

## **Korean and Maasai Ink-Painting Artwork Fusion and Domains**

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### **Abstract**

This study sought to explore the hybridization of the Korean and the Maasai art painting in order to create an artistic interface that translates into new painting or what can be described as 'new art'. Historically, Korea is a highly literate society, therefore ink was an automatic ingredient and readily available resource. In contrast, the Maasai have had an oral culture for the longer part of their history and hence their painting is more practical in orientation. Moreover, the philosophy behind the perception and appreciations of colours by the two art communities under study are also different. Scholars on paintings have observed that new and authentic art paintings could be accomplished when at least two societies' ways of life are hybridized in one painting. Hybridization in art happens when material of ways of life such as when rites of passage from the two communities blend to make new artistic forms. The main objective of this article is to illustrate hybridization of painting approaches and rendition by combining Korean and the Maasai domains of ink-painting images; and to demonstrate the artistic interface between Korean and Maasai paintings by fusing their major tenets to yield new inter-cultural art. The article is anchored on Csikszentmihalyi's (1988a) systems theory. Further, this article employed exploratory research design to collect data on domains for analysis. The outcome is fusion of the paintings that show hybridized new art forms. It is envisioned that this article is a contribution to the genesis of an art movement involving domains of diverse cultural art communities such as Korea and Kenya, and perhaps the rest of the world.

Key words: Kenya, Maasai art-domain, narrative, memes, new-art, innovation.

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### **1.Introduction**

Domain according to Merriam dictionary (2020 edition) is define as a sphere of knowledge, influence or activity. Domain in the field of art, is a specialized area which indicates an affiliation with art or art community. According Wang and Tueh-Ye Yeh (2007), hybridisation has become part and parcel of the ongoing trend in cultural production with both globalization and localization of culture industry. Further, they posit, cultures are fluid and always in motion, and apart from being hybridized, cultures may generate new characteristics and distinction, as a result form new things. In the case of this research, different aspects of domains are combined or fused to form hybridized images of artwork that are characteristically unique and distinct. Martins and Martins (2014) conclude that ‘hybridization is an agent of democratization of art and culture’(p.5).Vigneron (2010) states the fact that many academicians have reacted negatively to the notion of hybridization in the domain of visual arts. The notion of Edward ‘East and West’ he further states, generated a lot of debate in Hong Kong. Using concepts and visual forms of two kinds of artwork, he illustrated Euro-American and China as examples and presented the concept of hybridization as the way in which a culture will transform into something new. A hybrid in this sense is something that does not look ‘native’. In present day for instance, what was considered a hybrid carries more of a certain cultural aspect and could therefore be identified with that culture. For example an item could be more of Chinese than Western or American yet it is viewed as a hybrid. A cultural element, he further posits stays a hybrid as long as people view it that way. However, its visibility is subject to change and therefore makes the subject of hybridity very unstable.

This article is reformulated by a new set of principles that underlie the works of particular artists or movement. It brings out new aesthetic meaning, it is concerned with beauty and appreciation of beauty and aesthetic enjoyment of beauty. There new visibility using the ethnic domains from the two artist groups. The Kenyan artists for instance, have applied Maasai geometrical pattern with Korean domain exhibited by the ‘dot’ and the ‘line’. It is a ceremonial expression in both countries.

### **2.Statement of the Problem**

Although the Korean artistic and literate culture is rich and has a long history, and the Maasai have a celebrated cultural and artistic heritage. Among African peoples, there is no study that has sought to pursue the possibility of fusing the two artistic cultures to produce new art. This focuses on the strengths of the artistic interaction between Asian and African cultural dispensations through painting. The study, therefore, explores a hybridization model that incorporated the artistic principles of the two cultures through painting with the view of creating an artistic interface that yields new intercultural painted art. Within this interface, the research highlights the philosophy behind the perception and appreciation of colours by the two diverse artistic communities. Thus, the combination of two distinctly diverse cultures with a distinct heritage bears the possibility of creating a new artistic dispensation. This is in

line with the view propagated by Shen et al (2015). Who state that art itself plays an integral part in cultural interaction and integration among diverse communities of the world that strengthens global cultural bonds.

### **3. The Systems Theory**

According to Csikszentmihalyi's (1988, 1999) systems perspective, an individual creator is surrounded by an environment consisting of a field and a domain. Whereas the field represents a part of society, and therefore human beings, the domain represents a part of the individual's and the field's culture.

Csikszentmihalyi's (1988a, 1990, 1994, and 2014), suggests that imagination is the after effect of the unique cooperation of three forming powers: intra-individual factors, the space, and the field of innovative undertaking. From this perspective innovativeness cannot be genuinely investigated if the exercises of inventively dynamic people are examined in detachment from the social and verifiable setting inside which they happen. Intra-individual variables are the psychological abilities, character, and persuasive qualities of the individual. Individual assets may improve the probability of innovative creation relying upon how they supplement the assets of the more extensive ecosystem with regard to the area and the field of practice.

The individual is part of a larger phenomenon whose creative contribution makes an impact on a domain, and to some extent to culture. Csikszentmihalyi (1988), posits that creativity and its contribution is not only based on individual's affair alone but to a larger magnitude it is based on the sociocultural system of the person as an important component. It was observed that opportunities and resources afforded by sociocultural environment had a significant bearing on the success of artists.

Individual inventive creation relies on admittance to the information inside a particular space, and how much an area empowers the creation of innovation. In this there are people who decide the design of the area and the capacity of the field is to safeguard the area and direct its development by choosing new space of communicating this information to people.

The field of the art world incorporates artists, display chiefs, keepers, pundits, and exhibition vendors, purchasers of art works, art antiquarians, art scholars, and thinkers of art. The idea of a field impacts imagination. The field in fine art is the society or community which comprises critics, art galleries and art collectors. The gatekeeper are the reviewers or peers of the art (Csikszentmihaly, 2014).

Another concept that derived from Csikszentmihalyi's work was Flow, which he described as the feeling of intense concentration and enjoyment that people experience when they work on a satisfying task. He defined flow as "the state in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it" (Csikszentmihalyi, 1990, p. 4).

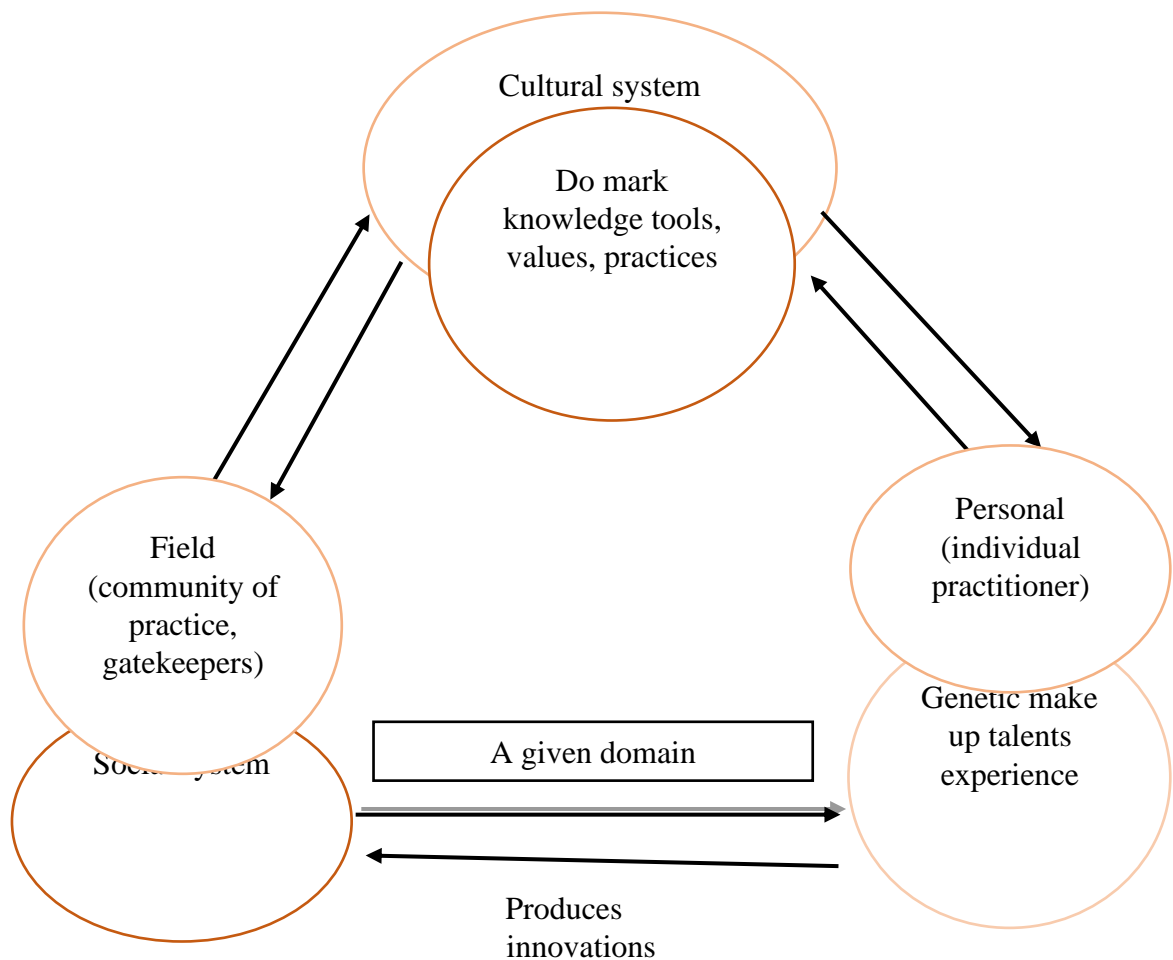
Further, Exploration inside a particular area may require certain degrees of expert connection and coordinated effort, to such an extent that specific individual attributes (for instance, the requirement for independence and capacity to work with others), might be beneficial in some yet not different conditions. From the systems perspective imagination cannot be segregated to any single determinant. Maybe imagination is the after effect of the association among and inside these three segments of inventive creation: people, the area, and

the field. (Csikszentmihaly, 1988a). He asserts that asserted that creativity can only be determined by studying the interaction between creators, their fields and corresponding domains (1999). Further, to Csikszentmihalyi (1996) stated ‘creativity results from the interaction of a system composed of three elements: a culture that contains symbolic rules, a person who brings novelty into the symbolic domain, and a field of experts who recognize and validate the innovation’ (p. 6).

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The theory presents a three-shape intrapersonal factor. The domain is the brain system of humans and their ability in innovation. The culture system has very many domains. The person is the individual artist and his /her influence on other artists. The field is the location in the community where art is practiced and where it could be found, for example in places such as museums, galleries etc. Genetic make-up involves the community and the new thing produced, such as innovations. The community of practice can steer this movement. Culture produces rules which are organized into domains. These domains are open to welcoming new ideas that eventually lead to innovations. The system’s engine is the artist who comes up with new ideas regarding a particular domain.



**Figure 1: Systems domain of creativity**  
 (Kim: Researcher 2021)

The systems theory is relevant in showing the domains that are; art tools, philosophy, and the new aesthetic to create new art. Each artist worked within the given a domains under the guidance of the ‘gatekeeper’ who the principal researcher. The individual practitioner are persons skilled in painting who in this researcher were a team of professional artist from Korea and Kenya. Using the guidelines provided by the gatekeeper, they came up fused painting artwork that depicted Korean and Maasai cultural social system.

**4. Review of Related Literature**

Ernesto el. al (2020), notes that Leonardo da Vinci was a ‘prolific and multifaceted designer, both in the engineering and architecture, and in industrial design’. Further, they note, he understood how to use material in relation to human the narrative, i.e, from machine processing to human. He used the domain in similar direction when creating the Mona Lisa in the 1503, which created a feeling that the woman in the painting is looking at herself alive by expression. It was so that it could be described and announced in addition to the progress of the story in a single work. That was known as a *sfumato* technique. The use of Mona Lisa

*sfumato*, meaning the technique of allowing tones and colour to shape gradually into one another, producing softened outlines or hazy forms (Oxford Dictionary, 2020).

The Italian Renaissance had great influence on businessmen particularly in the Middle East. It was the emergency of revenues into Florence and seaports of Venice, Genoa and Naples. The emergence of social unrest during this period coincided with creativity (Simnton, 1991), and was probably due to synergy of segregated classes that culture was viewed as set with systems of interrelated domains

Da Vinci always looked for ports where various domains gathered and looked at them. He is an example of domain use. Many things embody a design with scientific ideas behind it. Da Vinci influenced the design of chains that had long history relating to domains. It not only affected the development of machine, but also brought the texture of the design from classical period. This creation made a story and leading to the achievement of continuous innovation.

Cultural and historical domains such as chain spread through African migration, which flowed into South America from Spain (13-15 Centuries) a time of domination and later the socialist revolution into Castro period (Cuba 1940-2008) leading to severe economic difficulties, which led to the relocation and settlement of blacks in the United States. At the time the symbolic representation of their story was chain design (Cuban-Chain, 1970) to date.

Language order developed in 1940s is very important to understand a society. Contemporary art avoided the narrative segment in the expression of material art. Language order is therefore very important in the history of African American musicians. As years progressed particularly in the 1960s, soul performers had a major influence on white and US singers. Black musicians became the leading figure of Jazz-rock genre fusion. The chains worn were symbolic of announcement narrative. Hence, Language order with the narrative as a domain is fundamental to creative ideas, design and art.

According to Dawkin (1976), creativity presupposes a community of people who share ways of thinking and acting, who learn from others and imitate their actions. Creativity involves change and has units of imitation, being the building blocks of culture. Memes (said to be transmitted through learning), are similar to genes in that they carry instructions for action. The notes of a song tell us what is to be sang the recipe for a cake tells us what ingredient to mix and how long to bake it. However, genetic instructions are transmitted in the chemical codes that we inherit on our chromosomes, the instructions contained in memes are transmitted through learning. By and large, we can learn memes and be reproduced without change; when a new song or a new recipe is invented, then we have creativity. People who benefit from the ability to control memes develop protective boundaries around their knowledge so that only a few initiates at any given time will have access to it. As long as they are recorded orally and can be transmitted from the mind of one person to another, traditions must be adhered to in order not to lose information. Similarly, creativity must be guarded since its prize cannot be determined.

Domains of artwork in this article include cultural ornaments, dress code, artifacts, music instruments, house design, cutlery and other household items. They were used to capture some cultural aspects of Korean and the Maasai. For example, obangsaek and ogansaek colours dominantly featured on Korean while red, blue and white were shown on Maasai artwork. Part of the domain included form, exhibited as smudge and stroke for Korean, and reality and primitive formality on Maasai. Texture is also part of domains



featuring as smudge on paper, Tenderness and roughness (Korean) and as decoration and ecological texture on Maasai.

The artists demonstrated high level skill and showed understanding of major styles of painting. They applied knowledge of the elements of art and principles of design to create and express meaning in original two or three dimensional skills on the art. Korean artist use two dimensional art for instance panorama scenes especially of Korean landscapes and pointing to modernism. Maasai art, on the other hand, had no regular dimensional perspective from the viewer.

This article exhibits a combination of artwork that is both two dimensional (Korean), and limitless (Maasai). For example Maasai warriors and the lion standing at different points. One warrior sees the side of the lion and the other warrior sees the other side when they ‘herd hunt’.

## **5. Methodology**

The site of the research area from which this article was derived, is Nairobi, the capital city of Kenya. And, Seoul, the capital city of South Korea. This was done for purposes of juxtaposition, comparison, and possible fusion. The article adopted exploratory design to show the type of paintings depicted in the subject matter and other identified variables between the Maasai and Korean on the research done. This is part and parcel of the qualitative method of the research that describes variables and explains the relationship between them (Mugenda, 1999).

Through purposive sampling, selection of these paintings were based on different domains such as: cultural ornaments, dress code, artifacts, musical instruments, house design, cutlery, and household items among others. A group of professional artists were engaged to produce artwork that combined various domains Korean and Kenya (Maasai) cultures. This was done with the aim of creating new artwork paintings. Out of the 50 artworks used in the research, this article selected two images, one Korean and the other Kenyan (Maasai). At the quantitative level, numerical analysis based on the frequency of the different domains were presented on tables and bar graphs

## **6. Findings based on Individual Artwork**

The section presents two selected painting artwork done two groups of artists from Korean and Kenya. The article includes observation and comments by the panel of expert judges from the two art communities in order to determine dominance of artwork domains, the extent of the application of dominant domains in the Artwork and achievement of fusion between Korean and Maasai new intercultural art. The introductory part of the painted pieces is done by the researcher in consultation with the professional artists who carried out the paintings. The purpose of this is to give an initial overview of the inspirational bases of the work.

### 6.1.1 Image 1: Description of Kenyan Maasai Artwork Number 1



Source: Researchers

The image presents a Korean ‘*Pungmul*’, a section of folk music tradition. It includes drumming, dancing and singing. Most performances are outdoor. The artist has used *O-bang-saek* colours and Maasai blend of colours. In both Maasai and Korean culture there are drums. From the motion of hitting the drum to his expression, it shows that he has mastered the art. The inclusion of Maasai *Shuka* and the variety shows the possibility of the cultures coming together. The head band in the colours of the Kenyan flag is a representation of unity between Korea and Kenya. The image is a fusion of two cultures through the rite of passage by the ‘empty space’ by using the brush stroke.

### 6.1.2 Dominance of Artwork Domains to Determine

The four experts examined the artwork to determine the dominance of domains in the painting artwork. They were required to select the domains listed thus: cultural ornaments, dress code, artifacts, music instruments, house design, cutlery and other house items. After examining Kenyan artwork number 1, Korean expert 1, selected Music instruments, while Korean expert 2 selected Dress code. Kenyan expert 1, selected Music instruments, while Kenyan expert 2 selected Dress code. The four experts selected Dress code and Music instruments dominantly.



### **6.1.3 The Extent of the Application of Dominant Domains in the Artwork**

The four experts also examined the artwork and selected the extent to which the artists applied the dominant domains in the artwork. They used the given Likert scale: excellent, good, satisfactory, poor, and very poor. After observing Kenyan artwork number 1, Korean expert 1 selected excellent and Korean expert 2 picked 'Good'. Both Kenyan experts selected 'Good'.

The four experts selected 'Good' dominantly.

### **6.1.4 Achievement of Fusion between Korean and Maasai New Intercultural Art.**

The four experts examined the artwork to determine the extent to which they thought fusion of Korean and Maasai new intercultural art had been achieved. They used the Likert scale provided thus: excellent, good, satisfactory, poor, and very poor. Korean expert 1 observed Kenyan artwork number one and selected 'Excellent'. Korean expert 2 looked at the same artwork and selected 'Good'. Kenyan expert 1 selected 'Good'. Kenyan expert 2 selected 'Satisfactory'. The four experts selected 'Good' dominantly.

### **6.1.5 Examiners' General Remarks on Each Painting Artwork.**

The four experts examined each of Korean and Kenyan artwork and made brief remarks. Korean expert 1 observed Kenyan artwork number one and said 'it is a stand out artwork'. On the same artwork, Korean expert 2 said that 'the composition of colour is good'.

According to Kenyan expert 1, who assessed Kenyan artwork number one, there is hybridization of ceremonies, materials, techniques which have been applied in the painting from Korean and Maasai cultures. Moreover, line, color, value, shape, form, space, and texture have been well used as visual components in the painting. The painting shows the principles of ink painting techniques and subjects in Korean and Kenyan mainstream artwork by using natural materials. Colours have strong association in both groups. This is attributed to the fact that colour is both simple and complex and it means different things to the Koreans and Maasai. There is a strong focal point that has been used to engage the viewer in the painting of the Korean *Pung-mul*. The Maasai *Shuka* signifies used pride and style. The *O-bang-saek* and Maasai blend of colours have made the painting tranquil. The drum which is the most fundamental and natural instrument of human kind has been used to speak and blend the cultures to signify how individuals and societies go through seasons of social transitions, a reality deeply engrained in the human mind. It is representational.

According to Kenyan expert 2, the artist of Kenyan artwork number one has a lot of Korean influence in the depiction of the drummer although the clothes (*shuka*) have Maasai colours.

### 6.2.1: Image 2: Description of Kenyan Maasai Artwork Number 18



Source: Researchers

The pattern presents a fusion of Korean mask on a background of Maasai pattern. This pattern mainly featured on Maasai drums while *Ha-hoe* mask is worn by Korean drumists during *Ha-hoe dancing gut*. *Ha-hoe* is a special ritual drama to the gods. *Ha-hoe* mask is characteristic of formative beauty. It conveys expression of both joyful and sad moments. They used ecosystem materials such as wood, hide (animal skin), and eco-systematic colouring on the background. The artist also managed to present the form applied in the triangular relationship realized between God and humans.

### 6.2.3 Dominance of Artwork Domains to Determine

The four experts examined the artwork to determine the dominance of domains in the painting artwork. They were required to select the domains listed thus: cultural ornaments, dress code, artifacts, music instruments, house design, cutlery and other house items. After examining Korean artwork number 18, Both Korean experts selected Cultural ornaments. Kenyan expert 1 selected Artifacts, and Kenyan expert 2 selected Cultural ornaments. The four experts selected Cultural ornaments dominantly.

### 6.2.4 The Extent of the Application of Dominant Domains in the Artwork

The four experts also examined the artwork and selected the extent to which the artists applied the dominant domains in the artwork. They used the given Likert scale: excellent, good, satisfactory, poor, and very poor. After observing Korean artwork number 18, Korean expert 1 selected 'Excellent' and Korean expert 2 picked 'Good'. Kenyan expert 1 selected 'Excellent', and Kenyan expert 2 selected 'Satisfactory'. The four experts selected 'Excellent' dominantly.

### **6.2.5 Achievement of Fusion between Korean and Maasai New Intercultural Art.**

The four experts examined the artwork to determine the extent to which they thought fusion of Korean and Maasai new intercultural art had been achieved. They used the Likert scale provided thus: excellent, good, satisfactory, poor, and very poor. Korean expert 1 observed Korean artwork number eighteen and selected 'Excellent'. Korean expert 2 looked at the same artwork and selected 'Satisfactory'. Kenyan expert 1 selected 'Excellent', and Kenyan expert 2 selected 'Satisfactory'. The four experts selected 'Excellent' or 'Satisfactory'.

### **6.2.6 Examiners' General Remarks on Each Painting Artwork.**

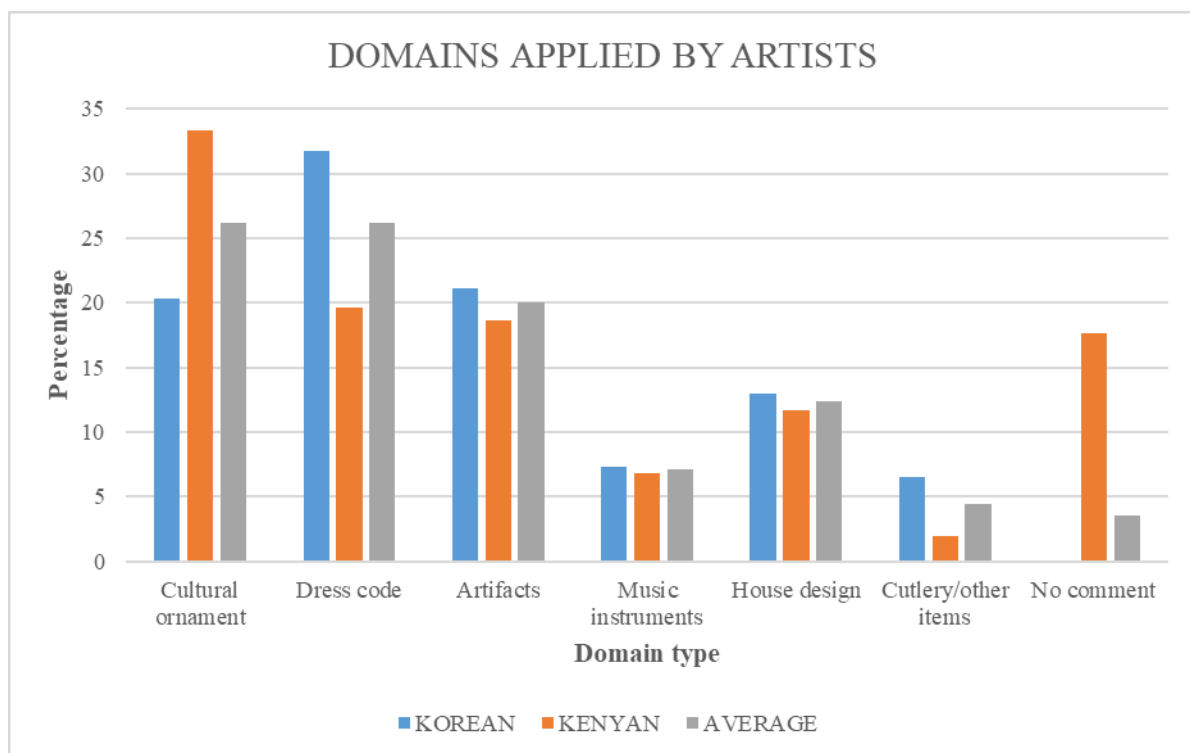
The four experts examined each of Korean and Kenyan artwork and made brief remarks. Korean expert 1 observed Korean artwork number eighteen and said 'it is a stand out artwork'. On the same artwork, Korean expert 2 said that 'the composition of colour is good'. According to Kenyan expert 1, Korean artwork number eighteen depicts fusion of Korean and Maasai tradition using mask and the pattern in the background to create inter-cultural art. The narrative captures elements of symbolism. It explains the characteristic Korean mask and patterns from the Maasai drums to show the relationship between God and the humans. There is hybridization of material and techniques that were applied in painting work. A mask is a focal point fused against a very strong background where lines and pop of colour create an expression to support the focal point. The brushstrokes are clearly visible in the background and resonates with the mask to interpret the compositional skills. The elements in the painting are within the boundaries of the picture plane creating an aesthetic effect that is pleasing to the eye. The painting conveys novelty and creativity. The appreciation of it requires special focus and understanding of the two cultures to enable you enjoy the imaginative experience. According to Kenyan expert 2, Korean artwork number eighteen is a good blend of two cultural elements of masks and patterns.

## **7. Total Averages**

The total average was derived from the artwork done by ten artists, five from Kenya and five from Korea. It shows application of the domains applied on average.

**7.1 Average for Domains Applied by Artists**

			KOREAN		KENYA		KOREAN/KENYAN		AVERAG E
1	a	Cultural ornament	25	20.3	34	33.3	59	26.2	26.2
2	b	Dress code	39	31.7	20	19.6	59	26.2	26.2
3	c	Artifacts	26	21.1	19	18.6	45	20	20
4	d	Music instruments	9	7.3	7	6.8	16	7.1	7.1
5	e	House design	16	13	12	11.7	28	12.4	12.4
6	f	Cutlery/other items	8	6.5	2	1.9	10	4.4	4.4
7	g	No comment	0	0	8	17.6	8	3.5	3.5
TOTAL			123	99.9 %	102	99.5 %	225	99.80%	99.8%



The domains most prominently used by artists in both countries were cultural ornaments (a) and dress code (b), followed by artifacts. This is because these domains are more closely related to the lives of artists and are familiar with them. Further, the domains depict symbolism of the two countries’ traditional culture.

The domain on house design (e) was widely used in both countries’ work. Symbolically, it showed how architectural shape could be utilized in the expression of different natural landscapes. The Korean artists made minimal use of the music instrument

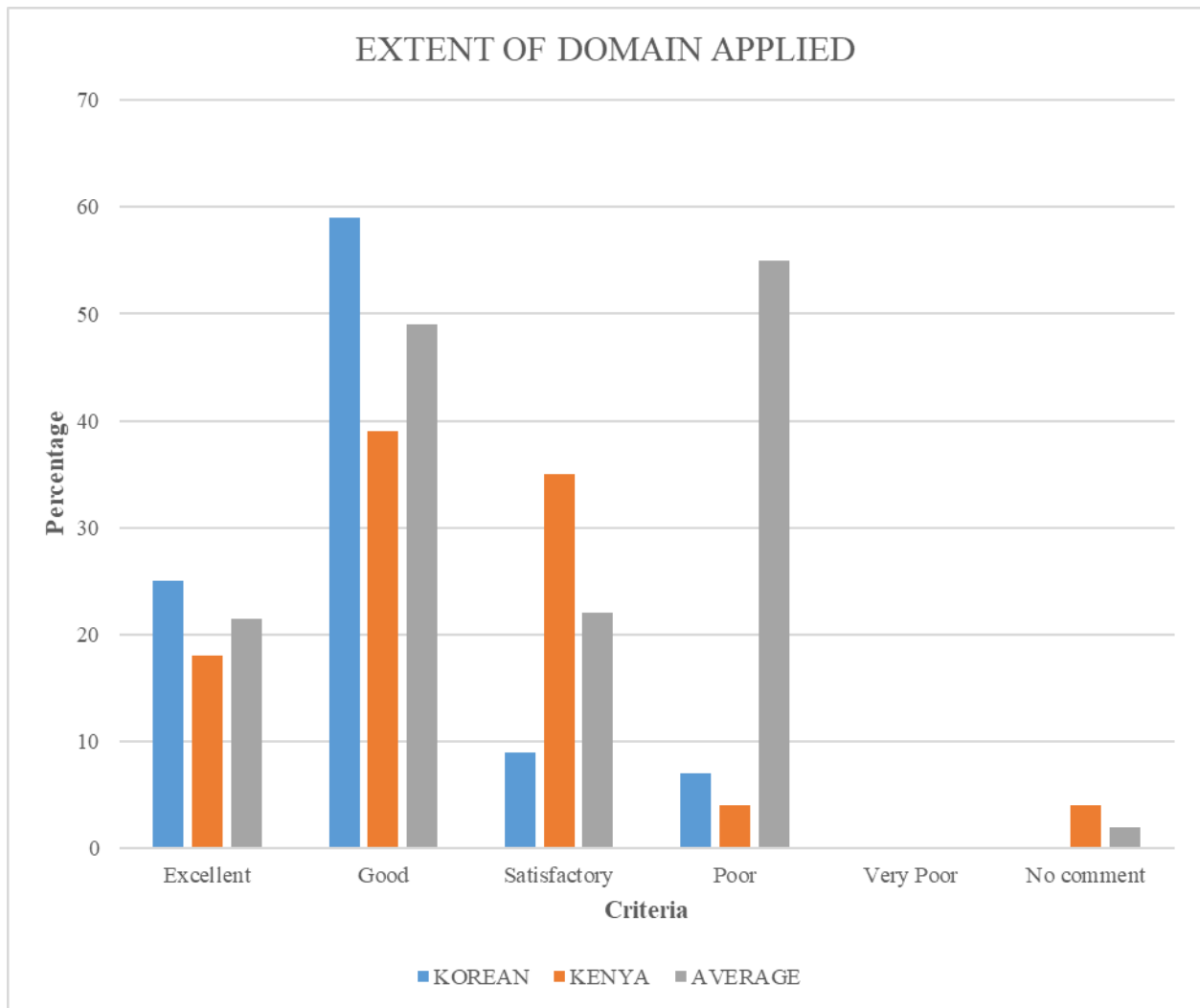
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domain (d) which could be seen as not exceeding cultural boundaries of the place. On the other hand, the Kenyan artist became interested in Korean music instruments and expressed them in their work. This was because dance and instruments are closer to their lives. In addition the Korean artists used more of cutlery and other items (f) domain more than the Maasai artists. This is because of their academic background and art style that is characteristic of Korean culture.

**7.2. Average for the Extent of Dominant Domains Applied**

		KOREAN		KENYA		KOREAN/KENYA N		AVERAGE
1	Excellent	25	25	18	18	43	21.5	21.5
2	Good	59	59	39	39	98	49	49
3	Satisfactory	9	9	35	35	44	22	22
4	Poor	7	7	4	4	11	55	55
5	Very Poor	0	0	0	0	0	0	0
6	No comment	0	0	4	4	4	2	2
TOTAL		100	100%	100	100%	200	100%	100%

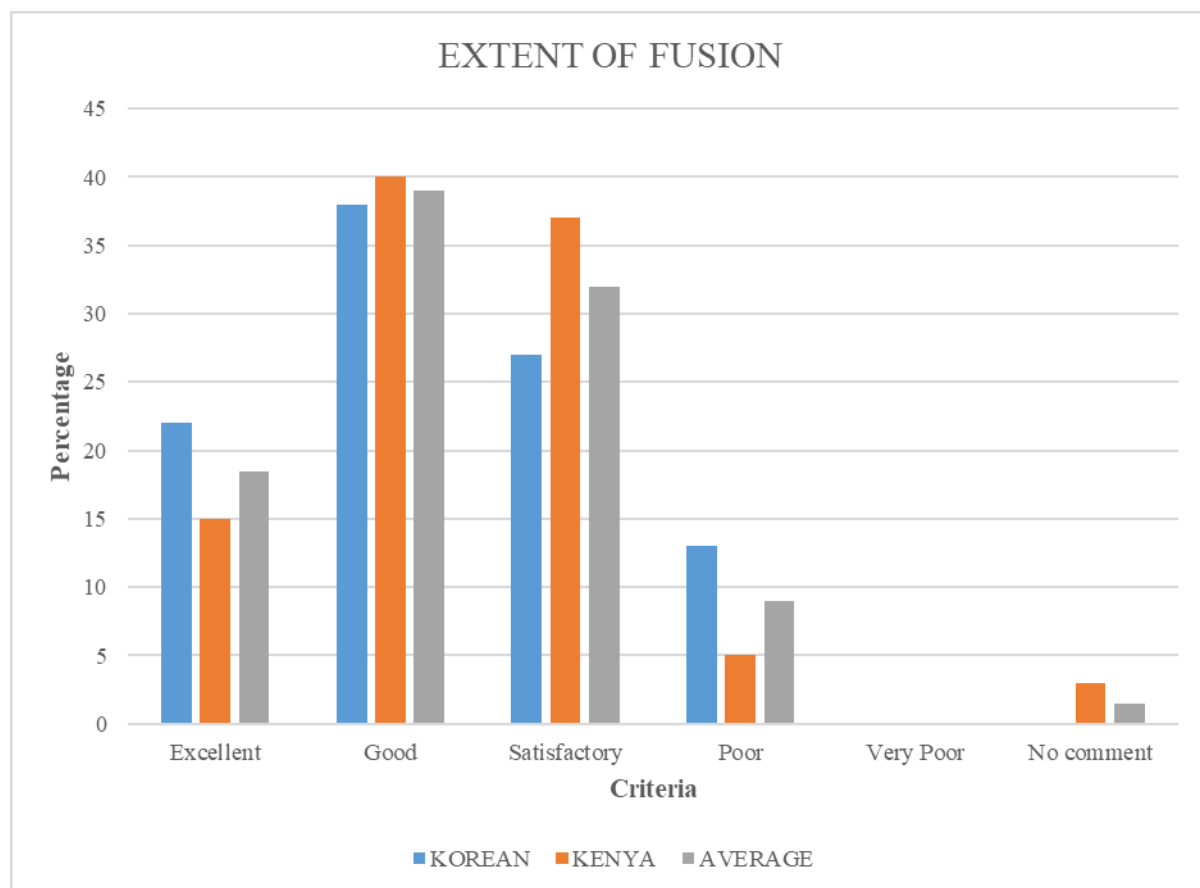




Overall, it can be seen that Maasai artists used the domain more actively than Korean artists and also grasped the passion and potential of ink-painting in the domains. Apart from actively participating in the production of the artwork they took the work seriously. On the other hand use of ink on domains for Korean artists was limited. It posed a big problem particularly when using ink-painting on domains. The domains given in this study are mainly used in experiments to achieve convergence and as a very basic element. This is not only the experimental spirit of using domains a lot, as if different genres of music were fused, but also the quality of the world’s viewers must be very high to understand this. They will be qualified

**7.3 Total Average for Fusion between Korean and Maasai Culture**

FUSION		KOREAN		KENYA		KOREAN/KENYA N		AVERAGE
1	Excellent	22	22	15	15	37	18.5	18.5
2	Good	38	38	40	40	78	39	39
3	Satisfactory	27	27	37	37	64	32	32
4	Poor	13	13	5	5	18	9	9
5	Very Poor	0	0	0	0	0	0	0
6	No comment	0	0	3	3	3	1.5	1.5
TOTAL		100	100%	100	100%	200	100%	100%



The mid-level evaluation is mainly due to the reason that Korean artists are less bold than Maasai artists when it comes to the artwork. This is because on the other hand, it occupies a large proportion of the technical part in the process of learning traditional Korean art. This educational environment reduces the possibility that bold attempts experiments, and works can be ruined. This is because it gives a lot of meaning to the process of acquiring the skills of handling materials. This experiment will be recognized by us as the next task to further the study of the two experimental minds and techniques for effectively handling materials. It can be seen that the Maasai artists have a good understanding of fusion and convergence. It is like

a question of which chef focused more on making a better taste or flavor by mixing various ingredients when cooking.

## **8. Dominance of domain**

The four experts examined the artwork to determine the dominance of domains in the painting artwork. They were required to select the domains listed as: cultural ornaments, dress code, artifacts, music instruments, house design, cutlery and other house items. Additionally, they were also supposed to select the extent to which the artists were able to capture elements of symbolism in both Korean and Maasai painting artwork. The outcome is presented in the following sections.

### **8.1 Domains Used by Artists**

The domains most prominently used by artists in both countries were cultural ornament and dress code and artifacts. This is because these domains are more closely related to the lives of artists and are familiar with them. Further, the domains depict symbolism of the two countries' traditional culture.

The domain on house design for instance, was widely used in both countries' work. Symbolically, it showed how architectural shape could be utilized in the expression of different natural landscapes. The Korean artists made minimal use of the Maasai instrument domain which could be seen as not exceeding cultural boundaries of the place. On the other hand, the Kenyan artist became interested in Korean music instruments and expressed them in their work. This was because dance and instruments are closer to their lives. In addition the Korean artists used more of cutlery and other items domain more than the Maasai artists. This is because of their academic background and art style that is characteristic of Korean culture.

### **8.2 Dominance of Domains Applied**

Overall, the application of domains by both Kenyan and Korean artists was very good. Both groups grasped the passion and potential of ink-painting in the domains. Apart from actively participating in the production of the artwork they took the work seriously. Use of ink on domains for Korean artists was limited. They chose these domains based on matching and visibility, and how it could influence choice to good perceptibility.

## **9. Conclusion and Recommendation**

This article was extracted from the analysis of data that explored the hybridization of the Korean and Maasai ink-painting artwork and created an artistic interface that would see the emergence of new inter-cultural art among other diverse communities. By and large, fusion of ink-painting artwork domains from both countries was generally very good. The general view of the experts was that new inter-cultural art had been achieved. There are possibilities of bringing together ethnic and multicultural societies that would never meet or pursue common goals physically. However, because the experimental period of ink-painting artwork exercise was limited, more diverse domains could not be applied to the artwork. If educational institutions, governments, museums, markets and art trade, exhibition, and investors could be organized, more creative works would be achieved. The application and expression of various domains would consequently depict a global field.

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