

**2019-2020 CSU-AAUP FACULTY RESEARCH GRANT
PROPOSAL COVER SHEET**

Faculty Rank of Principal Contact: Assistant Professor

Last Name: Kim

Name: Soojin

University: ECSU

Department: Art and Art History

Funding Request: \$5,000

Is this a Joint Proposal? Yes No

If Yes, please fill in information for co-proposers (add separate sheets as necessary):

Name _____ Rank _____ Department _____

Name _____ Rank _____ Department _____

Is this a Continuation Project? Yes No If Yes, you must complete Appendix A.2

E-mail of Principal Contact: kimso@easternct.edu

Phone Number of Principal Contact: 857-337-4419

Campus Address of Principal Contact:

Please select one disciplinary group category in which this project best fits:

- Fine Arts and Humanities Social Sciences, Business and Education
 Life and Physical Sciences, Mathematics, Computer Science, Engineering and Technology

Please select one research focus area in which this project best fits:

- Creation of new knowledge Application of disciplinary/multidisciplinary knowledge, methodologies and/or insights Production of creative works Research in student learning

Project Title: Sugar Time

ABSTRACT (Limit: 100 words)

For this research project, I will create a new English Typeface that imposes the aesthetics of Korean traditional typography. I will use this new typeface to create and publish an illustrated story book and a virtual reality motion graphic animation called *Sugar Time*. This creative project is the second phase of my previous work under the same title. Phase one of *Sugar Time* comments on the visual literacy of my father's Korean War experience in relation to his encounter with American pop culture. I want to show how American sweets symbolizes a relief from hunger, a glimpse of the American dream, and the acknowledgment of the disappearance of traditional values in Korea under the proliferation of Western culture.

IRB/IACUC Statement

(If "yes" to either question please see Section 5, p. 3 of the program guidelines)

YES NO

- Does your research involve human beings as research subjects?
 Does your research involve vertebrate animals?

Sign-Off Statement (To be signed individually by each faculty applicant. Please add separate sheets as needed)

I hereby acknowledge my understanding that the lack of compliance with the proposal format and other requirements spelled out in the CSU - AAUP Faculty Research Grant Guidelines for the Spring 2019 Competition may result in the proposal being disqualified without review.



Signature of Permanent, Full-Time Faculty

1/31/2020

Date

Signature of Permanent, Full-Time Faculty

Date

PROPOSAL NARRATIVE

1. Significance

Introduction

Sugar Time is an interdisciplinary art installation that includes paintings, drawings, an illustrated story book, and a virtual reality motion graphic animation. The story is woven with three different narrative threads that blend the history of American Sweets, the history of 20th Century Korea, and stories from my family members. These three narratives meet together with my father's love of American candies. His obsession with American sweets symbolizes the influence of American pop culture on the aesthetics of modern Korea.

The first version of *Sugar Time* was made and exhibited in 2018 as an interactive installation that included 38 booklets that the audience could take and a digital media exhibition(Fig. 1&2). The exhibition took place at Mass MOCA in North Adams, MA and at the PrattMWP Gallery in Utica, NY(Fig. 3&4). However, since English was the language that carries the stories in this project, it was not quite enough to convey the Korean cultural aesthetics, especially in the part where I was introducing Korean history and my family stories. This led me to the idea of creating my own English font that reflects Korean aesthetics and to the idea of improving the sensorial experience of audiences by including virtual reality (VR) media.

Prior Research

This creative project started with research into the history of Korea from the end of the Chosun Dynasty (1392-1910) to when the Korean war was over (1953). It is the most dynamic period in Korean history where the country was converted from Confucius Dynasty, to the



Fig. 1 *Sugar Time* Installation View



Fig. 2 *Sugar Time* Page View



Fig.3 *Sugar Time* at MASS MOCA



Fig.4 *Sugar Time* at PrattMWP

Japanese colony, then to the current capitalistic republic through the Korean War. I also surveyed the history of American Sweets from the 19th century when the first manufactured NECCO candy was born. Then I documented my childhood and interviewed family members.

After surveying historical narratives, I created six different illustrations using historical photographs that describe early 20th Korean history. The imagery changes from landscapes to figurative illustrations by increasing the portion of the human figure in the image when the time is more close to the present. The distance from the observer to the figure reflects that Korean

culture was more and more affected by Western culture because, in traditional Korean paintings, human figures were presented only as part of nature(Fig. 5&6). These illustrations were originally produced using a woodblock printing technique, then digitized to be made as digital time-based art. The first printed publication was a 20-page black and white booklet featuring 6 illustrations and introducing 6 different American Sweets. This project was shown in three different galleries in Boston, Rockport, MA and London UK. The digital projection was also exhibited in the artist residency in Mass MOCA and PrattMWP in Utica.



Fig. 5 Late 18th Landscape Paintings



Fig.6 *Sugar Time* Illustrations

a. Designing a new typeface

While calligraphy has thousands of years-long tradition in Asian countries, typeface design has a very short timeline and only came to be visible with digital printing technology with a significant Western influence on the type and typographic design principles and aesthetics. This can be part of the hybrid nature of current Korean pop culture and mixed-use of Korean and English in their graphic design. Recently, many designers in Korea are developing Korean fonts reflecting diversity in contemporary design aesthetics. These newly designed typefaces and the multilingual environment in Korea brought back the diversities and flexibility to Korean Graphic designers. On the other hand, the U.S. typographic design has been Western-centric and English has played the main role while typographic design history is longer than outside of the country. So even if many fonts could now technically contain characters for the script as diverse as Arabic and Thai, there had hardly been any consideration about aesthetic, cultural and practical implications of such border crossing typefaces. Therefore, this will be one of the unique approaches to designing an English typeface and typography inclusion of Korean traditional aesthetics. For this creation, I will use a professional font design software called Fontlab to produce a cohesive font set or typeface for Korean and English.

b. Limited Edition Artist Book

The first application of a newly designed font will be the limited edition Artist book. By using the first version of the ‘Sugar Time’ as a storyboard, I am going to make a total of 38 editions of a 48-page handmade hardcover artist Book with a case. This book will now span to

12 illustrations and more historical narratives. I will use woodblock, letterpress, and digital printing techniques together. This will all be hand-bound.

c. Creating a VR media content

The use of new media in artistic creation opened another dimension to the artistic experience of the Audience. Laurie Anderson, one of the prominent contemporary conceptual artists showcased VR Art called ‘Chalk Room’ in 2018. This work allowed viewers the opportunity to travel not only into the space of imagination a story creates, but into the very architecture of story itself—to walk, or rather float, through its passageways as words and letters drift by like tufts of dandelion, stars, or, as Anderson puts it, like snow. This piece became a great motivation for this project. The virtual world of entangled text and image, sensorial presentation, and interactive experience is the illusion that I really want to achieve in this project. My one criticism of Laurie Anderson’s work would be the difference in the typographical style between the physical space and virtual space. 3D software generated space with conventional font couldn’t successfully reflect the artist's aesthetic. This will be the result of a lack of typographic style or the collaboration between Laurie Anderson and the 3D VR artist Hsin-Chien Huang who mainly produced the VR part of the content. So this project will have both advantages of being conceptualized and produced by a solo artist, and having a custom typographic style. Since the VR implementation is something really new to my media project, I will participate in the 2020 Siggraph in July.

d. Exhibition

I will prepare an interdisciplinary art exhibition with an artist book, original print, and VR media installation. This exhibition will introduce a different perspective to the American culture and its worldwide influence through American Sweets as a symbolic object in a narrative with sensorial experiences. Submissions of this exhibition proposals will be the ongoing process till the end of this year regardless of the completion of the projects and it is expected to be exhibited in 2021.

2. Work Plan

	2020							2021				
	June	July	Aug.	Sep.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar	Apr.	May.
Further research Proposal submissions	■	■	■	■	■	■	■					
Purchasing supplies, books, travel	■											
participating 2020 Siggraph Conference		■										
Typeface design		■	■									
Illustrations		■	■									
Publication Design			■	■	■							
Motion Graphics Production				■	■	■	■					
VR Implementation							■	■	■	■		
Exhibitions & documentations										■	■	
Submissions with research outcome											■	■

3. Outcomes and Reporting

- Custom Typeface Design
- 48+ page hardcover artist book & e-book publication
- 5 to 10 min motion graphic animation & VR implementation
- Interdisciplinary exhibition with VR component

**BUDGET AND BUDGET JUSTIFICATION FORM
2020-2021 CSU - AAUP Faculty Research Grant**

Budget Item	Amount (No Cents)	Brief Justification
Faculty Stipend	0	
Support Services *	0	
Supplies and Equipment	\$4,350	Equipment, books and supplies for publication and VR media production(Please see Appendix A for details)
Travel	\$650	2020 Siggraph Conference, Washington DC
Total		N/A

* For definition see Section 9.4 of the “Collective Bargaining Agreement between Connecticut State University, American Association of University Professors and Board of Regents for Connecticut State Colleges & Universities System, August 26, 2016 – August 26, 2021”, Section 9.4, pp. 56-57.

Note: This Budget Proposal Form enables you to succinctly describe the proposed expenditures, and their adequacy, appropriateness and importance. Please keep in mind that the extent to which a justification for proposed expenditures is provided is incorporated in the scoring used during proposal review. The “Amount” column delineates the requested amounts in whole dollar figures. In the “Brief Justification” column please provide a general for each cost, (e.g., name equipment purchased, provide approximate number of hours and hourly rate for student assistants). In the space below, please provide up to about 100 words of text with further details making a case for the proposed expenditures. In particular, justification for research-related travel is important. Proponents are reminded that each university receives a separate Special Funds travel allocation for this purpose.

Soojin Kim

Eastern Connecticut State University

Department of Art & Art History | Digital Art & Design

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EDUCATION

- **MFA, Studio Art**, School of the Museum of Fine Arts at Tufts University, Boston, MA
- **5th Year Certificate, Studio Art**, School of the Museum of Fine Arts, Boston, MA
- **4 Year Diploma, Studio Art**, School of the Museum of Fine Arts, Boston, MA
- **Ph.D. Candidacy and MS, Electrical Engineering**, Boston University, MA
- **BS, Electrical Engineering**, Ewha Woman's University, Seoul, South Korea

TEACHING

- 2019-2020** Assistant Professor, Digital Art & Design, Department of Art & Art History, Eastern Connecticut State University, Willimantic, CT
- 2018-2019** Adjunct Instructor, the Communication Design, PrattMWP College of Art & Design, Utica NY
- 2017-2018** Teaching Assistant, SMFA at Tufts University, Boston, MA
- 2011-2016** Faculty, Fine Arts Department, Seoul Digital University, Seoul, Korea
- 2009-2010** Teaching Assistant, Foundation Drawing, School of the Museum of Fine Arts, Boston, MA

GRANTS, AND AWARDS

- 2018-19** Artists in Residence Stipend Munson Williams Proctor Art Institute, Utica, NY
- 2018** Graduate Research Fund, Tufts University, Boston, MA
- 2017** Montague Travel Grant, SMFA, Tufts University, Boston, MA
- 2015** 1st Prize of Bupyeong Young Artist, Bupyeong Art Center, Bupyeong, South Korea
- 2014** Winner of All Media Competition, the Artist's Magazine
- 2011** Residency Scholarship, The Vytlacil of the Art Students League of New York, Sparkill, NY
- 2010** The Traveling Scholars Fellowship, School of the Museum of Fine Arts, Boston, MA, Juror: Mary Schneider Enriquez, Joseph Carroll

ARTIST RESIDENCIES

- 2019** The Horned Dorset Colony, Leonardville, NY
- 2018-2019** Munson Williams Proctor Art Institute, Utica, NY
- 2018** The Studios at Mass MOCA, North Adams, MA
- 2016** Yeongcheon Art Studio, Yeongcheon, South Korea
- 2014** Bundanon Residency, North Nowra, Australia
- 2010** Ox-Bow School of Art and Artists' Residency, Saugatuck, MI

SOLO EXHIBITIONS

- 2019** *Sanctuary*, 2018/19 Artists in Residence Exhibition, The PrattMWP Gallery, Utica, NY
- 2018** *Vanity of Life*, Gallery BOM, Boston, MA
- 2017** *Sweet Innocence*, Gallery BOM, Boston, MA
- 2016** *Index of Delight*, Teachers College Macy Gallery, Columbia University, NY
The Recollection, Project Space Wumin, Wumin Art Center, Chungju, South Korea
A Beanstalk in Oreo Field, Street Museum, Seoul, Korea
- 2015** *Sugared Memories*, 1st.iKON Gallery, Busan, South Korea
- 2012** *Nostalgic Moments*, Tao Water Art Gallery, Provincetown, MA
- 2011** *Oreo Fantasia*, Tao Water Art Gallery, Provincetown, MA
- 2010** *Sweetness*, Caturano and Company Gallery, Bentley University, Waltham, MA

The Sweet Things, Tao Water Art Gallery, Provincetown, MA
Crackers, Cookies and Candies, the Center for the Arts in Natick, Natick, MA

SELECTED GROUP EXHIBITIONS

- 2019** *Propaganda*, iartcolony, Rockport MA
Art on Paper, VSOP art+design Projects, NY
- 2018** *COSMIK DEBRIS*, VSOP art+design Projects, Greenport, NY
T[Here], MFA Thesis Exhibition, SMFA@Tufts University, Somerville, MA
Market ART+DESIGN, Gallery BOM, The Bridgehampton Museum NY
- 2017** *Artificial Universe*, Mission Hill Gallery, SMFA@Tufts University, Boston, MA
- 2016** *Conte Courant: invite la COREE DU SUD*, Geniers a Sel, Honfleur, France
THE SHIFT-Award Exhibition, Gallery Pakyong, Paju, South Korea
Art Stage Singapore 2016, 1st Ikon, Singapore
- 2015** *Bupyeong Young Artist Award*, Bupyeong, South Korea
- 2013** *By Kids & For Kids*, Culture Factory Osan, Osan, South Korea
- 2012** *The Traveling Scholars*, School of the Museum of Fine Arts, Boston, MA
- 2011** *Asia Pacific*, Children's Museum, Boston, MA
- 2010** *New Talents*, Alpha Gallery, Boston, MA

PUBLIC AND COMMUNITY ARTS

- 2019** Tiffany to Stained Glass, Maker's Fair, SUNY Polytechnic Institute, Utica, NY
Stop motion Animation, *Art Alive*, Munson Williams Proctor Art Institute, Utica, NY, Utica, NY
- 2018** Rose Dinner Party, *Art Alive*, Munson Williams Proctor Art Institute, Utica, NY, Utica, NY
A feast for the Eyes, Tufts University & HNRCA, Boston, aMA
- 2016** *Creative Art for Intellectual Disability & Autism Children*, Purume Foundation, Seoul, Korea
- 2015** *Eat, Make & Play*, Osan Cultural Factory, Korea
- 2013** *Tobacco House Mural*, Green Tongyeong 21, Yundae Island, Korea
Recycled, Dream Together by KT, Jangsung, Korea

PROFESSIONAL ACTIVITIES

- 20018-2020** Member, Design Committee, Korean Cultural Society of Boston
- 20017-2020** Gallery Affiliation, Gallery BOM, Boston
- 2015** Director, Digital Contents and Design Lab., Seoul Digital University, Seoul, Korea
- 2013-2014** Creative Director, Design Research Lab., IDRМ, Seoul, Korea
- 2007-2009** Research Assistant, Boston University, MA

PRESS

- The Improper Bostonian, Nov 28-Dec 11, 2018
- The Tufts Now, May, 15, 2018
- The Improper Bostonian, April 12-25, 2017
- Artscope, March/April, 2017
- Le Pays d'Auge, April, 04, 2016
- The Artist's Magazine, July/August, 2014
- Boston Globe, June, 30, 2010
- Artscope, May/June, 2010
- The Harvard Crimson, April, 13, 2010
- Boston Globe, September, 21, 2009
- The Tufts Daily, November, 20, 2008
- Boston Globe, February, 17, 2009
- Boston Globe, April, 15, 2008

Appendix A - Itemized Budget

Supplies	Justification	Cost/Item	Quantity	Total Cost
Books	Karen Cheng, Designing Type, Yale University Press,2006	\$30	1	\$30
	Little, Stephen, Virginia Moon, In-su Cho, and Los Angeles County Museum of Art, Organizer, Host Institution. Beyond Line : The Art of Korean Writing. Los Angeles : Munich ; New York: Los Angeles County Museum of Art ; DelMonico Books·Prestel, 2019.	\$56	1	\$56
	Butterfield-Addison, Paris, Manning, Jon, and Nugent, Tim. Unity Game Development Cookbook : Essentials for Every Game. First ed. 2019.	\$31	1	\$31
	Ferrone, Harrison. Learning C# by Developing Games with Unity 2019 : Code in C# and Build 3D Games with Unity. Fourth ed. 2019.	\$40	1	\$40
	Raywenderlich Tutorial Team, Jimmy Alamparambil, Jonathan Ogle-Barrington, Eric Van der Kerckhove (Author), Matt Larson (Author)Unity AR & VR by Tutorials, Razeware LLC, 2019	\$60	1	\$60
	Glover, Jesse. Unity 2018 Augmented Reality Projects : Build Four Immersive and Fur AR Applications Using ARKit, ARCore, and Vuforia. 2018.	\$45	1	\$45
Equipment	Wacom Cintiq Pro 24 Creative Pen Display – 4K Graphic Drawing Monitor with 8192 Pen Pressure and 99% Adobe RGB Bundle with Wacom Ergo Stand, Cintiq Pro 24	\$2500	1	\$2500
	Samsung T5 Portable SSD - 2TB - USB 3.1 External SSD (MU-PA2T0B/AM), Black	\$347	1	\$347
	FontLab 7 for Mac & Windows (EDU full)	\$229	1	\$229
	Google Daydream View Headset & Controller	\$119	1	\$119

Supply	Lineco Black Superior 17" x 26". Archival European Book Cloth Book cover.	\$19	10	\$190
	Arches Cover Printmaking Paper 22"X30"	\$4.23	100	\$423
	Archival Methods Museum Drop Front Box (22.5 x 30.5 x 1.5", Black)	\$136	2	\$272
Travel	2020 Siggraph Conference registration(Washington DC for 4 nights)	\$650	1	\$650
	Airfare, Lodging(4 nights), and meals	\$1000	AAUP & Personal Funds	
Total Amount Requested				\$5000

Appendix B - Bibliography

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Robert. *The Pilgrim Art : Cultures of Porcelain in World History*. California World History Library ; 11. Berkeley: University of California Press, 2010.

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"10 Things You Might Not Know about Life Savers." *Mental Floss*, 26 Apr. 2016, mentalfloss.com/article/77729/10-things-you-might-not-know-about-life-savers.

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Yuh, Ji-Yeon. *Beyond the Shadow of Camptown : Korean Military Brides in America*. Nation of Newcomers. New York: New York University Press, 2002.

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Peterson, Michael, Nord, Roland, Bakke, Abigail, and Veltsos, Jennifer. *Rhetoric of Typography: Cross-Cultural Perceptions of Typefaces for Technical and Visual Communication*, 2017, ProQuest Dissertations and Theses.

CCD, Rau, P. L. Patrick, and International Conference on Human-Computer Interaction. *Cross-cultural Design : Methods, Practice, and Case Studies : 5th International Conference, CCD 2013, Held as Part of HCI International 2013, Las Vegas, NV, USA, July 21-26, 2013, Proceedings. Part I. Lecture Notes in Computer Science; 8023*. Berlin ; New York: Springer, 2013.