



# A Study Under Artist Jiha Moon and the Application of Learned Methods

## Hannah Hansted & Jiha Moon



### Abstract

This poster is a culmination of personal research on the working methods of Professor and artist Jiha Moon and her unique approach to documenting ideas, techniques in the mediums she employs, and the thematic relationships between imagery and material. Included will be a document of Mrs. Moon's techniques and advice regarding art handling, preparation, gallery relationships, and organization/stocking of an art studio while I was acting as her studio assistant. In this project I will be showing a collection of sketchbooks, work-in-progresses, and final pieces that I created, while keeping in mind what I was learning under her tutelage. There will also be photographic documentation of the small-scale solo show myself and another assistant created to get a better understanding of the curatorial process for hosting artworks made with the intention of being in an art show. Each piece will have been directly informed by the independent research on medieval done for the visual symbolism incorporated; the goal of this project is to get a better understanding on the commonly overlooked aspects of art making, and to learn strategies for success from an accomplished contemporary artist.

### Background Information

- Jiha Moon is a contemporary award-winning artist whose work is concerned with the exploration of modern cultural landscapes, the duality of Western and Eastern influences, and the combination of Hanji paper and acrylics.
- Moon's primary mediums are painting and ceramic sculpture, and she frequently works with the museums of NYC, LA, Miami, and Savannah as well as a myriad of galleries across the states..
- Her most iconic painting medium is Korean Hanji paper, a Mulberry Tree Bark paper used for thousands of years across different areas of East Asia, being adhered to Western canvas/panels.
- The purpose of this project was to get documentation of her methods for prepping art, packaging art, curating, seeking out funding, etc. in the modern art landscape by working as an art assistant for the duration of this program.
- I aim to adopt the techniques she mastered and synthesize my own work through the application of what I was taught under her oversight. To be clear, the application I learned was primarily her methods for painting, despite part of her career being defined by her skill in ceramics; it was thought best to focus on an area I had previous experience in. I made use of the materials she works best with, sketchbooks, paper, watercolor paints, and canvas prepped with Hanji Paper.
- I read through her resource of visual inspiration to create my own cultural exploration by painting, my focus being European medieval tapestry art and botanical symbolism.
- From there, I was then taught by Mrs. Moon the way a solo show should then be curated and displayed for public viewing by means of a sketchbook show that documented the early drafts, the work-in-progress stages, to the final piece I created under her tutelage. Through these steps I hope to accomplish in building the foundations of success in a contemporary art career.

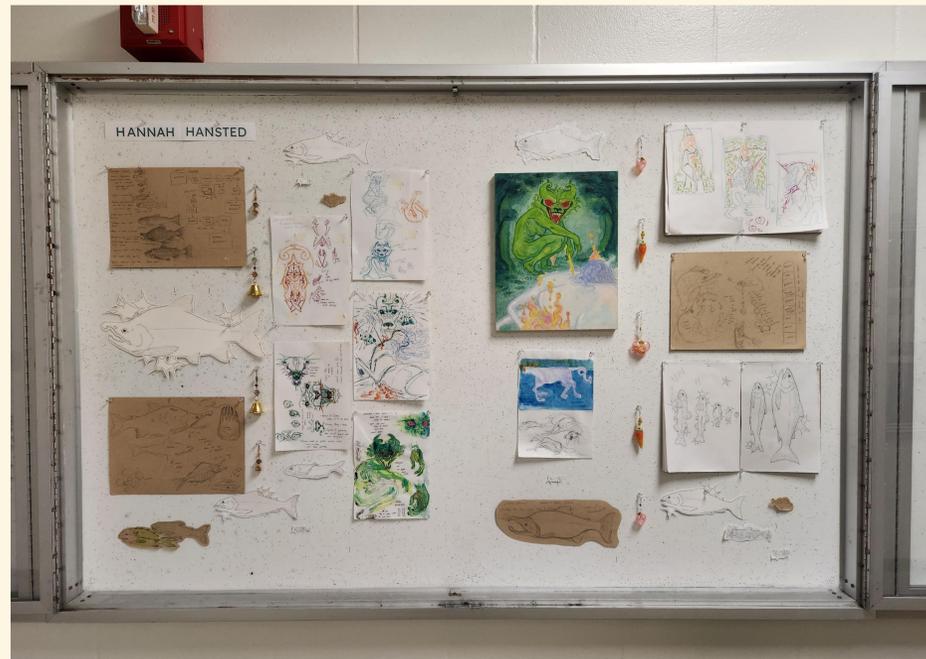


Figure 1.



Figure 3.

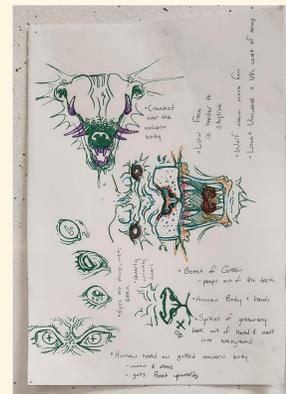


Figure 4.



Figure 5.



Detail, "Draft and Destroy" 2024, 14"x11". Work-in-Progress watercolor on Hanji mounted panel



Figure 8.

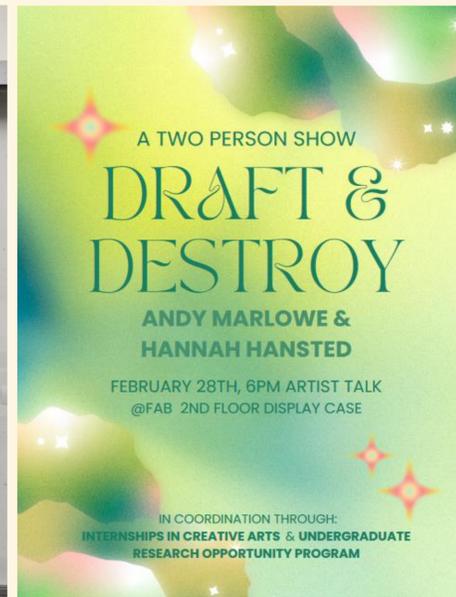


Figure 2.



Figure 6.



Figure 7.

### Figures

- Figure 1. – Full scope of "Draft & Destroy" display
- Figure 2. – Poster of "Draft and Destroy" Feb. 2<sup>nd</sup> – Mar. 8<sup>th</sup>
- Figure 3. – Detail, Study of watercolor/ink techniques
- Figure 4. – Detail, Study of possible beast eyes
- Figure 5. – Detail, Drafted sketch for painting composition
- Figure 6. – Lining up Hanji paper onto canvas in studio
- Figure 7. – Hanji Paper application in studio, with additional intern
- Figure 8. – Installation view of double sketchbook spread

### Materials

- We used four sketchbooks and extraneous papers using mediums, including:
- Watercolor on Hanji paper-mounted wood panel
  - Ink on paper
  - Colored pencil on paper
  - Graphite on paper
  - The application of Korean Hanji paper onto canvas/wood panels using acrylic matte medium

### Conclusion

- Hanji Paper is applied to canvas/panel due to the extremely absorbent nature of the paper, which enhances the use of American plastic-emulsion based materials such as acrylic.
- I still plan on following Jiha Moon's art practice as an assistant in her studio and I am still sketching and drafting ideas. The focus area of research I am doing to inform my art is centered on tragedies and endless cycles.
- I have been exploring sockeye salmon life phases in addition to my focus on unicorn medieval tapestries and stories, with sockeye salmon being predestined to die the second they enter the breeding phase. They turn red, they make it up freshwater streams to their spawning grounds, and after they're done it doesn't even matter if they survived intact their body begins to rot and fall apart while they are still alive in the weeks to come shortly afterwards. Unicorns have a unique flavor of tragedy with the unicorn being lured in by a maiden/virgin and then ambushed by hunters; it's a consistent narrative.
- The actual origin from stories repeated through historical retelling in bestiaries (which were just a long string of telephone throughout the translations from Asia, to the mediterranean, to northern Europe) was that of a feud between unicorns and lions. Unicorns would try to kill the lions, lions would trick the unicorn to pierce a tree and get the horn stuck, and then the lion would kill the unicorn.
- Something about that cycle of death, a tragedy you cannot break away from no matter how hard you try, narrative dooming written into your very existence is just so compelling to me.

### References

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