivak's concept of the subaltern provides a valuable framework for understanding the importance of centring the perspectives and voices of marginalised communities. The subaltern refers to those who are socially, politically and economically marginalised and whose voices are often silenced or misrepresented within dominant discourses of power and authority. Spivak emphasises the importance of recognising the inherent biases and power dynamics that shape knowledge production. By taking a critical and reflexive approach to understanding the Joseonjok in the UK, it is possible to challenge hegemonic narratives, amplify subaltern voices, and contribute to more equitable and inclusive forms of knowledge production and representation.

6.2 Reflection

This study became far more complex and time-consuming than originally planned. However, the outcomes of this research have considerably outweighed the effort to achieve them. As interdisciplinary research, I have combined critical cartography and contemporary drawing practice to create a life-drawing map. I have created the tool called *TalkingMap* and I am thankful that I was able to test and develop this tool with my participants. I have learnt a range of research skills that enabled me to run and improve the project. I gained a skill in interviewing people in-depth and turning the interview material into new knowledge. Using my creative ability, I have deciphered the materials and knowledge into a visual practice. It required constant reflection and assessment to keep the materials alive. Drawing is a significant factor of the *TalkingMap*. It can differentiate alternative insights from those of other ethnographers. Drawing a life map can be interpreted in relation to both its archival use and as visual images, as an artwork.

The *TalkingMap* was initially developed for this particular research, but it can undoubtedly be applied to other situations. It has already been widely used in academic and non-academic institutional settings. I have used *TalkingMap* with artists, designers, architects, scientists, and cartographers at various universities, including the University of the Arts London, Kingston College, the University of East London, Kings College and University College London. Regardless of whether the individual is a practitioner or a researcher, anyone can easily create a map using *TalkingMap*. I have also conducted *TalkingMap* workshops outside academia, such as at the Tate Exchange and Livingmaps Network.

The non-profit organisation Livingmaps has been significant support throughout this research. The Livingmaps Network consists of researchers, artists, academics and community activists who are interested in using mapping for social change,

public engagement or creative community research. I started as an intern at the very beginning of my research in 2014, and worked as a journal editor when they launched the online journal called *Livingmaps Review*. In 2022 I became one of the directors of Livingmaps Network. They gave me many opportunities to test my research through live workshops and talks, which helped me to fulfil the cartographic knowledge needs of my research.

The ethics of participant involvement and their story management are inseparable in this research. Participants shared their stories with me and were involved in the mapping process. As the research conductor, I had to learn how to receive and analyse the participants' verbal stories and transform them into critical and methodical working ethics. Delivering participants' stories was a challenging task. First, I ensured the security of their personal information by refraining from using any digital device to record their voice or video, but I recorded their verbal stories solely through drawing practice. Second, I found it more challenging than expected to understand their language. Despite sharing the same ethnicity as the participants, I was surprised by the differences in our language use, which made communication more difficult and time-consuming. Third, managing the stories provided by my participants was challenging. Their stories often lacked a logical basis and consisted of a fragmented mixture of observations, following an impulsive mindset rather than a linear timeline. Additionally, the stories were purely based on personal opinions. The *TalkingMap* mapping method helped to overcome these challenges, providing creative methodological access to the complex stories of the Joseonjok participants.

In the future, I would like to extend this research by collaborating with practitioners from different disciplines. It would be beneficial to collaborate with ethnographers and map makers, especially those who can help to create an interactive digital platform. *TalkingMap* simultaneously combines interviewing, map-making and drawing skills; these skills cannot be separated. Collaborating

with professional map makers who work in various media and ethnographers with experience in dealing with marginalised people including foreign labourers would allow me to focus more on my drawing practice and additionally, their interpretations would provide valuable insights for informing the creation of drawing practice. Within the supportive interdisciplinary approach, it would allow me to think not necessarily from an academic point of view, but to strengthen a creative problem-solving view and empower non-academic factors.

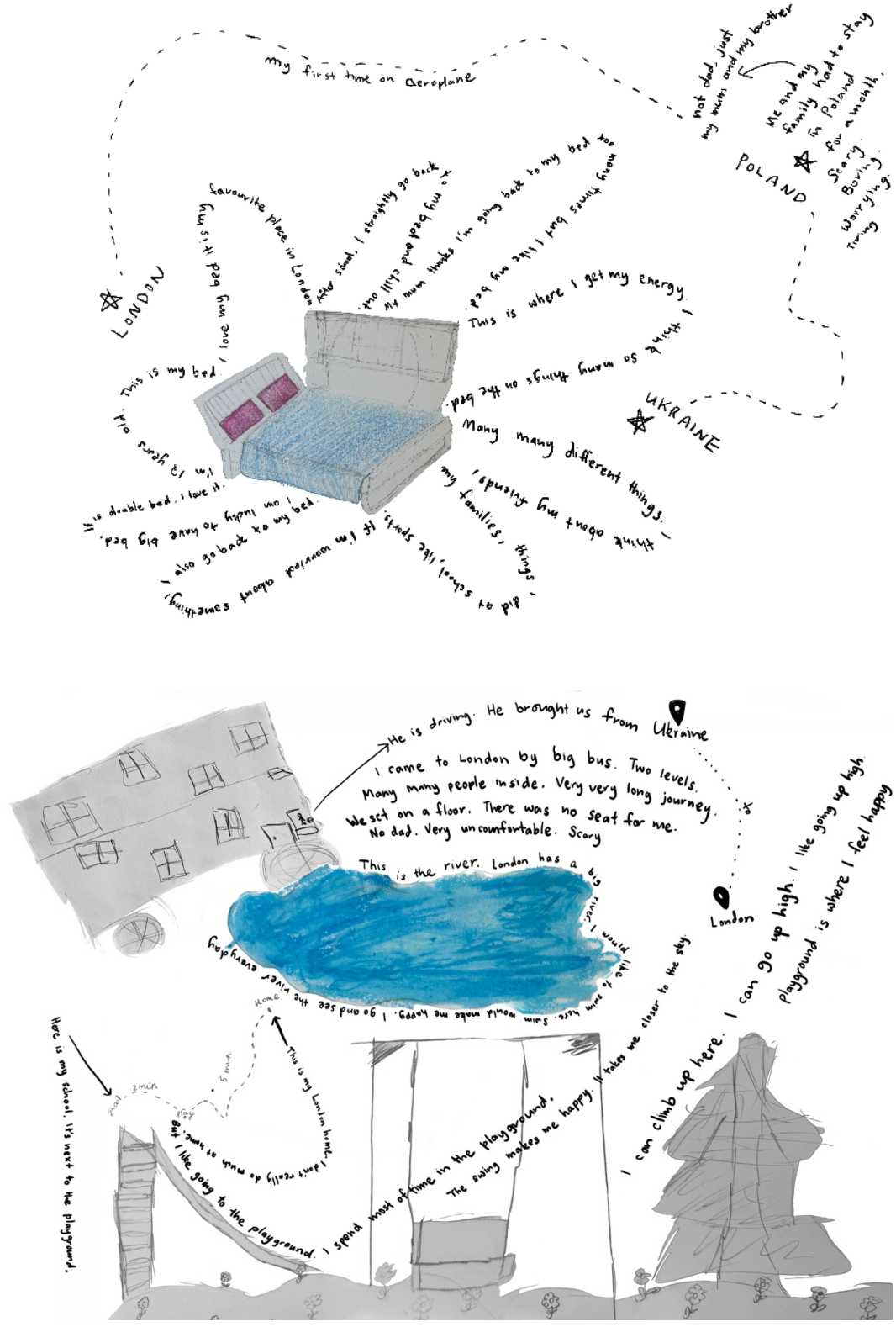
6.3 Future Works

I look forward to developing the *TalkingMap* tool methodologically so that it can be applied to wider subjects and audiences. After running a *TalkingMap* workshop at the Tate Exchange programme in 2018, I saw the potential that this tool can be extended to young children. There are several finished and ongoing projects that the *TalkingMaps* method has already been used for. For instance, in 2023, the RIX-Thompson-Rothenberg Foundation funded the project *Are We That Map?* (Allen, Juzulenaite, Kerai, and Lee, 2023). The aim was to create inclusive participatory map-making workshops that actively engaged children and young people with lived experiences of learning disabilities/difficulties (LD/D). The project was a collaboration between Rosetta Arts, purpleSTARS, RIX Centre, the University of East London (UEL), and Living Maps Network. Together, we created a workshop package for sensory mapping. People with LD/D were involved in the development and facilitation, working alongside expert artists and educators. We used the *TalkingMaps* method to explore the children's familiar spaces, such as their school and home, to map their physical and emotional movements. The current workshop I am working on, 'Make Yourself Home': The Ukrainian Refugee

Journey Map' (2024), is funded by Pushkin House to assist Ukrainian children who came to the UK after the Russian invasion.

The *TalkingMap* workshop allowed these young children to reflect on and preserve their memories of Ukraine. In a short amount of time, they had to leave behind their families, friends, pets, and homes to adjust to a new environment. Personally, seeing the children's smiles return was very meaningful. The publication of this project will be available at Pushkin House bookshop by the end of 2024[27]..

[27] The artist book can be puchased at the Pushkin House Bookshop and online. 100% profit goes to St Mary's Ukrainian School. https://shop.pushkinhouse.org/products/make-yourself-at-home-mapping-personal-stories-of-place-memory-and-belonging-by-jina-lee



No. 91
Jina Lee
Artisist book: Make Yourself Home: The Ukrainian Refugee Journey Map
2024
Pencil, colouring pencil, oil pastel on paper
Drawn by St Mary's Ukrainian School students, Richmond

Sponsored by University College London, I am participating in another research project called *Growing up in Coastal Towns*, based on deprived areas in coastal communities around England and Wales, working with Livingmaps Network. This project focuses on the children who grew up in these areas, who inevitably had to face limited education, which leads to difficulty in finding good quality jobs. The aim was to find out how growing up in a coastal town impacts young people's lives and how artists as critical mappers can improve their future by finding their relationship with their town. As a team, I have been applying the *TalkingMap* method as a base to carry out this project.

Since 2022, I have started a long-term project with Ukrainian children aged eight to eleven who came to the UK after Putin invaded the Ukraine. Using the *TalkingMap* method has helped to deliver a platform from which Ukrainian participants can create an alternative space helping them to settle in their new home in the UK.

In 2023, I was commissioned to produce the map work for a project *called Ancient History, Contemporary Belonging* based at the Manchester Centre for Youth Studies. Discovering the migration of ancient historical objects with migrant-background young people aged sixteen to eighteen, specifically around Middle East Asia regions, this project was designed to open up the wider discussion about colonialism, migration and belonging in the UK.[28] To archive their research question, which is to combine archival research with the participants' lived experiences, once again the *TalkingMap* method was used to communicate with

[28] A further question can be asked about whether the word 'migration' is the most accurate term to describe the movement of these ancient historical objects. Dan Hicks, who is a professor of Contemporary Archaeology at Oxford University, shows how many British museum exhibits were stolen or otherwise expropriated by the British Empire.

young researchers and to create a map. The map work, *Unprovenanced Map* (2023) can be seen at the Manchester Museum.

No. 92
Jina Lee
Unprovenanced Map
2023
Conté and threading on paper
Manchester Museum
Photo taken by Jina Lee

I am also planning to develop *TalkingMap* as an online platform that offers a participatory mapping resource for individuals and institutions. This potential idea came to life through a community mapping workshop in Cambridgeshire. I had a chance to give a webinar at Living Knowledge Network, sponsored by the British Library in January 2023. Titled 'Community and Participatory Mapping'. I introduced how *TalkingMap* can be used as participatory mapping and discovered various ways of running creative community-based mapping workshops. Showing interest in the *TalkingMap* community mapping, I worked closely with Suffolk Library and South Cambridgeshire libraries. Every step was carried out online, sharing materials, instructions and advice fitted to each site and participants. Currently, it is in progress building a free online mapping tool for people to use.

Maps serve as grounds of authority and memory, influencing our perceptions of place, identity, and mobility. By incorporating drawing as both an ethnographic and artistic approach, the research reconceptualises cartography as a platform for narrative, activism, and critical exploration. Through the *TalkingMap*, the stories of Joseonjok migrants, who are frequently overlooked in the migration histories of both South Korea and the UK, have been recognised within an alternative spatial origin. This research ultimately supports a re-evaluation of mapping, viewing it not as a static depiction of space but as a dynamic, inclusive, and profoundly pro-social endeavour.

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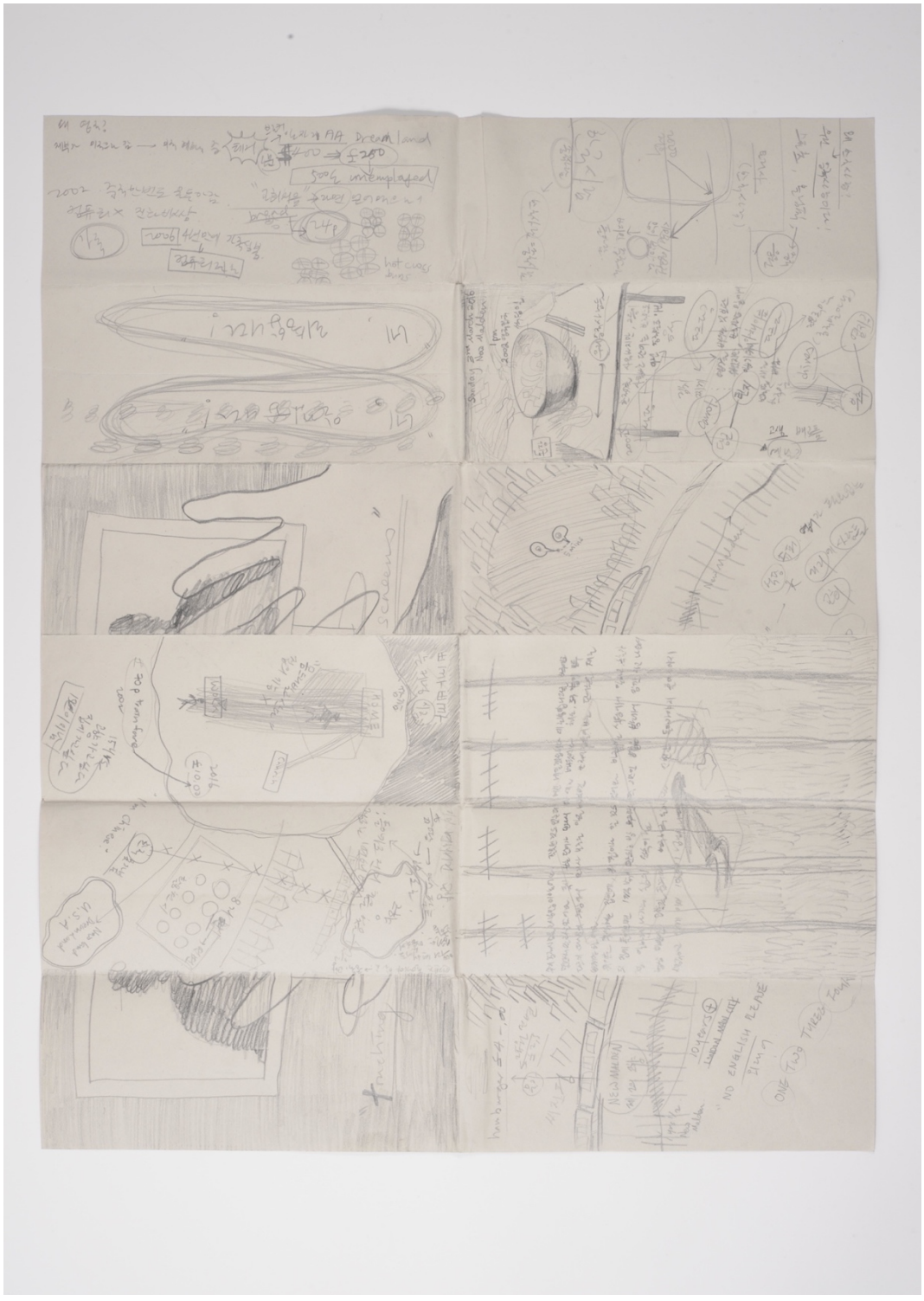
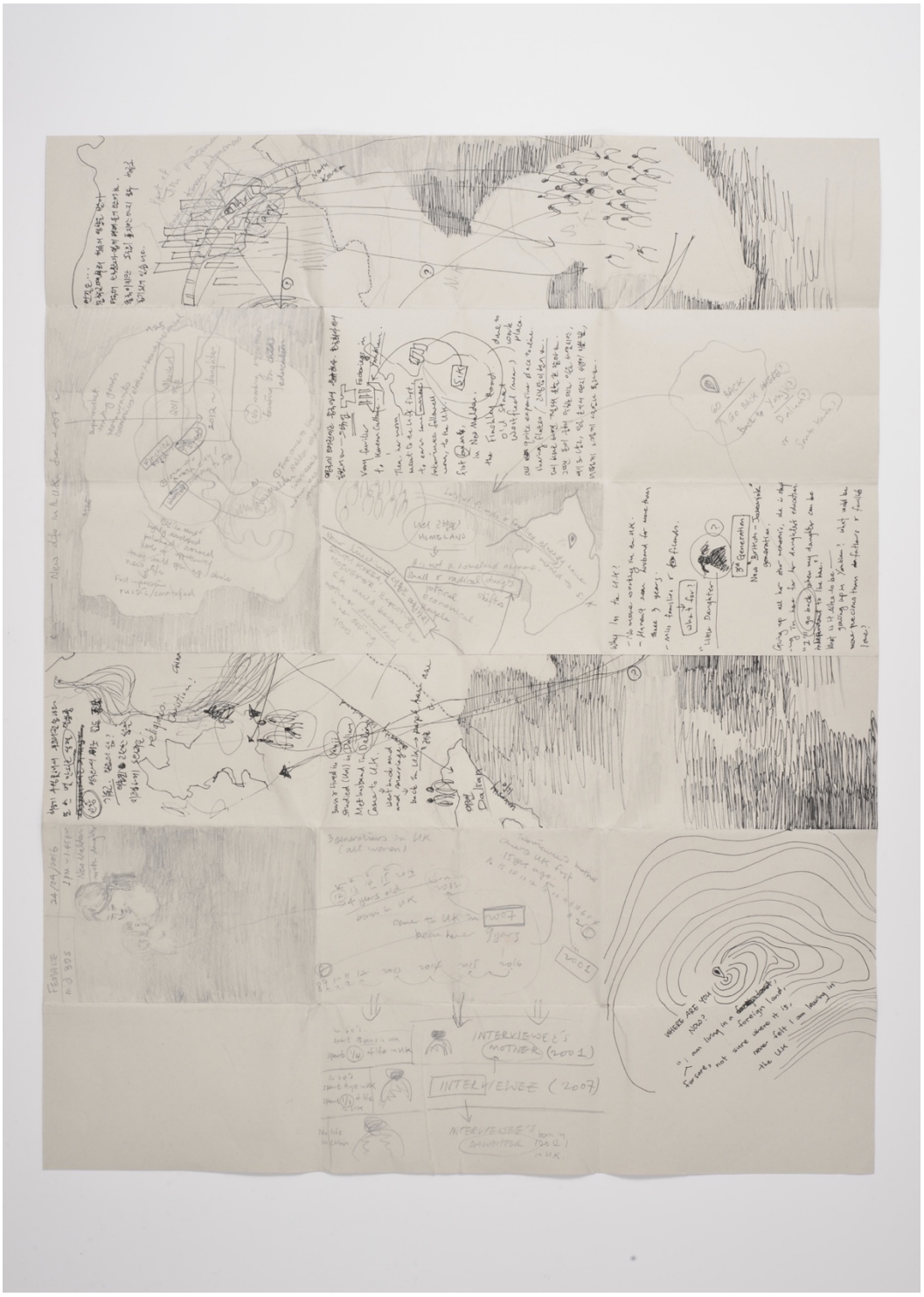
Appendices

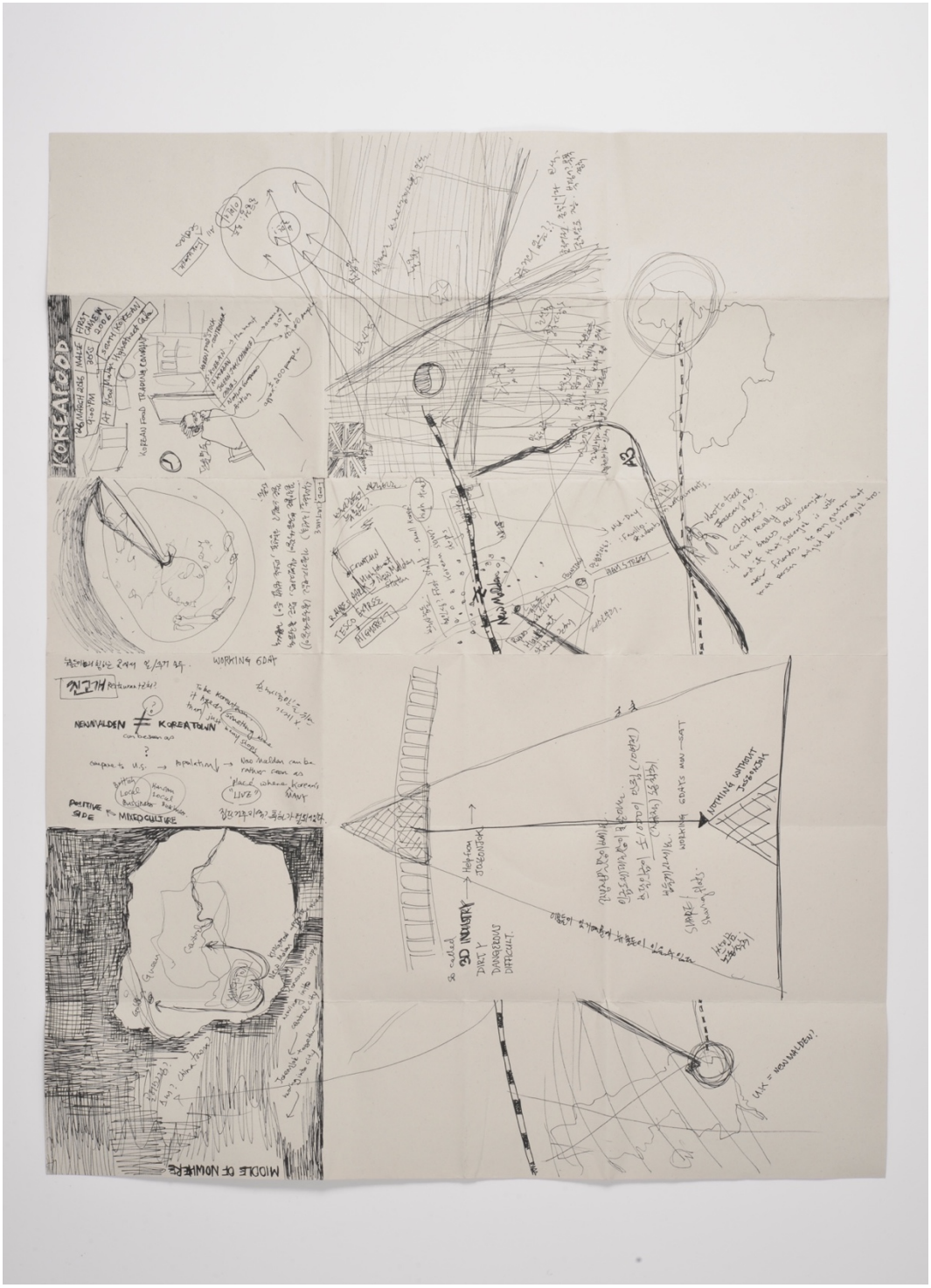
A. TalkingMaps



TalkingMap #1



TalkingMap #2



TalkingMap #3

B. Consent Form

"Map Different Me" Interview Consent Form
"Map Different Me" 인터뷰 개인정보보호 통지

Ethnographical study of Joseonjok people in New Malden
For research degree conducted at Chelsea College of Arts, University of the Arts London

Jina Lee
이진아
MPhil/PhD Research student

본 통지는 이진아, 런던예술대학 이 귀하의 정보를 사용, 공개할 수 있는 방법에 관하여 귀하에게 알려줍니다. 또한 정보의 사용 및 공개에 관련 한 귀하의 권리 및 특정 의무를 설명합니다.

Who am I?
My name is Jina Lee and I am currently studying at Chelsea College of Arts, University of the Arts London.
안녕하세요. 현재 런던예술대학에서 박사공부를 하고 있는 이진아입니다.

What is the research about?
I am carrying out a project in New Malden looking at how Joseonjok people are adapting to their new homes and environment, and the stories they have to tell.
뉴몰든에 사시거나 일하시는 조선족 동포분들 위주로, 새로운 땅, 새로운 환경에서 어떻게 적응하며 새로운 삶을 사시는지, 이야기를 듣고자 합니다.

What am I asking you to do?
To take part in an interview with myself about the above topic. Most of the questions are about your experience of living in New Malden, but there are also a few background questions, for example on where you lived before and your employment etc.
위에 설명된 연구내용에 대해 인터뷰를 진행 할 것 입니다. 주된 질문들은 뉴몰든에 대한 경험담이지만, 인터뷰가 진행되면서 뉴몰든에 오시기전 이야기, 고향에 대한 이야기, 직업 등에 대한 질문도 여쭤볼 수 있습니다.

How will the interview be recorded?
With your permission I would like to tape-record the interview. You can ask me to turn the tape recorder off at any point during the interview if you wish. However, I will not use the recorder if you do not wish to be taped.
귀하의 동의 하에 음성녹음을 하고자 합니다. 인터뷰 중 귀하는 언제든지 녹음을 중지 할 수 있으며, 원치 않으실 경우 녹음에 응하지 않으셔도 됩니다.

Do I have to answer all of the questions?
No - if at any time you wish not to answer specific questions or to withdraw from the interview entirely, then please feel free to do so.
아니요. 귀하는 모든 질문에 답 하실 필요 없습니다. 인터뷰 도중 그만하시고 싶으실 땐 언제든지 그만하실 수 있습니다.

Is the interview anonymous?
Your identity will be anonymous - it will not be revealed in the research or resulting publications. I will ask your permission to use some audio clips for presentations and exhibitions - you can agree to this or not. You are free to choose whether or not we can use selected interview quotes. The location of New Malden **will** be identified for the purposes of writing up the findings for publication and in an exhibition.
귀하의 개인정보는 익명으로 사용될 것입니다. 즉 어떠한 형태로도 귀하의 개인정보는 사용되지 않을 것입니다. 혹 귀하의 동의에 따라 녹음파일/인터뷰 인용글이 연구발표나 미술전시에 쓰일 수 있습니다. 특정 지역 연구 특성상 뉴몰든이라는 지역은 연구게재 혹은 미술전시 시 밝힐 것입니다

Is the interview confidential?
Yes - any information provided will be treated in the strictest confidence. No-one apart from me and university researchers will see the full interview notes and transcripts.
네. 귀하의 모든 정보는 철저히 보호됩니다. 저와 학교관련자 외에는 그 누구도 인터뷰 전체의 구술 내용을 볼 수 없습니다.

How will the research findings be presented?
The results from the research will be written up in various forms, such as conference papers, journal articles, exhibition publications and possibly a book. The audiences will be fellow academics and students and the public more broadly.
추후 연구결과는 다양한 결과물 (컨퍼런스 논문, 저널 기사, 전시 간행물, 혹은 서적)로 나타날 것입니다. 청중들은 주로 아카메미와 관련된 교수진과 학생이지만 넓게는 모든 대중을 포함합니다.

정보를 사용하고 공개 하도록 허용된 모든 방법은 이들 범주 중의 하나에 속할 것입니다. 본 통지에서 설명되지 않은 기타 사용과 공개는 오직 귀하의 서면 동의 하에서만 이루어지고, 그 동의는 언제든지 취소할 수 있습니다.

Please tick below if you are happy for your interview to be used:
인터뷰가 사용되길 원하는 곳을 지정해 주세요. ☑

☐ 학문지, 기사, 전시 간행물, 서적 (Academic or educational publications, including articles, exhibition publication and books)

☐ 교내/교육적 용도의 발표(Academic or educational presentations)

☐ 미술전시(Exhibitions)

☐ 인터넷 (웹사이트, 블로그) (Internet such as in websites & blogs about project)

☐ 저널 기사나 신문, 잡지(Journalistic articles for newspapers and magazines)

☐ 미술전시/발표 시 음성녹음파일(Audio recordings in the exhibition/presentations)

☐ 인터뷰 녹음파일의 일부 인용문 (Particular audio-quotes)

정보를 사용하고 공개 하도록 허용된 모든 방법은 이들 범주 중의 하나에 속할 것입니다. 본 통지에서 설명되지 않은 기타 사용과 공개는 오직 귀하의 서면 동의 하에서만 이루어지고, 그 동의는 언제든지 취소할 수 있습니다.

If you are willing to take part, could you please put your name below and also provide me with contact details if I have any follow-up questions and so I can keep you in touch with the project. Thank you. (optional)
인터뷰에 응하고 싶으시다면, 성함 그리고 연락 가능한 전화번호 혹은 이메일 주소를 적어 주시면 감사하겠습니다. (선택사항)
감사합니다.

Name 성함……(optional)

Address 주소……(optional)

Signature 서명…… **Date 날짜……**

Tel 전화번호……(optional) Email address 이메일 주소 ……(optional)

Is the interview confidential?
Yes - any information provided will be treated in the strictest confidence. No-one apart from the me and university researchers will see the full interview notes and transcripts.
네. 귀하의 모든 정보는 철저히 보호됩니다. 저와 학교관련자 외에는 그 누구도 인터뷰 전체의 구술 내용을 볼 수 없습니다.

How will the research findings be presented?
The results from the research will be written up in various forms, such as conference papers, journal articles, exhibition publications and possibly a book. The audiences will be fellow academics and students and the public more broadly.
추후 연구결과는 다양한 결과물 (컨퍼런스 논문, 저널 기사, 전시 간행물, 혹은 서적)로 나타날 것입니다. 청중들은 주로 아카데미와 관련된 교수진과 학생이지만 넓게는 모든 대중을 포함합니다.

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You tick below how you are happy for your interview to be used:
인터뷰가 사용되길 원하는 곳을 지정해 주세요. ☑

- ☑ 학문지, 기사, 전시 간행물, 서적 (Academic or educational publications, including articles, exhibition publication and books)
- ☑ 교내/교육적 용도의 발표(Academic or educational presentations)
- ☑ 미술전시(Exhibitions)
- ☑ 인터넷 (웹사이트, 블로그) (Internet such as in websites & blogs about project)
- ☑ 저널 기사나 신문, 잡지(Journalistic articles for newspapers and magazines)
- ☑ 미술전시/발표 시 음성녹음파일(Audio recordings in the exhibition/presentations)
- ☑ 인터뷰 녹음파일의 일부 인용문 (Particular audio-quotes)

정보를 사용하고 공개 하도록 허용된 모든 방법은 이들 범주 중의 하나에 속할 것입니다. 본 통지에서 설명되지 않은 기타 사용과 공개는 오직 귀하의 서면 동의 하에서만 이루어지고, 그 동의는 언제든지 취소할 수 있습니다.

If you are willing to take part, could you please put your name below and also provide me with contact details if I have any follow-up questions and so I can keep you in touch with the project. (optional)
Thank you
인터뷰에 응하고 싶으시다면, 성함 그리고 연락 가능한 전화번호 혹은 이메일 주소를 적어 주시면 감사하겠습니다. (선택사항)
감사합니다.

Name 성함 김영숙 (optional)

Address 주소 (optional)

Signature 서명 김영숙 Date 날짜 3 / 13 2016

Tel 전화번호 (optional) Email address 이메일 주소 (optional)

Is the interview confidential?
Yes - any information provided will be treated in the strictest confidence. No-one apart from the me and university researchers will see the full interview notes and transcripts.
네. 귀하의 모든 정보는 철저히 보호됩니다. 저와 학교관련자 외에는 그 누구도 인터뷰 전체의 구술 내용을 볼 수 없습니다.

How will the research findings be presented?
The results from the research will be written up in various forms, such as conference papers, journal articles, exhibition publications and possibly a book. The audiences will be fellow academics and students and the public more broadly.
추후 연구결과는 다양한 결과물 (컨퍼런스 논문, 저널 기사, 전시 간행물, 혹은 서적)로 나타날 것입니다. 청중들은 주로 아카데미와 관련된 교수진과 학생이지만 넓게는 모든 대중을 포함합니다.

정보를 사용하고 공개 하도록 허용된 모든 방법은 이들 범주 중의 하나에 속할 것입니다. 본 통지에서 설명되지 않은 기타 사용과 공개는 오직 귀하의 서면 동의 하에서만 이루어지고, 그 동의는 언제든지 취소할 수 있습니다.

You tick below how you are happy for your interview to be used:
인터뷰가 사용되길 원하는 곳을 지정해 주세요. ☑

☑ 학문지, 기사, 전시 간행물, 서적 (Academic or educational publications, including articles, exhibition publication and books)

☑ 교내/교육적 용도의 발표(Academic or educational presentations)

☑ 미술전시(Exhibitions)

☑ 인터넷 (웹사이트, 블로그) (Internet such as in websites & blogs about project)

☑ 저널 기사나 신문, 잡지(Journalistic articles for newspapers and magazines)

☑ 미술전시/발표 시 음성녹음파일(Audio recordings in the exhibition/presentations)

☑ 인터뷰 녹음파일의 일부 인용문 (Particular audio-quotes)

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If you are willing to take part, could you please put your name below and also provide me with contact details if I have any follow-up questions and so I can keep you in touch with the project. (optional)
Thank you
인터뷰에 응하고 싶으시다면, 성함 그리고 연락 가능한 전화번호 혹은 이메일 주소를 적어 주시면 감사하겠습니다. (선택사항)
감사합니다.

Name 성함 ..... (optional)

Address 주소 ..... (optional)

Signature 서명 ..... **Date 날짜** 24/04/2016

Tel 전화번호 ..... (optional) Email address 이메일 주소 ..... (optional)

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☑ 교내/교육적 용도의 발표(Academic or educational presentations)

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감사합니다.

Name 성함 김주화 (optional)

Address 주소 (optional)

Signature 서명 김주화 Date 날짜 16/3/13

Tel 전화번호 (optional) Email address 이메일 주소 (optional)

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☑ 인터넷 (웹사이트, 블로그) (Internet such as in websites & blogs about project)

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☑ 미술전시/발표 시 음성녹음파일(Audio recordings in the exhibition/presentations)

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정보를 사용하고 공개 하도록 허용된 모든 방법은 이들 범주 중의 하나에 속할 것입니다. 본 통지에서 설명되지 않은 기타 사용과 공개는 오직 귀하의 서면 동의 하에서만 이루어지고, 그 동의는 언제든지 취소할 수 있습니다.

If you are willing to take part, could you please put your name below and also provide me with contact details if I have any follow-up questions and so I can keep you in touch with the project. (optional)
Thank you
인터뷰에 응하고 싶으시다면, 성함 그리고 연락 가능한 전화번호 혹은 이메일 주소를 적어 주시면 감사하겠습니다. (선택사항)
감사합니다.

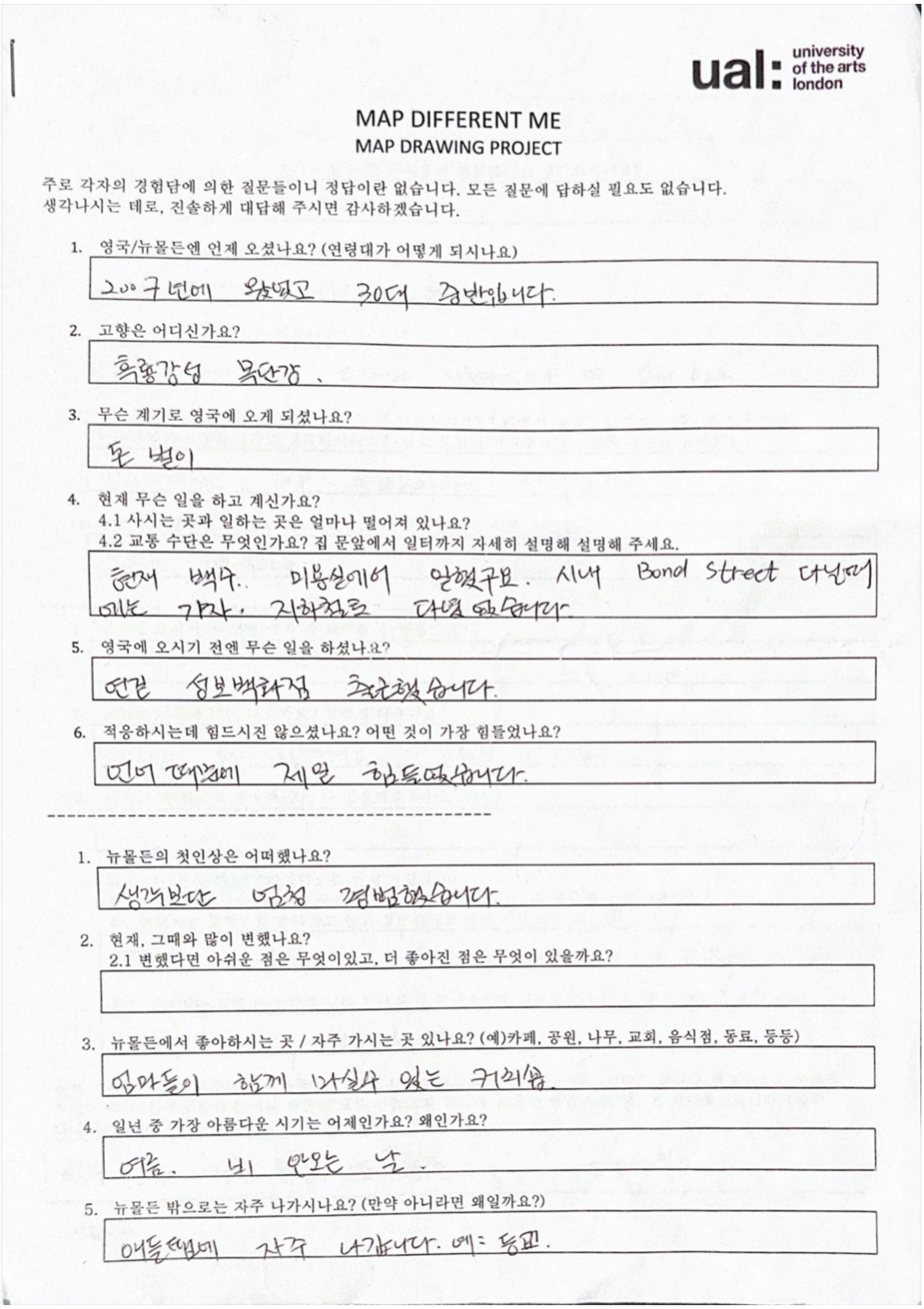
Name 성함 Youngsam Shi (optional)

Address 주소 (optional)

Signature 서명 Youngsam Shi Date 날짜 26. Mar. 2016

Tel 전화번호 (optional) Email address 이메일 주소 (optional)

C. Questionnaire Sheet



ual: university of the arts london

MAP DIFFERENT ME

MAP DRAWING PROJECT

주로 각자의 경험담에 의한 질문들이니 정답이란 없습니다. 모든 질문에 답하실 필요도 없습니다.
생각나시는 데로, 진솔하게 대답해 주시면 감사하겠습니다.

1. 영국/뉴몰든엔 언제 오셨나요? (연령대가 어떻게 되시나요)

   2007년에 왔었고 30대 중반입니다.

2. 고향은 어디신가요?

   흑룡강성 목단강.

3. 무슨 계기로 영국에 오게 되셨나요?

   돈 벌이

4. 현재 무슨 일을 하고 계신가요?
   4.1 사시는 곳과 일하는 곳은 얼마나 떨어져 있나요?
   4.2 교통 수단은 무엇인가요? 집 문앞에서 일터까지 자세히 설명해 설명해 주세요.

   현재 백수.. 미용실에서 일했구요. 시내 Bond Street 다닐때에는 기차, 지하철로 다녔었습니다.

5. 영국에 오시기 전엔 무슨 일을 하셨나요?

   연길 성보백화점 출근했습니다.

6. 적응하시는데 힘드시진 않으셨나요? 어떤 것이 가장 힘들었나요?

   언어 때문에 제일 힘들었습니다.

---

1. 뉴몰든의 첫인상은 어떠했나요?

   생각보다 엄청 평범했습니다.

2. 현재, 그때와 많이 변했나요?
   2.1 변했다면 아쉬운 점은 무엇이있고, 더 좋아진 점은 무엇이 있을까요?

3. 뉴몰든에서 좋아하시는 곳 / 자주 가시는 곳 있나요? (예)카페, 공원, 나무, 교회, 음식점, 동료, 등등)

   엄마들이 함께 나갈수 있는 커피숍.

4. 일년 중 가장 아름다운 시기는 어제인가요? 왜인가요?

   여름. 비 안오는 날.

5. 뉴몰든 밖으로는 자주 나가시나요? (만약 아니라면 왜일까요?)

   애들때문에 자주 나갑니다. 예: 동피.

6. 언어의 사용은 주로 한국어 인가요?

넵

7. 한국 분들과 일하시면서 한국어 발음/단어 사용이 변하셨다고 생각하시나요?

네, 변하죠.

8. 영어는 어느정도 하신다고 생각하시나요?

기초적인것만 한다고 생각합니다.

9. 여가시간엔 주로 무엇을 하시나요?

사람 만나거나. 드라마 시청합니다. 또 교회 활동.

10. 일하실때나, 쉬실 때, 자주 부르시는 노래 있으신가요? 7 번에서 뉴몰든 밖이라는 질문을 드렸는데, 어디까지가 뉴몰든이라고 생각하시나요? (말로 표현이 어려우시면 그림을 설명해 주세요.)

킹스톤까지는 거의 뉴몰든이라고 생각합니다.

11. 한국어로 생활하고, 한국어로 일하며, 한국음식을 먹는 이곳, 뉴몰든도 영국이라고 생각하십니까?

그럼요. 영국이죠.

---

1. 영국에 오시기 전 고향 얘기 좀 해주실 수 있을까요?

2. 고향은 이곳과 많이 다른가요? 어떻게 다른가요?

고향이 더 화려해요. 차도로도, 건물도...

3. 사시던 곳 자세히 설명해 주실 수 있을까요 (지도그리기)

4. 많이 그리우신 가요?7.마지막으로 언제 가셨나요?
   4.1 고향가시면, 가시고 싶은 곳이나, 먹고 싶은 음식, 보고싶은 분들은 누가 있을까요?
   4.2 언젠가는 고향으로 돌아가고 살고 싶으신가요 아님 여기 남고 싶으신가요?

찜질방 가고 싶어요. ㅎㅎㅎ 양꼬치 먹고싶구요... 이곳에서 살아야죠.

5. 혹시 영국이나 고향 외에 다른 나라 가보신 곳 있나요? 혹, 가보고 싶으신 곳, 살고 싶으신 곳 있나요?

한국. 사이판. 가봤었습니다.

현제 뉴몰든에는 약 4 천명들의 한국인, 그리고 4 백명 정도의 동포분들이 살고 있다고 합니다. 동포분들의 문화적 흔적을 찾아, 동포분들의 언어로 만든 지도를 만들고자 합니다. 도움될 만한 정보 있으면 감사하겠습니다. (자주 다니시는 도로, 동포분들이 부르는 지명 등등)

연길. 도문. 화룡. 룡정, 안도, 훈춘. ... (연변지역)

감사합니다.

ual: university of the arts london

MAP DIFFERENT ME

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생각나시는 대로, 진솔하게 대답해 주시면 감사하겠습니다.

1. 영국/뉴몰든엔 언제 오셨나요? (연령대가 어떻게 되시나요)

   영국에 온지 15년 됐습니다

2. 고향은 어디신가요?

   중국 - 연변

3. 무슨 계기로 영국에 오게 되셨나요?

   돈벌러 왔습니다

4. 현재 무슨 일을 하고 계신가요?
   4.1 사시는 곳과 일하는 곳은 얼마나 떨어져 있나요?
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   현재는 슈퍼에서 캐쉬어로 일합니다 사시는 곳도 뉴몰든이구요 집에서 10분 정도 거리 됩니다.

5. 영국에 오시기 전엔 무슨 일을 하셨나요?

   영국에 오기전엔 미국싸이판에서 3년간 일했습니다

6. 적응하시는데 힘드시진 않으셨나요? 어떤 것이 가장 힘들었나요?

   네. 언어소통. 힘든일 오랜시간 힘든 노동(일)

---

1. 뉴몰든의 첫인상은 어떠했나요?

   첫 인상은 많이 실망했습니다 (시골 같은 느낌)

2. 현재, 그때와 많이 변했나요?
   2.1 변했다면 아쉬운 점은 무엇이있고, 더 좋아진 점은 무엇이 있을까요?

   변한건 별로 없는것 같습니다. 좋은점이 있다면 병원(써저리) 가면 통역을 부탁할수있음

3. 뉴몰든에서 좋아하시는 곳 / 자주 가시는 곳 있나요? (예)카페, 공원, 나무, 교회, 음식점, 동료, 등등)

   교회.

4. 일년 중 가장 아름다운 시기는 어제인가요? 왜인가요?

   여름. (해가 길고 따뜻함)

5. 뉴몰든 밖으로는 자주 나가시나요? (만약 아니라면 왜일까요?)

   아니요. (일때문에 자주 못 갑니다)

6. 언어의 사용은 주로 한국어 인가요?

네.

7. 한국 분들과 일하시면서 한국어 발음/단어 사용이 변하셨다고 생각하시나요?

네.

8. 영어는 어느정도 하신다고 생각하시나요?

못합니다 (대충 알아들을수 있는 정도 ?)

9. 여가시간엔 주로 무엇을 하시나요?

쉽니다

10. 일하실때나, 쉬실 때, 자주 부르시는 노래 있으신가요? 7 번에서 뉴몰든 밖이라는 질문을 드렸는데, 어디까지가 뉴몰든이라고 생각하시나요? (말로 표현이 어려우시면 그림을 설명해 주세요.)

찬송가, 애국가요. 레인즈파크 하고 킹스톤 사이 ?

11. 한국어로 생활하고, 한국어로 일하며, 한국음식을 먹는 이곳, 뉴몰든도 영국이라고 생각하십니까?

그래도 영국도 영국이죠.

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1. 영국에 오시기 전 고향 얘기 좀 해주실 수 있을까요?

고향이라면 부모님과 같이 한집에서 살던 때가 좋은 그립습니다. (고향엔 정 많고 인정 많은 분들 너무 보고싶습니다)

2. 고향은 이곳과 많이 다른가요? 어떻게 다른가요?

많이 다름. 언어 소통 - 문화차이 · 생활습관 ?

3. 사시던 곳 자세히 설명해 주실 수 있을까요 (지도그리기)

너무 오래돼서 별로 생각이 안납니다~.

4. 많이 그리우신 가요??7.마지막으로 언제 가셨나요?
   4.1 고향가시면, 가시고 싶은 곳이나, 먹고 싶은 음식, 보고싶은 분들은 누가 있을까요?
   4.2 언젠가는 고향으로 돌아가고 살고 싶으신가요 아님 여기 남고 싶으신가요?

고향가면 가고 싶은 곳은 별로 생각이 안납니다. 먹고 싶은 음식도 별로 없습니다. 보고싶은 분들은 부모 형제 친구. 4.2 고향에서 살기. 여기서 살기 아직 계획이 없습니다.

5. 혹시 영국이나 고향 외에 다른 나라 가보신 곳 있나요? 혹, 가보고 싶으신 곳, 살고 싶으신 곳 있나요?

미국 싸이판. 가보고 싶은 곳은 일본 미국... 살고 싶은 곳은 없음.

현재 뉴몰든에는 약 4 천명들의 한국인, 그리고 4 백명 정도의 동포분들이 살고 있다고 합니다. 동포분들의 문화적 흔적을 찾아, 동포분들의 언어로 만든 지도를 만들고자 합니다. 도움될 만한 정보 있으면 감사하겠습니다. (자주 다니시는 도로, 동포분들이 부르는 지명 등등)

감사합니다.