

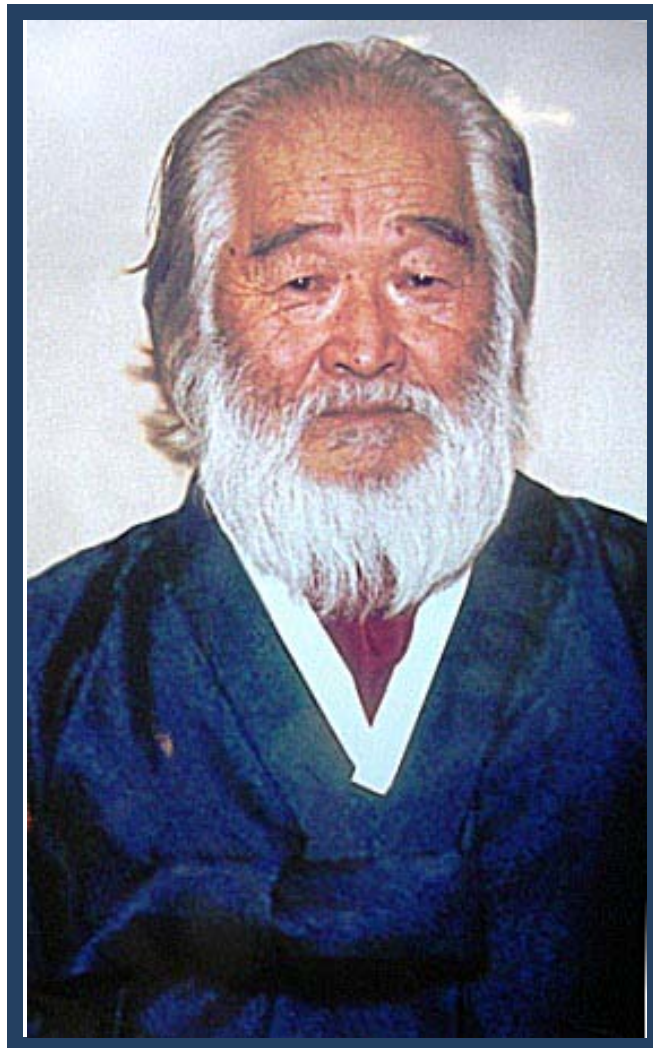
KOREAN ART SOCIETY



JOURNAL

NUMBER 2 2010

TRIBUTE TO DR. ZO ZAYONG



KOREAN ART SOCIETY JOURNAL

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Lauren Deutsch is the executive producer and director of Pacific Rim Arts (www.pacificrimarts.org) through which she undertakes culturally-focused projects, including festivals, performances, exhibitions, conferences and media (public radio and television) outreach. Her primary focus is on Asian traditions with particular expertise in Korea and Japan. She provides consultation to artists, arts organizations, scholars, NGOs and cultural commissions internationally. She has served as contributing editor of *Kyoto Journal*, (<http://www.kyotojournal.org/Korea/kindex.html>) and has been published in *Parabola*, *Korean Studies* and other periodicals. lauren@pacificrimarts.org

Yeolsu Yoon is the author of *Handbook of Korean Art: Folk Painting* (Yekyong, 2002), and the founder and director of the Gahoe Museum, home of one of the most important collections of Korean folk art. The museum is centrally located in Seoul and is a must-see destination on any trip to Korea. The Gahoe Museum website (http://www.gahoemuseum.org/000_english/index.html) is an excellent resource in both English and Korean for information on Korean folk art. The museum bookstore has an extensive selection of books on Korean folk art. gahoe@gahoemuseum.org

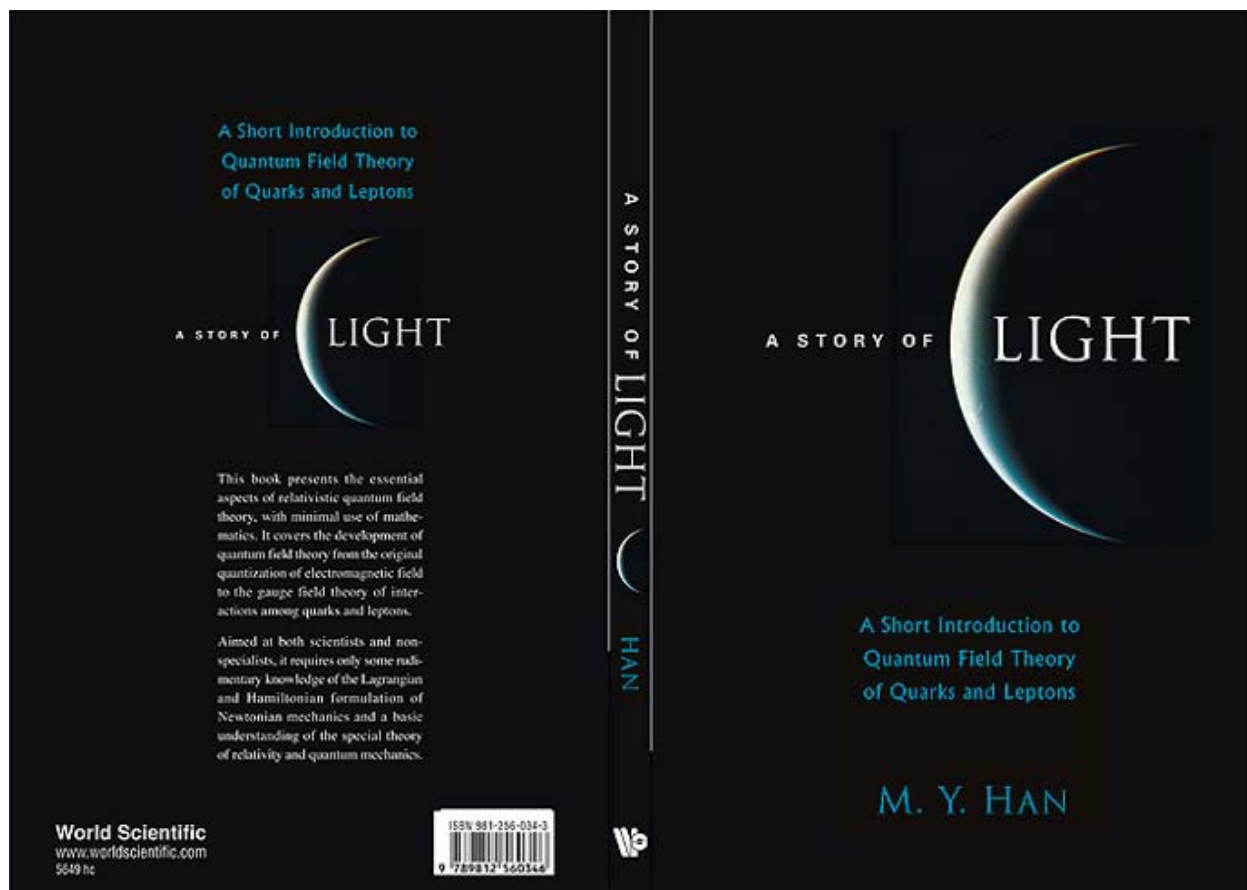
Dr. Theresa Kim is Professor Emeritus in the Department of Theatre Arts at SUNY Stony Brook. Her many pioneering activities include such American and world premieres as: the US premiere and national tour of Pongsan T'alch'um Nori, Pongsan Korean Masked Dance-Drama, (1977); the Introduction of Korean Shamans (Kim Keum-hwa and her group) and their rituals at the International Symposium on Theatre and Ritual at the Asia Society in New York (1983); Introduction of Korean Shaman Cosmology at the Yakutsk, Siberian Conference (1992), and the subsequent conference publication (Oxford University Press, 1993). theresa.kim@stonybrook.edu

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Acknowledgment

We thank Duke University Professor of Physics M.Y. Han for volunteering to post the debut issue of our Korean Art Society Journal on Korean Shaman Art on the Society of Korean American Scholars (SKAS) website (<http://www.skas.org>). It is also directly available on Duke's website (<http://www.duke.edu/~myhan/kaf0911.pdf>). We are humbly grateful for the honor of such esteemed recognition. Dr. Han is a recipient of the highest teaching awards bestowed to Duke professors, including the Duke Alumni Distinguished Undergraduate Teaching Award. Founding Chair of the Society of Korean-American Scholars, M.Y. Han is credited with introducing ideas with Professor Yoichiro Nambu that were the basis for the theory of quantum chromodynamics that led to Dr. Nambu being awarded the 2008 Nobel Prize in Physics. Dr. Han is the author of THE SECRET LIFE OF QUANTA (1990, McGraw-Hill), THE PROBABLE UNIVERSE (1993, McGraw-Hill), and QUARKS AND GLUONS (1999, World Scientific). His fourth book explains quantum field theory to non-specialists who have some familiarity with quantum mechanics. A STORY OF LIGHT: A Short Introduction to Quantum Field Theory of Quarks and Leptons (2004, World Scientific) may be ordered at Amazon.com or directly at <http://www.worldscibooks.com/physics/5649.html>



Publisher's Greeting

Greetings Korean Art Lovers-

Just a few weeks from now, on January 30, 2010, in a memorial service at the tomb of Dr. Zo Zayong (1925 – 2000) in Korea's Songni-san National Park, the Korean art world will mark the tenth anniversary of the passing of one of the most important yet largely unsung figures in Korean art history. So many people are unknowingly indebted to this great pioneer of Korean folk art appreciation and champion of Korean folk culture. We hope to make many of you aware of the debt owed this great man, with this special tribute issue of the Korean Art Society Journal, and with a grand ceremony at his tomb and his *Samshin-Hoegwan* Teaching Center (former Emille Museum), both in the southern area of Songni-san National Park.

All over the world, for the last few decades we have seen a growing appreciation of indigenous culture and folk art. Many governments now spend large sums of money to preserve fast-disappearing heritage. There have been leaders with an unusual depth of understanding who have pioneered these movements of greater appreciation. But it is difficult to think of an example of one person alone who did so much and could make an almost sole claim to creating appreciation of his country's folk art and culture like Zo Zayong.

Before there was Zo Zayong, there was virtually no appreciation of or scholarship on Korean folk art. No auction houses and dealers were selling anonymous Korean folk tiger paintings and other Korean folk art for thousands of dollars. These beautiful works of art were sold for almost nothing, or just thrown in the trash. There were very few serious collections of Korean folk art. Many scholars and curators were dismissive of it, and many Koreans were embarrassed by it.

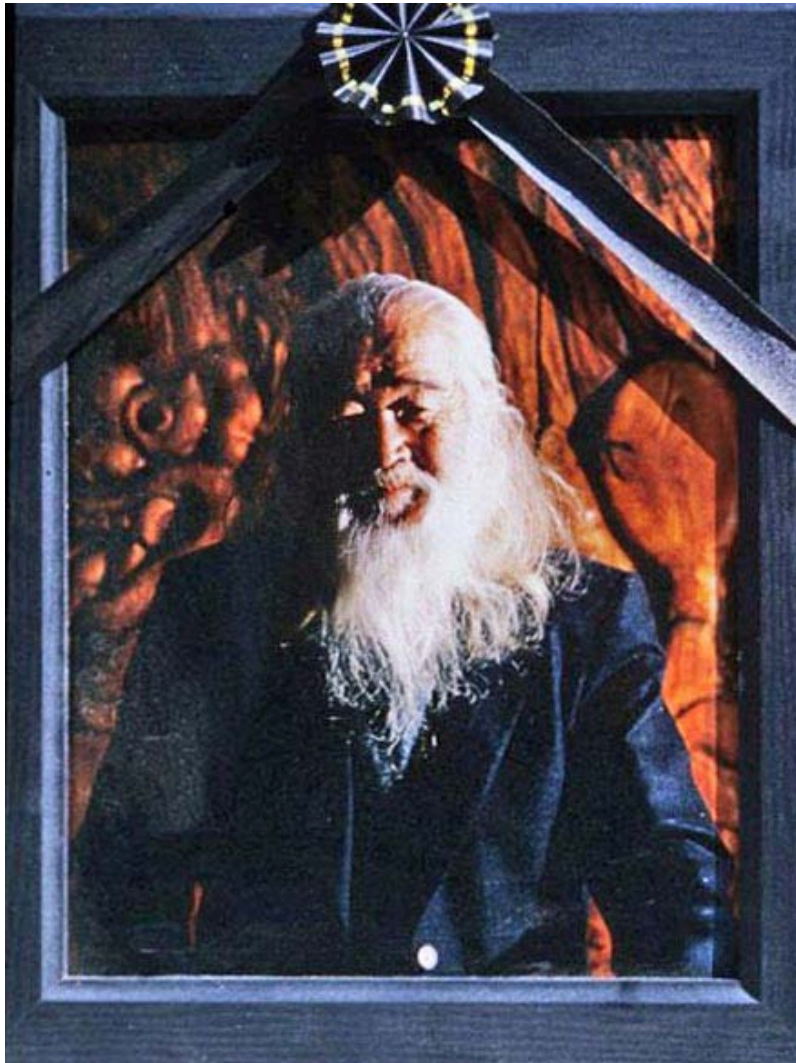
You will learn in these pages, from the people who knew Zo Zayong, why he is deserving of so much credit and praise. He was a man who gave up a lucrative career as a renowned architect to pursue his financially unrewarding, but spiritually rewarding mission of promoting Korean folk art and culture to everyone, rich and poor, educated and uneducated, Korean and non-Korean.

We hope you will not only learn more about him, but more importantly will be inspired to pursue your own selfless cause in the spirit of Zo Zayong. We also hope you will accept this invitation to a very public, weekend-long memorial. There are many accommodations and restaurants in the village. Please contact the event organizer David Mason at mntnwolf@yahoo.com for more information and updates. You can also read updates on this event on David's fine site devoted to Zo Zayong (www.zozayong.com). The Memorial Association has collected funds for a biseok stone memorial monument that is inscribed with Zo Zayong's biography and accomplishments, and will erect the biseok at a traditional ceremony at the tomb. David will also lead a tour of relevant sites associated with Zo Zayong and his work. How fitting it is that this memorial is taking place in the Year of the Tiger. The tiger was Zo Zayong's favorite Korean folk art subject.

Thank you for joining us for another issue of the Korean Art Society Journal. We appreciate the great response we received to our debut issue, and we're happy to see that you're still here with us helping us in our mission to promote appreciation of Korean Art and Culture. As always, we hope the Korean Art Society Journal will brighten your day and stimulate your heart and mind.

– Robert Turley

Memories of Zo Zayong by Dr. Theresa Ki-ja Kim



It is not in mourning but with great joy that, on this 10th anniversary of the passing of my old friend Zo Zayong, my mind takes me back to that day in the early 1970's when I met him at the old Arirang restaurant in New York to receive a copy of his new book titled with the word he coined, 'Folkism'. He captured the attention of everyone in this fine restaurant, with both his physical presence, standing well over 6 feet tall with the face of a tiger, and his very animated way of talking, always using his hands and speaking in a projecting voice.

He could speak about art and even just a single work of art in a way that really made you feel it, never in a dry scholarly manner, but with an unbridled passion. He believed that it isn't enough to just write and read about art and archaeology; you have to live, breathe, and feel the art and the culture that produced it. He bemoaned the elitist

narrow-mindedness and shallow understanding in many of our educational institutions, and committed much of his life to propagating a new approach to cultural education, an approach that included anonymous folk art.

He opened the eyes of his people to the hidden values of the art that truly manifested their culture, and opened up their imaginations to the hidden treasures surrounding them in not only the people's art, but nature's art, with human faces and phalli and animals that he'd find in rocks and trees. He would talk and write at length about phallic and fertility art, and revel in every discovery in this field. His interests were diverse and encyclopedic.

He believed that the preservation of primitive rock culture, with its ancient carvings by both man and nature, was vital to sustaining the well-being of our great nation. One of his favorite rocks was the Sacred Rock at Sun Chang. He believed in keeping this culture alive by not only continuing the worship of objects in nature that the people had long ago designated as sacred, but by also newly designating other rocks and trees as sacred. He wanted both his people and foreigners interested in learning his culture to appreciate the deeper beauties of his country.

All the more amazing is that he did all this at a time when almost every Korean was crazy about Western culture and technology. When the entire country was caught up in a tidal wave of Westernization and modernization, when every school of art focused on and taught their students to emulate Western art, when the government pushed hard to get rid of the old ways and superstitions in a sweeping movement toward modernization, when the younger generation was embarrassed by the old Shamanic beliefs, one man stood tall against this tidal wave and commanded his people to "Stop and Look! We are so very quickly forgetting who we are and the beautiful heritage that made us is alarmingly disappearing faster than you know."

He revealed the deep, subterranean psyche of the Korean people and the complex, hidden layers of our culture through the unrecorded, unnamed, unofficial folk artist's work. Zo Zayong made a point of reaching out with his ideas to all people, including those without formal education, and to all the people of the world, not just Koreans.

He, more than anyone, is responsible for the enlightened way we now learn and talk about Korean art, archaeology, and anthropology in our schools and in universities around the world. Museum collections and private collections everywhere now aggressively acquire Korean folk art. Korean folk paintings that had no monetary value 20 or 30 years ago, now sell for many thousands of dollars in international auctions.

He was a free spirit and an inspiration to anyone who does not want to be bound by rigid scholarly dogma. His imaginative character is kept alive in his enjoyable and very readable writing, and in his legacy that we can now see everywhere.

In the pioneering spirit of Zo Zayong, I long ago decided to pioneer scholarship of Korean masked dance-dramas. Now I am just weeks away from the opening of an exhibition at the Korea Society of my mask collection. I would like to think that Zo Zayong would be happy to know that.

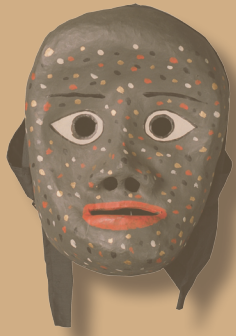
I smile when I think of this unorthodox man with the vagabond appearance that belied such deep and comprehensive understanding. I liked him so very much. We do owe him everything.

-Theresa Kim

Publisher's note: SUNY Stony Brook Professor Emeritus Theresa Ki-ja Kim's fine collection of Korean masks will be on display at the [Korea Society](#) (950 3rd Avenue, entrance on 57th Street), in an exhibition titled, "Masks of Night: Faces from Traditional Korean Dance-Dramas", and will run from March 4th to May 28th. This exhibition will focus on the shamanic origins of traditional Korean theater masked dance-dramas. The opening reception is on Thursday, March 4th at 6pm. Her gallery talk at the Korea Society is on Thursday, April 1st from 6:00 to 8:00 pm. The title of her talk is "Korean Masked Dance-Drama: Enchanted Fertility Rite and Social Satire". I hope to see you at the opening and at the lecture. This promises to be an enjoyable and rare exhibition.

There is more information on this exhibition on the next page.





KOREAN MASKED DANCE-DRAMA

Enchanted Fertility Rite and Social Satire

Gallery Talk

with

Theresa Ki-ja Kim

Professor Emeritus, Department of Theatre Arts, SUNY Stony Brook

Join us as Theresa Ki-ja Kim, professor emeritus of theater arts at SUNY Stony Brook, discusses how Korea's unique tradition of masked dance-dramas masterfully blended fertility rite, social satire, and popular entertainment. Held in conjunction with the exhibition, *Masks of Night: Faces from Traditional Korean Dance-Dramas*, Kim's gallery talk will introduce the masked dance-drama, a form of performance that included songs, dances, and dialogues that aimed to satirize the local nobility (*yangban*) and promote fertility. Her talk will also examine how masked dance-dramas performed at the Korean royal court and throughout the countryside evolved from ancient shamanic rituals into a form of popular theater that helped to release the pent-up social frustration generated by the rigid Confucian norms of the Chosŏn kingdom (1392-1910).

Thursday, April 1, 2010

6:00 PM-6:30 PM * Registration and Reception

6:30 PM-8:00 PM * Presentation and Q&A

THE KOREA SOCIETY

950 Third Avenue @ 57th Street, 8th Floor

(Building entrance on SW corner of Third Avenue and 57th Street)

\$10 for members and students

\$20 for nonmembers

(Walk-in registration will incur an additional charge of \$5)

Register online at www.koreasociety.org
or for more information, please contact:

Heewon Kim at 212-759-7525 ext 355
or heewon.ny@koreasociety.org

Design: Seho Kim

MASKS OF NIGHT

FACES FROM TRADITIONAL KOREAN DANCE-DRAMAS

OPENING RECEPTION

Thursday, March 4, 2010, 6:00 PM-8:30 PM

GALLERY HOURS

MARCH 4, 2010-MAY 28, 2010

Monday through Friday, 10:00 AM-5:00 PM

THE KOREA SOCIETY GALLERY

950 Third Avenue @ 57th Street, 8th Floor

(Building entrance on SW corner of Third Avenue and 57th Street)

Free and open to the public

FRONT: *The Servant from Pongsan Masked Dance-Drama*, Gourd, Paper-mache with black cotton hood
collection of Theresa Ki-ja Kim

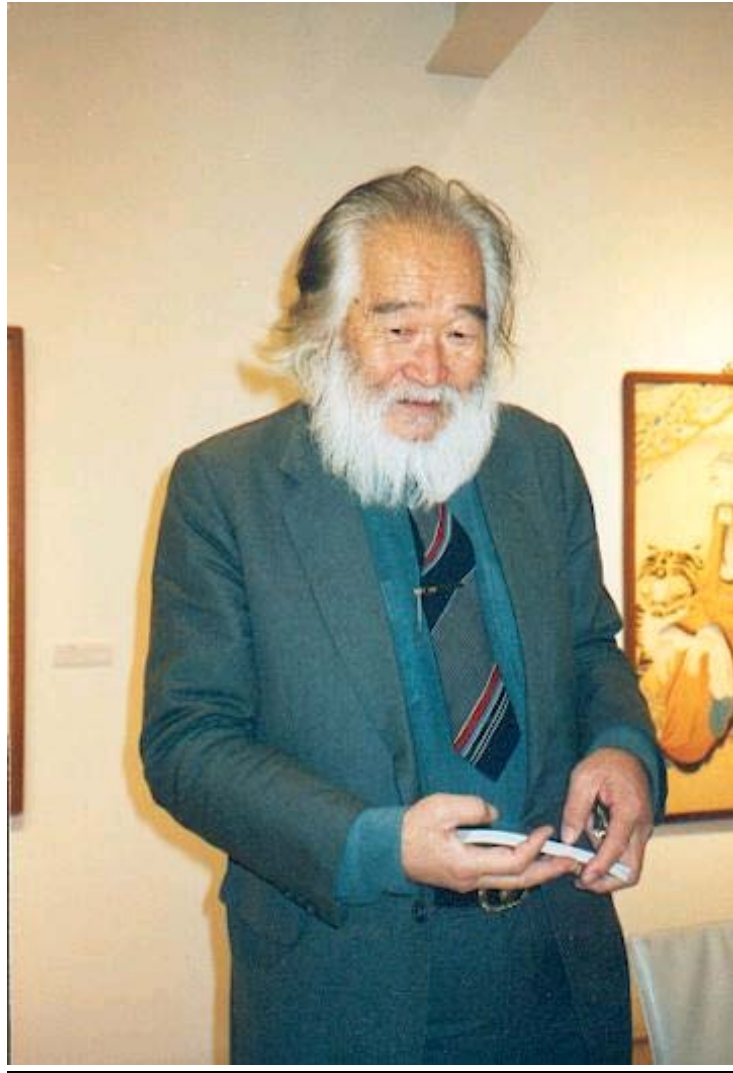
BACK: *The Oldest Nobleman from Pongsan Masked Dance-Drama*, Gourd, Animal Fur, Paper-mache with black cotton hood
collection of Theresa Ki-ja Kim

INSIDE LEFT: *The Old Wife from Pongsan Masked Dance-Drama*, Gourd, Paper-mache with black cotton hood
collection of Theresa Ki-ja Kim

INSIDE RIGHT: *The Younger Nobleman from Pongsan Masked Dance-Drama*, Gourd, Animal Fur, Paper-mache with black cotton hood
collection of Theresa Ki-ja Kim

Dr. Zo Zayong, a Great Korean

by David Mason (copyrights for the images and text in this article are owned by the author)



Dr. Zo Zayong (1926-2000)

Dr. Zo Zayong [Jo Ja-yong] was a full 74 years old when he passed away, but still energetically doing the work he loved. All those who love the traditional culture of Korea know and honor his name. We his students and followers call him *Horae seonsaengnim*. "Horae" is an affectionate term for a tiger, referring to his physical resemblance to Korea's national animal, his fierce devotion to preserving traditional culture, and his harsh but loving temper. In the 1970's, he first became famous for his promotion of unique Korean folk paintings of tigers, and now his body lies entombed beneath a huge rock outcropping [*bawi*] which resembles a tiger's face. "Seonsaengnim" is a highly honorific title of a teacher, and our Horae was one of the best -- educating the spirits of all, regardless of nationality or social standing.

Besides this, he was a pioneering researcher and curator dedicated to excellence, a hard drinker and big talker, a self-sacrificing preserver and propagator of culture, a wild mask-dancer and *buk* drummer, and a broadly enlightened warm-hearted human being of the first rank.

I first met Horae seonsaengnim on the day of the Closing Ceremony for the 1988 Seoul Olympics. That was October third, also the "Opening of Heaven" holiday when Korea's ancient-nationalist traditions are celebrated. Horae had just finished construction of a new shrine in the center of his Emille compound, and was holding a public festival to inaugurate it. Four large carved wooden tablets were set up under a simple roof. Three of them stood for the *Samsin*, and the last for the *Samsin halmeoni*. Together they represented the collective ancestors of the Korean people, their collective ideals and identity as a single nation.



David Mason (right) with a clean-shaven Zo Zayong (center) and someone else, with Zo's own "Jangseung (guardian-spirit poles) of the Five Directions", in the Emille Museum compound, October 4th 1988.

In the early evening, Horae gathered us all in a semi-circle in front of the shrine, and set up a television set facing towards the tablets (and another one that we could watch). He played the Olympic Closing Ceremony to the national spirits, explaining fluently in Korean, English and Japanese that it was a venerable custom to report the family news to the ancestors. In this way, he propagated old Korean traditions by employing modern technologies to make them accessible and enjoyable for everyone of any race or nationality. We all felt tremendous pride in the grand success of the Seoul Olympics, as well as a deep connection to tradition through Horae's technique. I had an overwhelming feeling of joy, that maybe just maybe this was the beginning of the ending of Korea's long under-expressed bitter suffering (*han*).



Two great antique Sansin treasures that Horae saved from the trash in the 1960's. Many more are shown in the next article.

Dr. Zo Zayong (he always used this spelling although Jo Ja-yong would be more correct) grew up at the end of the Japanese colonial period in Korea, suffering first-hand the attempted cultural suppression of those years. A brilliant student, he took advantage of a rare chance to study architecture and engineering at Harvard University during the 1940's. After being awarded his PhD, he established himself as a successful architect by designing several major buildings in Los Angeles and Seoul in the 1950's and 60's, including the YMCA building on Seoul's main avenue (said to be Seoul's first "modern" building), and inspiring the U.S. ambassador's beautiful Korean-style residence behind Deoksu Palace.

However, right after the Korean War he became horrified by the destruction and loss of South Korea's folk art, customs and culture under the pressures of poverty, Christian missionaries and President Park's 1965-85 "New Village Movement", both of which actively sought to replace Korean traditions with "western" modernism. He gave up his lucrative career in order to become a rescuer, preserver and advocate of folk culture (*minsok munhwa*). In doing so, he became one of the first Koreans to publish scholarly books about Korean folk traditions in English -- a pioneer of Korea's cultural "globalization".

For many years it was a lonely struggle. He pulled century-old paintings and other artifacts out of garbage piles and demolished shrines, or bought them cheaply from antique dealers. In those days, Korea's folk art was considered low class, superstitious, trashy and shameful by the ruling elite. The government defined "Korean art" as only the aristocratic art that followed Chinese conventions. Dr. Zo was sternly opposed and even threatened when he tried to exhibit his growing collection to foreigners or publish bilingual books about it.

He opened his Emille Museum (named after the legendary Silla Dynasty bronze bell, a masterwork of Korean artisanship) in Seoul in 1968, but was oppressed by successive military regimes. A breakthrough came in the late 1970's when he was allowed to hold a major exhibition of folk-tiger paintings which then toured the USA and Europe. By then he owned the world's largest collection of traditional Korean folk paintings (*minhwa*) created by anonymous artists within the last three centuries. They included wonderfully imaginative depictions of mythical animals such as dragons, Mountain-spirits and other Shamanic deities

Closest to Horae's heart were the surrealistic folk paintings of tigers, such a quintessentially Korean art form, both by themselves and playing starring roles in San-shin paintings and statues. Crazy-but-friendly-looking tigers from his collection became the inspiration for the "Hodori", the 1988 Seoul Olympics' mascot (designed by Kim Hyun, a close friend of his); Zo Zayong's personal obsession ended up as the ubiquitous symbol of Korea's finest hour. The Korea Times reported him saying in 1998: "Like the dokkaebi, tigers were supposed to expel evil spirits. But look at them! They're so retarded! They aren't scary at all. They are more funny-looking, and you want to laugh at them. That is the unique thing about Korean folk paintings and the tigers in

them. Though they are supposed to be about a serious subject like the mountain god, the paintings are lovable and you can laugh and feel affection towards them."

In 1983, Zo moved with his wife to the southern slope of high craggy mountains in the center of South Korea -- partly to escape official harassment and partly to live in harmony with nature, closer to the villages. He became known as the Tiger of the 'Remote-From-the-Mundane-World Mountains' (*Songnisan*, a National Park in North Chungcheong Province). He claimed to have moved there because he "found the *Samsin* living up on the *Cheonhwangbong*".

Using his studies of ancient times and architectural skills, he built a proper Emille Museum building and a compound of shrines, fire pits and thatched huts that modeled those lived in by Korean ancestors more than two thousand years ago. He held educational festivals in this compound, teaching busloads of children, farmers and international groups about the practices and spirit of Korean folk traditions. The events often climaxed with masked dancing around a bonfire to samul nori drumming, in the style of ancient exorcisms of harmful spirits.



Dr. Zo at his Insadong exhibition in January 1998. He is standing with one of his "new" Sansin paintings, showing a female Sansin (a mountain-goddess), which is a very rare motif.

By 1990, following the Olympics, official attitudes had changed and his collection became regarded as a national treasure exemplifying a truly unique Korean spirit. Horae started up what he called the "Old Village Movement", traveling the countryside seeking surviving tutelary shrines, trying to inspire the remaining residents to maintain them and revive old ritual-festivals at them. He tried to educate young Koreans about their ancient traditions and inspire them to respect them. Sometimes, after years of gentle prodding and providing support he was successful; sometimes he wasn't and that deeply disappointed him.

In about 1987, Horae founded the "Samsin Association", dedicated to furthering his projects, with a hundred members (mostly younger Koreans). After decades of primary devotion to tigers and the mountain-spirit (*sansin*) he turned his studies toward the old Shamanic deity, the triple-spirits (*samsin*). In these triplet-gods-of-conception, he found a trinity-symbol that he could associate with other religious trinities across Korean culture, from the Christian Father-Son-Spirit and the Buddhist Buddha-Dharma-Sangha to the Neo-Confucian Heaven-Earth-Humanity. In their grandmother-god-of-lifespan (*Samsin halmeoni*), he found a unifying principle that could represent the spirit of the entire Korean nation from King Dangun onwards.

Toward the end of his life, his religious thought reached its full maturity; he carved, painted and enshrined Korea's three main folk deities together as an expanded Samsin. He placed the Sansin (*Mountain-spirit*) and the Chilseong (*Seven stars of the Big Dipper / Ursa Major*) flanking the central Samsin halmeoni as a grand icon of the "Earth-Humanity-Heaven" trinity.



The Chilseong – Samsin halmeoni (on a turtle) – Sansin trinity, designed by Zo, now in front of his tomb in that valley.

Zo returned to a focus on the Mountain-spirit theme with a successful exhibition in Insadong of a half-dozen of his own new Sansins (copying from the old ones in his collection). It was held in January of 1998, just after Korea entered the "IMF-era" economic troubles and just two years before his untimely death. He was quoted: "One day, I had a dream and a voice told me, 'Why use the strength of others? Try to paint by yourself.' So I did the three paintings on that wall the next day... They are our rendition of the Mountain Spirit and Korean Tiger for the 21st century. **The mountain spirit isn't a dead belief and these folk paintings aren't a dead tradition, they are still the heart-beat of our culture.**"

Horae was one of my greatest teachers during my long stay in Korea, and the inspiration for my years of travel and research that led to *Spirit of the Mountains*, my book on Sansin. I never did get the chance to present a copy of my book to him, and tell him how much his work and example meant to me, before he left us. That disappointment will remain with me for a long time. However, his strong spirit is infused throughout my work and that of thousands of others, and will achieve immortality as we carry forward what he was trying to do with his life. I consider it a high honor to be known as one of those influenced by him to participate in the preservation and globalization of traditional Korean culture.

Dr. James Grayson (University of Sheffield, England), one of the world's top authorities on Korean religion, noted: "I always found him to be a great and interesting man. He was really the one who really revived Koreans' interest in their traditional material culture and art."



The Sansin from the first trinity Zo painted himself and set up behind his house below the Tiger-head bawi.

Dr. Yong-ho Choe (University of Hawaii) wrote:

"He was a teacher and good friend to me. Just before his passing, my wife and I visited him and his wife, when he greeted us with his typical gusty exuberance. From him, I learned to appreciate all the items of daily use I grew up with in Korea's countryside -- things which I had been told were backward, primitive, or even ugly. He opened my eyes to the beauty of the "real" Korea that had been concealed under the glare of modernity. I shall cherish for a long time his lecture on Samsin at our last encounter. I am grateful that he lived among us and did what he did."



Bowing at Zo's tomb, April 2000 (photo by Eugene Campbell)

"To die but not be forgotten is true longevity" (Lao tzu, Tao Te Ching #33, Ma-wang-tui).

On Wednesday, April 5, 2000 (Arbor Day, Hansik, 3rd new moon), three western admirers of Dr. Zo Zayong gathered under a clear blue heaven on the southern slope of Songnisan's Cheonhwangbong to grant him just a bit of that sort of "true longevity".

Horae's tomb is located at the edge of the forest in the upper part of the Daemokgol valley, off route 505 in Naesongnimyeon, Boeun-gun. Horae had prepared the site in advance, just above one of his houses where he held educational festivals. It is at the opening of a deep valley which is dominated by a huge granite outcropping called the "Inja-bawi" (*humane-person cliff*), which strikingly resembles the head of a tiger. Horae loved that bawi, and once intended to erect a gigantic shrine to King Dangun beneath it; it seems appropriate that his body now rests there.



The view of southern Songnisan from Zo's tomb, featuring the "Inja-bawi" below the central peak; as Zo often said, this set of cliffs really does look like a tiger's head when viewed from this angle...

The tomb is a rectangular mound with white granite side-walls. Horae's name is carved into the front wall in English, with the spelling "DR. CHO JA YONG", which I found curious. There is a square-block granite altar in front of it, carved with Chinese characters in the traditional way. Off to the right stand three 6-foot-tall oval-shaped stone monuments, carved in relief by Horae himself with his favorite deities, his own version of the Samsin: the Chil-seong (*seven stars of the big dipper*) [left], Sansin [right], and Samsin halmeoni [center]. In Horae's originally-interpreted cosmology, they represent a trinity of Heaven, Earth and Humanity. By his own design, his tomb-site is also a permanent shrine for his folk-religion ideas.

I spent the day after Zo Zayong's memorial service just exploring temples amid the truly magnificent scenery of Songnisan, enjoying a perfect springtime blue sky day. At one point I found a small "Sansin jedang" (*Mountain-spirit ritual-shrine*) belonging to a village near Beopjusa, just the sort of place that Horae loved and strove to preserve. I conducted yet another little ceremony for him there, assuring his spirit that he will not be forgotten. Then I went on with my searching for Mountain-spirit paintings, photographing them and analyzing their variations --- in a small humble way, one among many, carrying his life's work just a little bit further onwards.



Kim Keum-hwa, one of Korea's best-known mudang (Korean shaman), performing at the 100-days-after-death Shamanic Ceremony held for Zo Zayong. It was held in early May 2000, at Zo's Samsin Hoegwan compound outside of Songni-san National Park. She danced holding a younger portrait of Zo, in front of his own paintings of the Sansin, Samsin halmeoni and Chilseong. (These photos are by Dirk Schlottmann of Germany.)



At the January 1998 exhibition. From right to left: Horae, Dr. Frank Tedesco, and one of the Sansin taenghwa that Horae painted, copying motifs from his own antiques.

GREAT ANTIQUE SANSIN PAINTINGS

From Zo Zayong's Emille Museum

by David Mason (copyrights for the images and text in this article are owned by the author)



This is an excellent 19th Century Daoist-flavored Sansin *taenghwa* from Dr. Zo's former collection. The tiger is classic Korean folk art, crazy-eyed and looking both ferocious and cute. His tail rises upwards in a gentle S-curve, decorated with leopard spots. Sansin's right hand pets the beast, while his left hand holds the typical white crane feather fan.

His head is covered with a crumpled cloth, in the style of a Daoist hermit (rather than the usual royal topknot-holder). The eyebrows are very long in the fashion of a Buddhist *Nahan* or Daoist "Immortal" (see page 73 in the first edition of my book, *San-Shin*); the beard is very full and snow-white, another Daoist touch.

But the most striking aspect of this unique painting is how Sansin's skull is oversized, bald and bulging in front. This is a conflation with the North-Star-Spirit in Korea's *Chil-seong* paintings, derived from the Chinese Daoist God of Longevity (see pages 107-109 of my book for more on this).



Here is another excellent Sansin painting, this one from the late 19th Century. Sansin has standard hair and headgear, and holds a bullocho sprig while petting the tiger. The

dongja boy offers sacred peaches-of-immortality and a not-too-subtle root as a male virility symbol (a bit echoed by the unrealistic twin mountain-peaks above him). The tiger is the amazing feature here -- fat and with psychedelic green eyes, it seems more like an overgrown house cat than the wild, fearsome Lord of the Forests!



The Wired and the Zonked: In the above painting, Sansin wears a traditional horsehair *gat* that looks almost like a cowboy hat (extremely rare), with a fancy beaded chin-strap like Korean military officers used to wear. His tiger has had too much coffee (though his tail droops), and a guardian-figure holds a rank-symbol sun-shade (extremely rare). In the painting on the next page, Sansin wears a stiff felt court official's hat, his outer robe is green (extremely rare), and his tiger has yet to taste his coffee this morning.





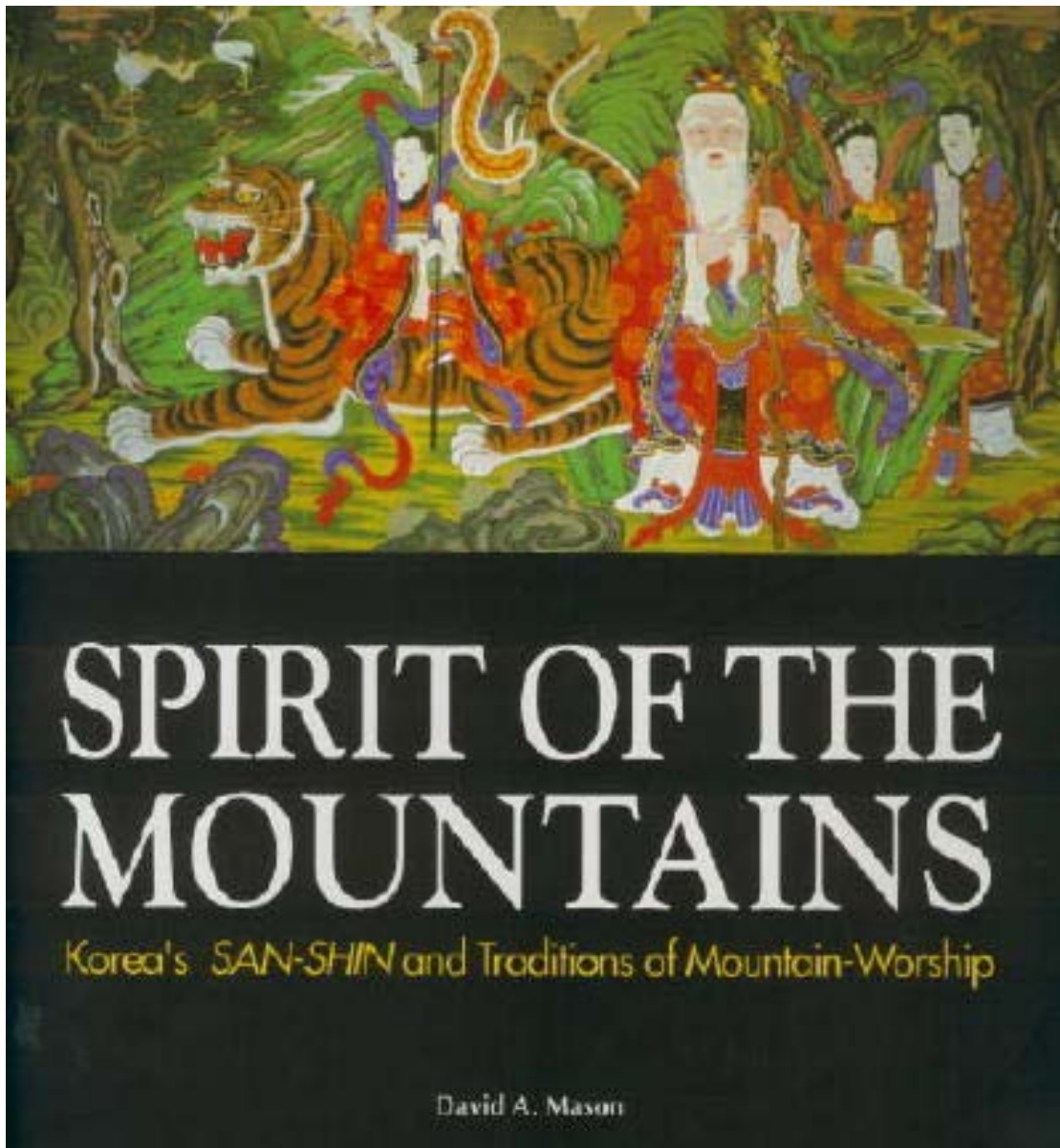
The antique above was copied by Horae in exact detail to make the new version shown on the next page. The *dongja* boy attendant holds a Zen meditation master's fly whisk. Note the leaf-mantle on the boy and the (sacred) white tiger; both motifs are fairly rare.





This was Horae's very favorite Korean Tiger folk-painting, from the early 19th Century, displaying the *Kkachi-horangi* [magpie and tiger] motif. This classic theme shows up in some Sansin paintings, such as the great one in the Jungakdan [Central Peak Altar] at Sinwonsa (see pages 154-55 and 76-80 in the first edition of my book).

Publisher's note: Since you are reading this, you must be interested or are developing an interest in Korean folk art, so I'd be remiss if I did not highly recommend to you David Mason's fine book on Sansin, *Spirit of the Mountains: Korea's SAN-SHIN and Traditions of Mountain Worship*. It is packed with beautiful photos of Shaman art and the detailed results of David's extensive field work. You can order a signed copy of this gorgeous hard-cover book, and other books by David Mason and Zo Zayong on the order page of David's website (<http://san-shin.org/order1.html>).



"New" San-shin Icons that Zo Zayong Painted Himself

based on his collection of antiques and his own ideas

by David Mason (copyrights for the images and text in this article are owned by the author)



This is one of the new Sansin icons created by Horae for his 1998 exhibition. It follows traditional but uncommon motifs, and the result is entirely fresh. The tiger is as surreal as any, with that "retarded" look Horae loved. The Sansin is a younger female, very rare. She wears a white Korean *hanbok* instead of Chinese royal robes; her hair is held up with a gold pin but sports no crown. She rides on the tiger in the Shamanist style. She holds a huge mature ginseng [*insam*] root, not only a symbol of health and longevity but also of "male-ness", granting this icon a Daoist theme of yin-yang [*eum-yang*] balance. There is no pine tree depicted, which breaks with historical tradition.



In this one, Sansin is bald with only a "Cloud-Cap" on the back of his head, like a Buddhist monk or a Daoist adept. He crouches casually, petting his surreal tiger's leopard-spotted head. He holds the common white crane feather fan. There is no background at all, as if it were a statue.



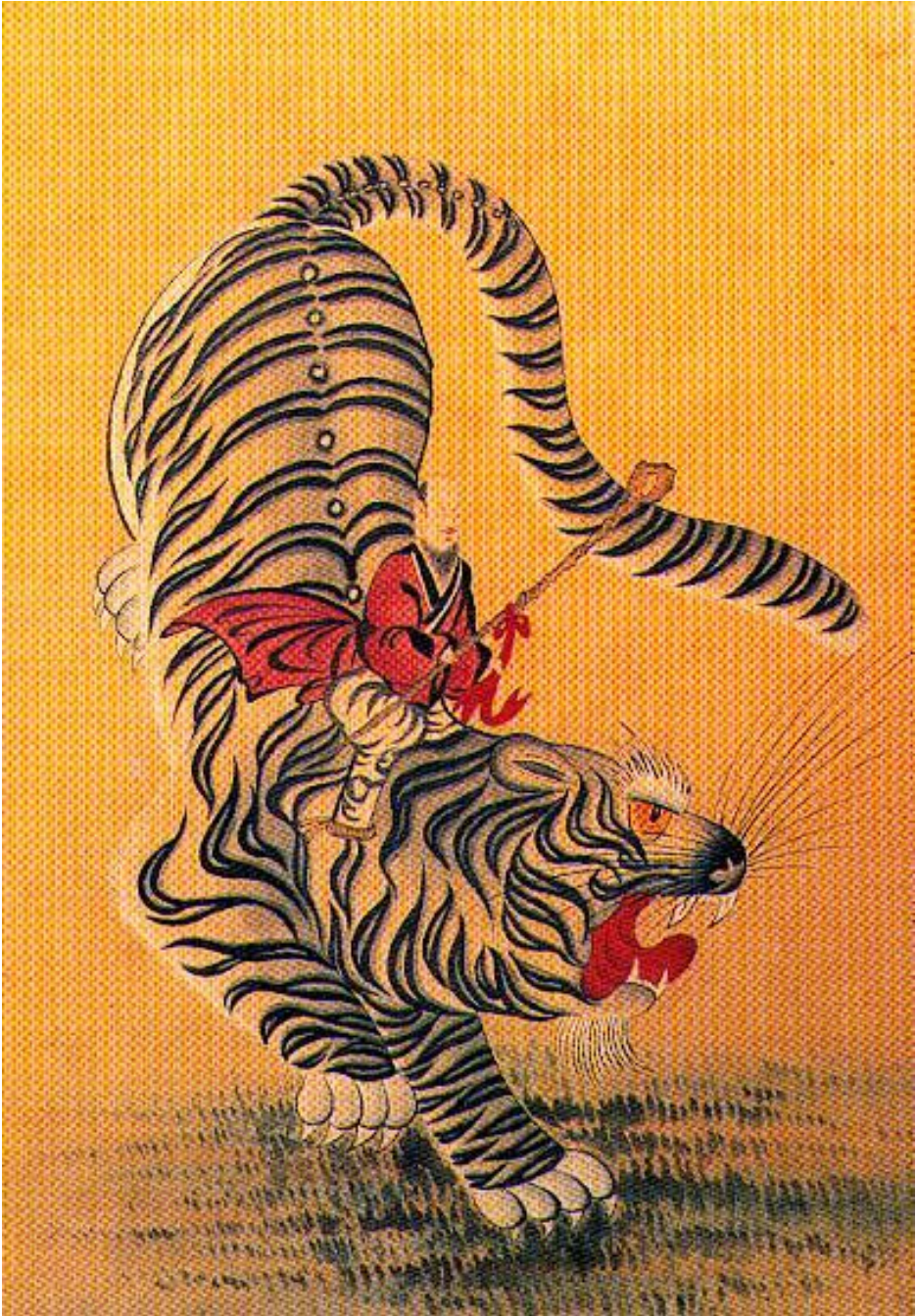
This one is actually an exact copy of the 19th Century painting in the Main Hall of the great Jikjisa Temple in Gimcheon City. Note the leaf-mantle on the boy-dongja.



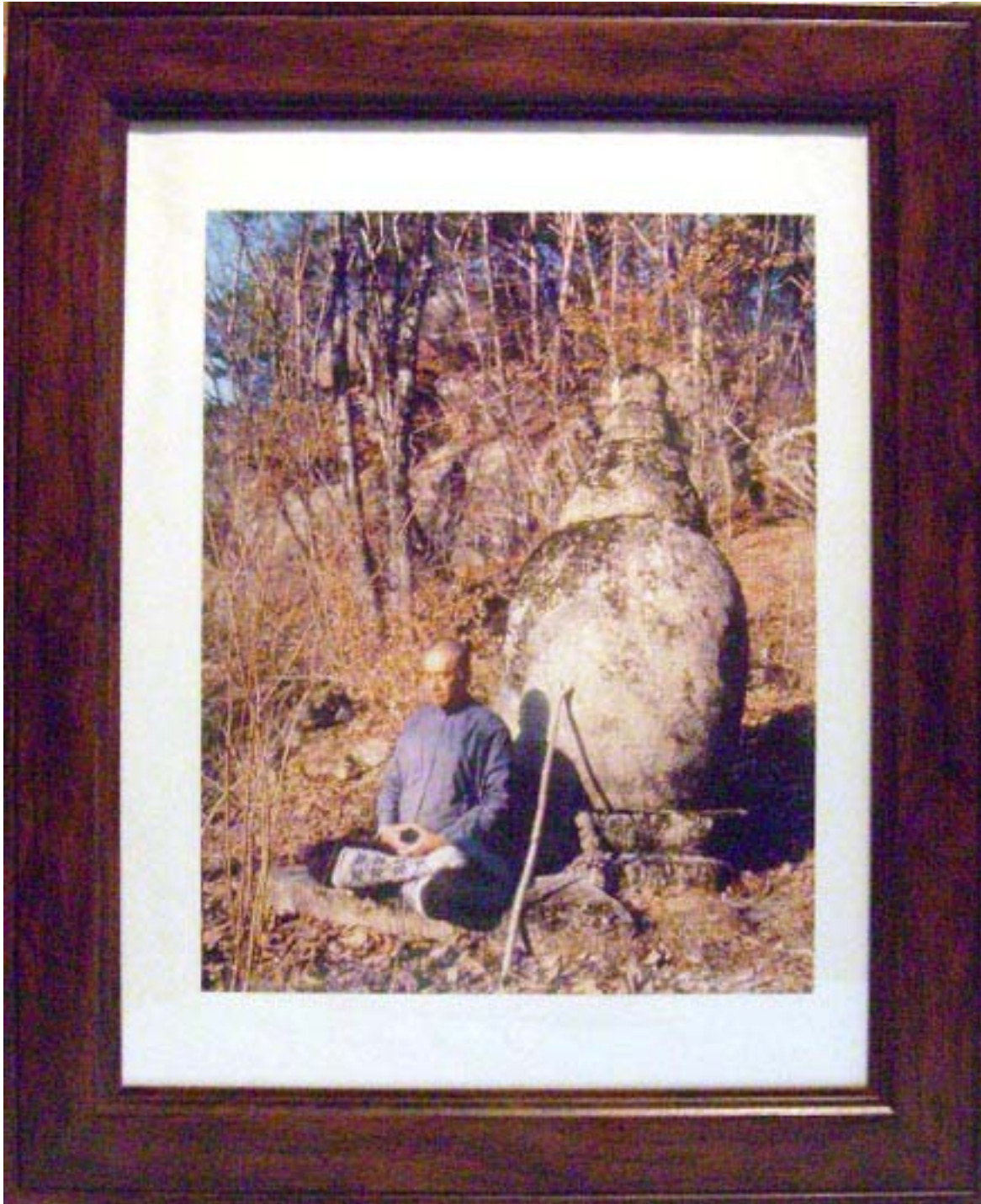
This one has a very Daoist character: Sansin as a comfortable retired gentleman, enjoying his devotion to the Way of Nature and Longevity.



These are both quite unusual and Shamanic – above Sansin wears a *Mudang's* hat, and on the next page he is a miniature figure riding the tiger, like a Korean Leprechaun.



Photos from Previous Zo Zayong Annual Memorial Ceremonies at Yeolsu Yoon's Gahoe Museum











DR. ZO'S OLD VILLAGE MOVEMENT

Text and Photography by Lauren W. Deutsch *unless noted otherwise. All rights reserved.*
Originally published in ***Kyoto Journal***, vol. #36, 1999
New Afterward Special to this Article, January 1, 2010



Photo courtesy of Dr. Zo Zayong

The Roof of National Pride

"I can't believe people still live like that!" exclaimed the Korean government cultural affairs official in his office in Los Angeles. Returning a few days before from Korea, I had just showed him a photograph of a beautifully smiling woman about 80 years old, dressed simply in shirt and pants who was sitting on the transom of the doorway to her home. The smile was directed at a business-suited man, half kneeling in front of her. Dr. Zo Zayong, the eminent authority on Korean folk art and indigenous spiritual traditions, was making a house call.

"Is that the good news or the bad news?" I responded to his continued disbelief about living conditions in the country he not only calls home but whose culture he is duly empowered to represent abroad. When you see her smile and understand the work of Dr. Zo, Korea's champion of indigenous spiritual traditions, sort of a diplomat from the proud past, it can only be good news.

Korea's cultural officials like to show off the country's opulent courtly and literati customs with a smattering of folkloric farmer and monk dances, masked theatre and even the shamanic spectacle that are becoming a bit more acceptable as "real" art. I empathized with him over the work that still remained to be done in bringing material comfort to the most remote areas and even silently thought about occasional reports of rampant poverty north of the 38th parallel.

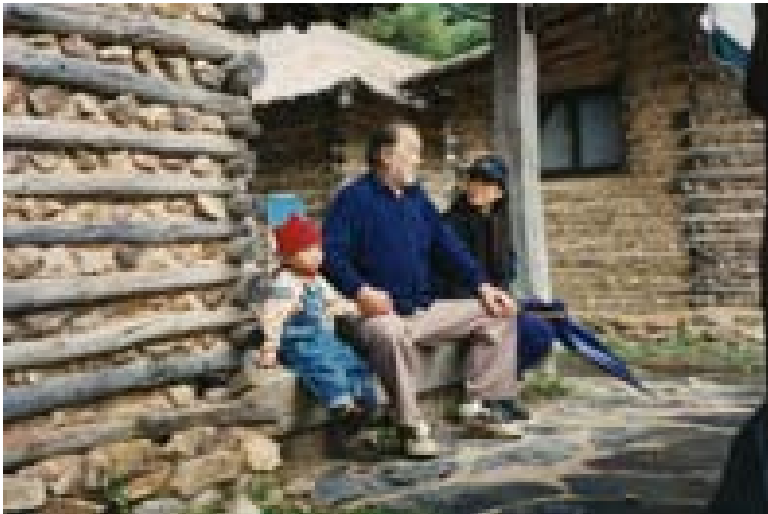
But, again, this woman was smiling. She clearly had a peaceful experience ... from what? Dr. Zo is the key. For the past 30 years, he has directed extensive but not unlimited personal financial resources, developed technical know-how, engaged in scholarly research and demonstrated exceptional artistry, and found time to do cultural "social work" all toward honoring this woman's and their compatriots' indigenous spiritual traditions. For men and women do not live by bread alone.



New Road to the Old Spirits

Having “lost at least one century” through genocidal occupation by the Japanese and then suffering debilitating wars from within and without, Korea’s Past President Park Chung-hee in the 1970s orchestrated the highly successful *Saemaeul* (New Community Movement) which brought critical economic and material improvements to the truly impoverished countryside, particularly electricity and roads, as well as reforms in agriculture, reforestation, anti-pollution and cleanliness.

To his credit he noted in many speeches during that time, “Economy and construction and spiritual development are not separate concepts.” “Spiritual” here meant diligence, self-sufficiency, cooperation, honesty and frugality. Nowhere did it mention the spirit of the land itself, of the cycles of life which for centuries were tied to the interaction with *mansin*, (literally, “ten thousand” spirits; Korea’s word for shaman), especially those associated with procreation.



It could be stated that Korean people have lost many more centuries of individual and group continuity by being cut off from their deepest roots of spiritual tradition by pressures from within and without, particularly by the pressures of foreign proselytizing religions -- Taoism, Confucianism, Buddhism, even Shinto and Christianity. Each brought to the land, where “peaceful” is the basis of most greetings, a sense that the “other” culture

was more valuable than the domestic, more sophisticated and worldlier. Whether imposed by wartime occupation, subtly attached to desperately needed materials or simply offered in good faith, each plowed the indigenous spirit under the soil, and now under the concrete. Dr. Zo’s mission is to reinstall and celebrate that which is truly Korean ... not Chinese or Asian.

Consider what happened in 1996. A new road is finally coming to Jukjang Maeul, a small village at the foot of Gubyeongsan (literally, “Nine Panel Folding Screen”) Mountain. Is this good news or bad news?

Good news for moving rice and peppers and other cash crops from field to market. Bad news because the village’s two remaining *Sansin-dang* (Mountain Spirit Shrines), looking like nothing more than 4 foot high pile of stones, are right in the way of progress.

To the some 70 villagers -- renowned for living over 100 years -- these shrines are not folklore sites. They have been for centuries and remain portals to the mountain and its protective spirit. *There is no record of anyone in this village having participated in a*

foreign religion. Whether the village will be known by its “cultural” name (literally, “Village of Bamboo Field”) or its modern name, Number 2 Section of Sangri Ya, a handy indicator to find it on a government map, will be determined by whether it becomes road-defined or remains shrine-defined. For the road works in both ways; it brings a high-tech world into the village in no time. Again, is it good or bad news for the 20 or so young village children? Will they leave for good with the crops for “better” life in the city?

Who cares? The villagers do, but their voice wasn't heard over the earth moving equipment. Here's where Dr. Zo goes to work.

Korean Yankee

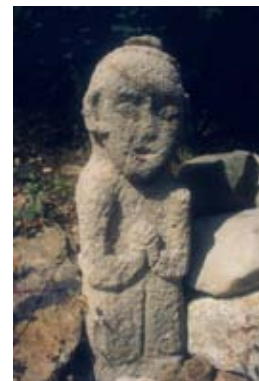
At the age of 73 years, Dr. Zo has been the champion of locating old and still used shaman shrines and revitalizing village festivals and researching cosmology and other living cultural traditions of Korea for several decades. Since 1966, he has dedicated his life to restoring the 5,000 year old puzzle which unites heaven and earth, in the tradition of Dangun, Korea's first leader, for *Hongik Ingan*, the benefit of mankind world-wide.



Photo courtesy of Dr. Zo Zayong

It all began by his curiosity to identify and understand distinctly Korean imagery in Korea's extensive folk art -- from tigers to dragon turtles and eagles, for example. Despite his high level of scholarship, he was constantly clashing with more popular standards of the so-called “fine” arts. His curiosity was drawn to “mysterious” holes in boulders and to the profiles of mountaintops when viewed from certain vantages. Eventually, his appreciation of shamanism's role as the “ultimate spiritual base” to parallel folk art, as the “physical base” of Korean culture was solidified.

Born in Hwanghae Province (now in North Korea), Zo Zayong was one of Korea's first students to be educated in the West. He matriculated at Tennessee Wesleyan College (1948) and



Vanderbilt University (1951) and finally earned his degree in Structural Engineering at Harvard in 1953. His distinguished engineering career includes the creation of several innovative structural systems utilized by architectural firms in the USA, Sweden and his own Korea. His buildings of note in Korea include the American Embassy Residence, and several hospitals and organizations' headquarters. His career a stressful success, he retired in 1976 with his wife to the land he bought in the mountains to renew his health and pursue his cultural research.

By then he was also becoming well known for being one of the earliest people to value and collect Korean folk art. His enormous collection began with old architectural materials, most notably Silla period roof tiles with the *dokkaebi* (evil chasing spirit) on the ends -- of which he had 10,000. In addition, he began to collect "art-of-the-people," most notably paintings of the mythic but extant Diamond Mountain (in the north), longevity and tiger paintings. The tiger is so central to Korean folklore (not to mention its being the companion of *Sansin*, the Mountain Spirit). With his assistance, a uniquely Korean "smiling" caricature of a tiger became the official mascot of the 1988 (Seoul) Olympics.

His collection was well known as the Emille Museum in Seoul and later, in 1983, he built for it a unique hexagonal shaped structure next to his home near Songnisan (Chungcheong Province, Boeun County). Dr. Zo traveled his collection from the Smithsonian Institution in Washington D.C. to major museums on the West Coast, and finally selling most of it, save key pieces of specifically shamanist (vs. household, record, memorial and Buddhist, Taoist and Confucianist works) to Samsung Corporation for continued conservation and exhibition. He too, traveled to seek connections for the art and its evolution to Alaska, Japan and Vietnam, among other places.



Courtesy of Dr. Zo Zayong regard for the centrality of shamanism in which these symbols and the artworks themselves are key. Through years of collecting, Dr. Zo concluded that, "true Korean-ness in art is best expressed in terms of shamanism," belief in *sin* (pronounced "shin") *spirits* – *in the lives of the people as evidenced by the work they created for ritual use*. He expressed his "shock to discover the ultramodern art style that has long developed through unspoiled animism, fantasy and belief in the Mountain Spirit."

His catalog of Diamond Mountain paintings (1975) hinted at the next turn of his interests from art collector to spiritual journeyman ... "I do not believe that technical observation of Shaman ritual or village gatherings alone can properly develop a clear picture of the role of mountain worship in Korean culture. Instead, I have been feeling that study of the

general religious behavior of the common people in everyday life would disclose a better picture," he wrote. "Most of the historical literature covering the spiritual life of Korean people are in terms of Buddhism, Confucianism and Taoism, so we can hardly find written materials for a Shamanistic interpretation of our culture. However, we may be able to discover one other form ... visual art. It is here we find the interesting fact that traditional Korean art is always linked with the people's spiritual life." Those who *loved* nature created visual souvenirs, *fine art*, while those who *worshipped* nature created religious painting for use in *ritual*.

This challenged him to research Korea's oldest historical records seeking to restore the full story of Korean shamanist cosmology. His central point is the Tri-God theory of *Haneunim*, the supreme ruler, who is represented through the trinity *Samsin*, three spirits -- depicted as tiger, dragon/turtle and phoenix/eagle and represented by both male and female images. His findings challenge the very symbol of Korea's contemporary nationhood, the blue and red yin/yang image that, he has concluded, is Chinese, and lacks its sibling color, yellow.



He traced shamanism through its incorporation into Buddhist iconography and explored temple sites, for the Buddhists established centers of worship where the people were already gathering, on the sites of ancient shrines. To this day, one can usually find a sub-temple honoring Sansin, the Mountain Spirit, tucked behind other larger buildings in a Buddhist complex. These temple sites, particularly those in the mountains, were key to locating "lost" ancient shamanist shrine areas.

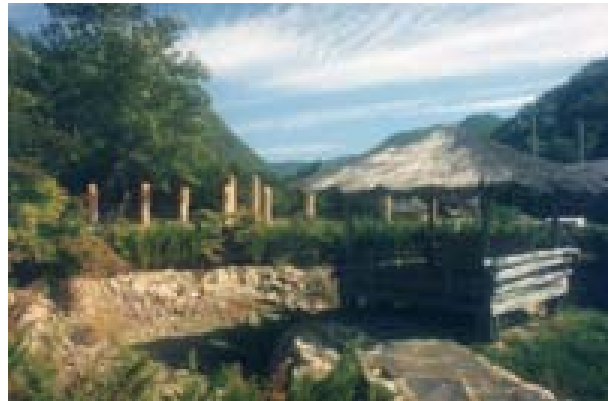
Further, the Korean shamanic Haneunim tri-god emerged in the form of three Buddhas in paintings, and other images followed in similar fashion. Conversely, Guanyin, (Avalokiteshvara) the Bodhisattva of Compassion has found a place on many shamanist altars.

Despite the temples' propensity to burn or bury or create new paintings over their old works, more survived than the icons used by individual shamans. The latter are usually destroyed upon his or her death. Dr. Zo is still countering short-sighted Buddhist attributions given to truly older shamanist connections.

His findings, published in now out of print catalogs, including *Guardians of Happiness: Shamanist Tradition in Korean Folk Painting* (1982) and *Korean Tiger: An Exhibition of Korean Folk Painting* (1984), include some of the most detailed explanations of Korean shamanism cosmology and symbolism available in English. His more extensive works, originally handwritten in Korean, comprising three volumes are out of general circulation.

Walking His Talk

So we have Dr. Zo, cutting edge art collector and author / scholar. But he is not content to live in an ivory tower. Rather, he lives in relatively the same type of house as the woman in the photograph, deep within the mountains of Songnisan National Park. When he closed the Emille Museum to the public, he concurrently opened up in 1971 on the same property the Samsin Hoegwan (literally, "meeting place"), the Samsin Folk Academy. The facility has served him as a "retreat" center capable of housing up to 60 men, women and, often families with children, for weekend encampments to experience the old traditions, especially younger people, much like his teenage experience in a Christian youth leadership program in Ohio. He wanted to educate new Korean civil servants, government officials and cultural leaders to join him in safeguarding Korea's indigenous culture for generations to come. He would have to create an extensive education program and attract financial support from corporations and individuals as well, but most of the funds came from him personally.



Getting the city people back to the land – especially young families -- is critical to sustaining fragile traditions, particularly in a country whose rapidly erected huge, anonymous apartment buildings line the paths of super highways like collections of encyclopedias in a library. Where there is no roof beam, one is not likely to find the house's ruling spirit in residence.



Adjacent to the closed Emille Museum, Dr. Zo added several rustic cabins with *ondol* (heated floors), a large central kitchen, dining areas and other buildings, constructing them by hand out of old, found timber, some pieces over 250 years old; most had thatched roofs and rock, timber and mud walls.

From 1990 through 1996, over 15,000 people of all ages, in family, social, business, cultural and government groups attended his residential programs. He encouraged participation by everyone, no "sightseers", and was very successful, according to his copious photographic and written documentation of the encampments.





In 1996, I was privileged to join one of the last few large groups on the site. There was constant celebration at every turn, from hand making buckwheat noodles and traditional *tteok*, glutinous rice cake, with traditional equipment, to sumptuous feasting on fresh *sanchae*, vegetarian mountain cuisine, and *makgeolli*, rice wine, to dancing and singing around the fire to the tune of gongs and drums until dawn. We reminisced on the days when people lived in harmony with and celebrated nature. We pranced around wearing hand-made *papier maché* masks of *dokkaebi*, the always smiling, evil-chasing demon. It was totally joyous.



Of particular importance on site are two spirit houses, including a new one for which Dr. Zo had waited 15 years for permits to build. This exquisite yet simple tile roofed building, about 24 feet x 18 feet, nestled at the base of the mountain, was finally dedicated this past June to Samsin Halmeoni, the tripartite grandmother goddess. She is depicted as three magnificent murals drawn by Dr. Zo. They will be permanently affixed to the walls following an exhibition in Seoul in January 1998.



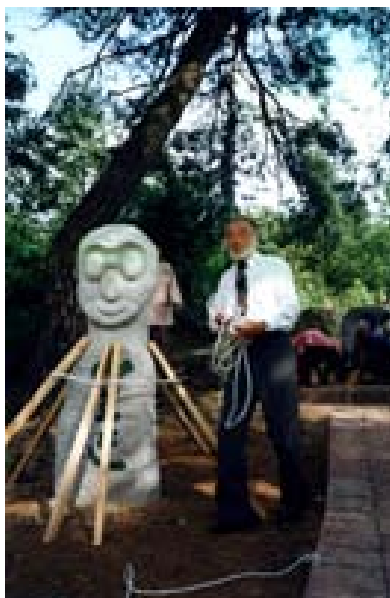
The creation of new shamanic icons -- of stone and wood and on paper, is another of Dr. Zo's many and much sought-after talents. Each exciting image is true to historic detail and tradition while reflecting appropriately the unique artistry and sensibility of its creator.

In honor of the 1996 visit of Hi-ah Park, Mansin, the first Korean American to be initiated



a shaman and with whom Dr. Zo has been associated for over 20 years, we also experienced a special *gut*, shamanic ritual, to dedicate three huge stone carvings depicting Samsin Halmeoni and especially honoring some 13 children who had been born in the past 8 years or so to parents who, having no other recourse, placed their fate on Dr. Zo's recommendation, in the hands of *Chilseong*, the Seven Stars deity, long held to be effective in procreation.

The Samsin Folk Academy has only six true members, with 10 more on their way in the New Year. To qualify for membership, an individual must find and document 10 shamanic stone altars in the countryside. It's not an easy task, as Dr. Zo is exacting in his critique of the findings. The group includes people of all walks of life, even mountain climbers.



Adopt – A – Village

Another key element Dr. Zo realized was to help villages establish continuity with their traditions by reestablishing their shrines and festivals. Each year, the Samsin Hoegwan “adopts” a village -- usually in remote areas -- to work with the residents and provide resources -- always including musical instruments and financial support and technical consultation for staging self-supporting, if not revenue-producing festivals. Jukjang Maeul is one such village. Dr. Zo explains that sometimes people from the cities will come to a festival, eat and drink on the villagers’ tab and leave without reciprocating with appropriate financial offerings.

The first day we arrived, Dr. Zo whisked us off to join the festivities adjacent to an emerald green and gold rice field for the dedication of the *Bang Jangung*, (five Warrior Spirits flags) at the new Mountain God shrine. Dr. Zo had created a multi-colored painting of the bearded spirit with his trusty tiger companion carved into a stone about three feet high. He had designed and had carved additionally two spirit posts that identify and guard the new site next to the remaining old shrine (basically a pile of small rocks), now effectively “dead.” He explained the villagers were so happy to have this new site, as they had to otherwise carry their offerings, including a full pig, deep within the mountains.



Villagers had taken time from their busy schedule in the rice fields to provide loud percussive shamanist music, and the children paraded in simple costumes up from their school for the occasion. After offerings of fruits, meat, rice wine and money, we all joined the women and together ate a sumptuous meal. This was followed by dancing and impromptu singing. “This village can now continue to have festivals because of our backing,” noted Dr. Zo.

To create an economic base for another village of about 10 families, all of who are past childbearing age, he created on his own land a crude three-tiered amphitheater to seat 500. It’s the site of a new annual festival for Founder’s (Dangun) Day (October 3). He is organizing a local enterprise to sell home-cooked foods, beverages and even to provide if necessary, overnight housing.

All of this work takes years of not only planning, but working in cooperation with village chiefs and elders and residents, with the people who are the caretakers of traditions centuries old and for whom he represents perhaps the only person who still values the foundation of their daily lives.



What is so curious at this point, again, is the reaction of the government official, and it is not an isolated response. Last year and again this year, upon visiting a major Korean cultural foundation, I heard the story of how a few years ago at Paris' Musée de l'Homme, a Korean folk art exhibition was cancelled because of protests against the curator's intention to erect a thatched roof building. Koreans in France objected strongly to being portrayed by thatch; why not tile? And as for the outstanding shamanic material, they would have no part of it.

Likewise, in an academic conference at UCLA, a Korea-born dance ethnologist, completing her Master's thesis on the growing number of shamans in Los Angeles and having performed a dance piece choreographed from shamanist material, couldn't explain comfortably, not to mention with academic coolness or pride, the practical connection of Korean people and their indigenous spiritual practices.



Photo courtesy of Dr. Zo Zayong

They all know of Dr. Zo's work and its significance to scholars and others worldwide. Yet because of centuries of downplaying -- more accurately *denying* and *discrediting* -- the very foundation of Korean culture, his work remains unheralded at the highest level.

Afterward: There Are No Spectators

I kept up my correspondence with Dr. Zo until the end of 1999. He shared newspaper clippings of his art exhibitions of the icons in the Samsin Halmeoni Shrine (which were eventually permanently installed) and new sculptures in wood and stone of dokkaebi. He also sent to me a sample of his organization's annual report, including articles in Korean and an accounting of who donated funds to keep it going. Not having heard from him for a while, I did some research online to see if I could find something about his activities, I found David Mason's obituary. I then contacted David for details about our mentor's demise and learned about the gut, shaman ritual that would be held for Dr. Zo on the 100th day of his passing. I made arrangements immediately to attend the rite officiated by Naramansin (national shaman) Kim Keumhwa, one of Horae's dear friends, and her group, the Association of Preserving West Sea Baeyeonsin-Gut and Daedong-Gut.

To witness such a ritual presented on behalf of someone who deeply believed in its efficacy and by someone who knew it fully was a most amazing experience. On the day of the event, I arrived with Dr. Mason and joined the crowd of about 200 people. It was nice to see them interested, but deeply sad to see how few people understood Horae's deepest concern: that they would come for the spectacle and leave without contributing to the cost of the ritual, not to mention to the sustainability of the culture as a whole.



The Hoegwan was at that time fairly well kept. There was evidence that Dr. Zo had been hard at work up to the moment of his death; the massive dokkaebi carvings were displayed, the images of Samsin Halmeoni were permanently enshrined, and several other structures had been moved about. I felt that Dr. Zo's spirit was in fact surprised to see everyone celebrating his funeral, as there was abundant life still in the place. Even when the shamans tossed out of the gate his shoes and clothes, one can imagine his spirit soaring over the wall into the center of the courtyard to get back to work.



During my trip to Korea in 2004, I again contacted Dr. Mason and suggested that we go to Samsin Hoegwan to see what state it was in. Back in 1997, Dr. Zo told me that he didn't really care whether the place survived after his death. Had Dr. Zo kept to his word, that he only cared that the place would be intact during his life? Having tried and failed to connect with some of the people whose contact information I had from my visits in 1996 and 1997, I feared for the worse about the state of the facility and its material contents – perhaps an unpublished manuscript and hundreds of photographs that Dr. Zo had taken to document his many events. These photographs were proof-positive that Koreans and non-Koreans alike could enjoy and learn about traditional village culture through his educational activities.

Mansin Kim Keumhwa kindly joined our mission and off we went to Songnisan. She had contacted someone at the Hoegwan who met us and let us into the compound. Dr. Zo's stone carver, who had been living there during his patron's lifetime, seemed to be default "caretaker-in-residence" of the place. We walked through the gate and were met by tall weeds, dilapidated buildings, water-soaked boxes of photographs, cabins still full of the bedding and musical instruments that Dr. Zo had provided to visitors. It was left as if a group from the city had just enjoyed one of the high-spirited festivals, yet showed its vulnerability to the elements ... and perhaps abandoned spirits.



The Samsin Halmeoni shrine building, however, was intact with no water damage to the artwork. Mansin Kim prepared simple offerings and made prayers in the shrine. We then went off to Horae's gravesite, on a nearby plot of land that also had several of his stone carvings of his beloved Samsin Halmeoni. The rest,

is of course, history.

Who is bold enough to pick up the mantle where Dr. Zo Zayong left off, especially in this day when a few more Koreans are beginning to learn, appreciate and hunger for traditional roots? He wouldn't have felt there was much merit to the effort unless people from the city would join with countryside residents to continue to celebrate and *sustain* vital indigenous spiritual legacy.

It is time that those of us who are heirs to Dr. Zo's legacy demand that the tangible and intangible cultural "properties" of Korea's indigenous legacy be included in major exhibitions of art throughout the world and well-funded by the Korea Foundation, the consulates general and other Korean cultural promotion institutions. In 2002, on the occasion of the 10th anniversary of Sa-I-Gu, the April 29, 1992 Los Angeles "Riots", I had found it exceedingly difficult to secure funding for a Daedong-Gut to be performed for the reconciliation and harmony of the community. *The Los Angeles Times* and other English-language publications were very supportive of this effort, including a very large piece about the event on the front page in the Performing Arts section, a spot usually occupied by the latest opera, philharmonic or legitimate theatre programs.

Programs for school children at every grade need to be exposed to the images and values, the music and celebrations of traditional life, if for no other reason than that they are world-class! It is very important that those in key positions know of Dr. Zo's legacy.

"There are no spectators!" as Horae would say. And he's still so very right!

Lauren W. Deutsch

[Pacific Rim Arts](http://PacificRimArts.org)

lauren@pacificrimarts.org

Los Angeles, January 1, 2010



Changes in Zo Zayong's Art 1997 – 2004

With the help of skilled wood and stone carvers, painters and other crafts specialists, Dr. Zo created many iconic works of art representing Korea's indigenous spiritual tradition. Originally sited at the Samsin Hoegwan, they had been moved over time to the site of his tomb and often "refreshed". These three sets of images, the left being the original locations and renderings, the right the newer ones, show this contrast. The fourth set are two additional works of art at the tomb site.



Dr. Zo's 100th Day of Passing Gut
officiated by Mansin Kim Keumhwa, a dear friend of Dr. Zo's



Books by Zo Zayong

- The Humour of the Korean Tiger.* Seoul: Emille Museum, 1970.
- The Spirit of the Korean Tiger.* Seoul: Emille Museum, 1972.
- The Flavor of Korean Folk Painting.* Seoul: Emille Museum, 1972.
- Folkism, Volume 1.* Seoul: Emille Museum, 1972.
- Folkism, Volume 2.* Seoul: Emille Museum, 1973
- The Life of Buddha in Korean Paintings.* Seoul: Emille Museum, 1975.
- Diamond Mountain, Volume 1.* Seoul: Emille Museum, 1975.
- Diamond Mountain, Volume 2.* Seoul: Emille Museum, 1975.
- Introduction to Korean Folk Painting.* Seoul: Emille Museum, 1977.
- Woodblock Prints of Old Korea.* Seoul: Emille Museum, 1980.
- Guardians of Happiness: Shamanistic Tradition in Korean Folk Painting.*
Seoul: Emille Museum, 1982.
- Korean Tiger: An Exhibition of Korean Folk Painting to Commemorate
The Dedication of the Olympic Stadium.* Seoul: Emille Museum, 1984.

All of these books are long out-of-print and rare. So treasure these books if you have them, and look for them if you don't. You will be greatly rewarded. The last two listed here are for sale on David Mason's site (<http://www.san-shin.org/order4.html>). The Korean Art Society is fortunate to have all of these books available for members to read.

note: Zo Zayong consistently spelled Emille Museum with three l's, and often spelled his name as one word, Zozayong. This is useful information for internet searches.

KAS JOURNAL LETTERS COLUMN

We'd love to hear from you with your thoughts, ideas, and criticisms. Please write to us at robert@koreanartsociety.org

Dear Robert,

Congratulations on the debut of the Korean Art Society Journal. As always, thanks a lot for all your hard efforts and dedication in creating and running the Korean Art Society.

Sincerely,
Michael Chin

Dear Robert,

A big "thank you" for your most impressive, first KAS Journal. It's just terrific. Congratulations on producing this wonderfully informative and visually beautiful publication.

Best,
Tom Folino

Dear Robert,

Your Korean Art Society Journal is one of the most wonderful and scholarly works on the history and sources of Shaman art and religion. I had no idea about the cultic sage divinities of righteousness as protectorates of the ancient Choson Kingdom. I am very happy that you are a learned and gentle scholar in this field. Many great thanks for the KAS Journal, and blessings and prosperity to you and the Korean Art Society. KAS is doing a great cultural service to ancient folk religion, art, philosophy and culture. It's quite an honor and privilege to be a member of your society!

Most humbly, sincerely, and respectfully yours,
Professor Richard S.Y. Kim

Hi Robert!

Thank you very much for sending me the Korean Art Society Journal. I found the articles on Shamanism very interesting and a very clear introduction to the spirits that comprise the Korean pantheon of deities. I love the shamanistic paintings and can see the close parallels in style to the folk paintings of flora and fauna which I have always admired and which I try to buy whenever I see them.

Yours,
David Baker
David Baker Oriental Art, London

Dear Robert,

Congratulations on the first issue of the Korean Art Society Journal. I am planning to email them to 400 of my students at the Korean School of New Jersey. You might notice your server surging one day.

The KAS Journal was very informative, educational and very enjoyable. I loved the paintings. They were indeed rare and gave me so much pleasure and satisfaction in viewing them. Before Shamans of Korea went underground, so called Shamanism of Korea, or Shinkyoo, was the national religion of Korea. Korean kingdoms were founded on the principle of Shinkyoo. It is fun to watch Shinkyoo being depicted on Korean history TV dramas these days.

When Buddhism first became the national religion of Korea, no one would go to Buddhist temples. So the powers that be called the Buddha Shrine, "the Great Bear Shrine". The Great Bear Shrine was originally a Shinkyoo shrine that housed "Hwanin", "Hwanwun", and "Dangun". They are the three ancestors of the Korean people and nation. So by calling the Buddha shrine, "the Great Bear Shrine", the government officials were essentially duping the people to come and offer their prayers to Buddha without knowing that they were praying to Buddha. Even today in Korea, the Buddha shrine is still called "the Great Bear Shrine". Also in Korean Buddhist temples, you will find that "the Seven Star Shrine", "the Mountain God Shrine", and "the Three Spirit Shrine" are always located at a ground that is higher than the Buddha Shrine (the Great Bear Shrine), because they are considered higher in authority than Buddha. Eventually, people realized they were not praying to Dangun the nation founder, and came to house the portraits of Dangun, Sanshin the Mountain God, and Chilsong the Seven Star Deity in their own houses. And previous Shinkyoo priestesses and priests were invited to offer prayers for them in their houses. They were called, "Dang-gol-son-nim," meaning, "the welcomed guest who comes and prays to Dangun in my place for my blessings". Originally, Korean "Mudang" Shamans were called "Dang-gol-son-nim". The word still survives today. If you are a favored customer of a retail store you are called, "Dan-gol-son-nim", because you bring good fortune and prosperity to the store. Maybe only 10 people in Korea really know the original meaning of the word. Shamanism in Korea is much more prevalent in the culture, language, custom, and the fabric of Korea than any other religion. And Shamanism being a spiritual religion, Koreans are also very open to any spirituality. That is why Korea is one of the most Buddhist, most Christian, and most Confucian countries in the world.

Again, thanks for your courageous work of publishing the Korean Art Society Journal. You have an ardent reader. Please keep up the good work.

Sincerely,
Jaenam Kim

KOREAN ART SOCIETY EVENTS



KAS at the Brooklyn Museum, October 30, 2009



KAS at the Philadelphia Museum, November 13, 2009

KAS 2010 SCHEDULE OF EVENTS

Please see our site's Events page (www.koreanartsociety.org/Events) for the most up-to-date Events Calendar.

Free Feast & Film

Friday, January 29, 2010 at 6pm

Please join members of the Korean Art Society along with the Korean Spirit and Culture Promotion Project on January 29th at 6pm for a gourmet feast of traditional Korean cuisine and a fascinating English-language film on cultural and scientific achievements from Korea's history, 'Fifty Wonders of Korea'. The film is fifty minutes in length, and will be followed by a twenty minute film on recent advancements and discoveries from Korea. This will be followed by conversation and a dinner that will be even more delicious than what you'll find in the restaurants of Korea Town. We'll also be distributing free books on Korean history and culture at this event. Come have a good time with us and enjoy the good company of your fellow Korean Art Lovers!

Curator-led Tour of the Newark Museum's Korean Art Collection

Friday, February 19, 2010 at 11am

Just 20 minutes away from Midtown Manhattan, there is a beautiful collection of Korean art featuring a renowned collection of folk paintings and fine ceramics, including a maebyong vase that has been in the museum's collection for over a hundred years and is widely regarded as one of the greatest examples of inlaid celadon in existence. Please join us for a tour of the collection conducted by the Newark Museum's Curator of Asian Art, Katherine Paul, in one of the first Korean galleries in an American museum. As an extra special treat, Katie, whose specialty is Himalayan art, will also lead us on a tour of the museum's famous Tibetan collection. Attendees of this event are in for a real treat.

Korean Masterpieces in the Brooklyn Museum Storage Rooms

Tuesday, April 27, 2010 at 11am

The Brooklyn Museum, with one of the most extensive Korean collections in the West, has agreed to give the Korean Art Society a private viewing of the Korean masterpieces in its storage area. The Brooklyn Museum has been collecting Korean art for 100 years, and was the first museum outside of Asia to open a permanent Korean gallery. The Korean government recently spent five years cataloging Brooklyn's important Korean collection. When you see this catalog, you will understand why the government decided that it was necessary to catalog this comprehensive and very important collection. Because of space and budget limitations, only a very small percentage of the collection is on view, and most of it rarely ever gets displayed. So this is a unique opportunity for lovers of Korean art.

Korean Art Day at the Philadelphia Museum

Friday, June 25, 2010 at 11am

The Korean Art Society and the Philadelphia Museum of Art have planned for you an exciting Korean Art Day in Philadelphia, only about a one-and-a-half hour train ride from New York. After viewing a special exhibition on contemporary Korean art, we'll be treated to a tour of the PMA's Korean art galleries by Hyunsoo Woo, Curator of Korean Art. PMA is one of only 4 American museums to have their important Korean collections cataloged by the Korean government. This is a rare opportunity to see fine antique and contemporary Korean art all at one time, and promises to be a lot of fun.

Korean Art Society Tour of Boston Area Museums

Monday thru Wednesday, August 16 - 18, 2010

The curators of the Museum of Fine Arts, the Peabody Essex Museum, and the Harvard Sackler Museum have planned for us a very special tour of their Korean collections. Further details will be announced.

Korean Masterpieces in the Mary Griggs Burke Collection

Friday, September 10, 2010 at 11am

The Mary Griggs Burke Collection, one of the largest and finest private collections of Asian art, has been exhibited at New York's Metropolitan Museum and other major museums. The Asia Society once had an exhibition based on a single very important early Korean Buddhist painting from this collection. The Korean Art Society is very fortunate to be invited to Ms. Burke's Manhattan home to view rare and famous masterpieces in Korean sculpture, painting, and ceramics.

Korean Masterpieces in the Brooklyn Museum Storage Rooms

Tuesday, October 26, 2010 at 11am

The Brooklyn Museum, with one of the most extensive Korean collections in the West, has agreed to give the Korean Art Society a private viewing of the Korean masterpieces in its storage area. The Brooklyn Museum has been collecting Korean art for 100 years, and was the first museum outside of Asia to open a permanent Korean gallery. The Korean government recently spent five years cataloging Brooklyn's important Korean collection. When you see this catalog, you will understand why the government decided that it was necessary to catalog this comprehensive and very important collection. Because of space and budget limitations, only a very small percentage of the collection is on view, and most of it rarely ever gets displayed. So this is a unique opportunity for lovers of Korean art.

The Lee Young Hee Museum of Korean Culture

Friday, November 19, 2010 at 11am

You're really missing out if you haven't seen the fine collection in this museum. Their collection of hanbok (traditional Korean clothing) is unmatched. In addition to antique and contemporary hanbok, you will see Korean furnishings, ornaments, and much more. We'll be generously treated to a private tour by the director, Jong Suk Sung. We'll have lunch after the tour in one of the many fine Korean restaurants in Korea Town.

KOREAN ART SOCIETY PRESS

KAS continues to receive extensive press coverage. Here are just a few examples. Much more can be seen on our site's Press page (www.koreanartsociety.org/Press).

뉴욕일보
THE KOREAN NEW YORK DAILY

THURSDAY, AUGUST 13, 2009

한국문화 소개 뉴스레터 발간

코리안 아트 소사이어티

한국의 오래된 예술과 미술품 소개를 통해 한국 문화 확산에 노력하고 있는 코리안 아트 소사이어티(관장 로버트 킬리)가 첫 뉴스레터를 발행해 주목 받고 있다.

57페이지로 구성된 '코리안 아트 소사이어티 뉴스레터'는 한국의 예술과 미술품을 영어로 소개하는 뉴스레터로는 미국 내에서 처음이다.

이번 데뷔 호는 한국의 서면 아트(Shaman Art)를 주요 내용으로 관련 계통 전문가들의 글과 사진 등으로 꾸며져 있다.

특히 서울 가회 박물관이 소장한 한국 서면 페인팅 콜렉션이 소개된다. 가회 박물관은 한국 내에서도 유명한 서면 아트와 포크 아트 콜렉션을 소장한 것으로 알려져 있다. 또 한국의 산신과 산 제사 전통을 주요내용으로 다룬 '출립(1999)'의 저자 데이빗 메이슨이 한국의 서면 문화에 대해 연구한 내용이 소개된다. 이밖에도 퍼시픽 림 아트 디렉터인 로렌 더스취 씨가 한국 서면 예술품을 소장하면서 겪는 에피소드와 코리안 소사이어티에서 서면 아트 콜렉션을 전시하고 있는 테레사 김 씨의 작품도 소개된다.

코리안 아트 소사이어티의 로버트 킬리 관장은 "이 뉴스레터는 코리안 아트 소사이어티 창립 이래 가장 중요한 성취 중의 하나"라면서 "이 뉴스레터가 한국 예술과 문화를 증진하기 위한 우리의 목적을 달성하는 데 큰 뒷받침을 할 것이라고 생각한다"고 말했다.

그는 이어 "뉴스레터 발행 후 세계 각지의 한국학 학자들과 큐레이터들로부터 큰 관심을 얻고 있다"고 덧붙였다.

한편 현재 코리안 아트 소사이어티에는 1,100여명의 회원이 전 세계에 가입된 상태다. 이번 뉴스레터는 코리안 아트 소사이어티 홈페이지(Koreanartsociety.org)에서 찾아볼 수 있다. <류수현 기자>

코리안 아트 소사이어티가 발행한 첫 뉴스레터의 커버 페이지.

코리안아트 소사이어티, 버크 컬렉션 관람 행사

한국미술품 전문가 15명 참가

한국고미술 미공개작품 감상

코리안아트소사이어티(관장: 로버트 텔리)가 주관한 연례 버크컬렉션 관람행사를 위해 미국내 주요 한국미술품 담당 큐레이터들이 뉴욕에서 한자리에 모였다.

뉴욕, 보스톤, 매사추세츠등지에서 온 이들 한국미술품 전문가들은 11일(금) 로버트 텔리 KAS 관장과 더불어 공개되지 않은 귀중한 한국고미술품들을 다수 포함하고 있는 것으로 알려진 버크컬렉션을 직접 감상하는 시간을 가졌다. 이처럼 미국내 한국미술품 전문가들이 모두 한자리에 모인 것은 처음있는 일이며 의미가 큰 일로 평가되고 있다.

이날 버크컬렉션 관람에는 제인 포탈(보스톤미술관 아시안미술부 회장), 수잔 빈(매사추세츠 소재 피바디 예섹스 미술관 아시안미술품 담당 큐레이터), 우현수(필라델피아 미술관 한국미술 담당 큐레이터), 캐터린 풀(뉴욕 미술관 아시안미술품



연례 버크컬렉션 관람행사를 위해 미국내 주요 한국미술품 담당 큐레이터들이 뉴욕에서 모여 공개되지 않은 한국고미술품을 감상하는 시간을 가졌다.

담당 큐레이터), 그리고 알리슨 볼만(저패니즈 아트 소사이어티 명예회장)을 포함, 약 15명의 한국미술품 전문가들이 참가했다.

한편 오는 17일 뉴욕크리스트는 한국미술 경매를 한다. 이날 경매에는 한국미술 박수근(1914~65)의 그림

'세 여인' (1961)을 비롯해 김차설, 강익중씨 등뉴욕에서 활동하고 있는 작가들의 작품이 다수 선보일 예정이다. 9월 14일부터 17일까지 크리스티의 아시안미술 주간에 열리는 경매에 한국미술품은 총 43점이 나온다.

중앙일보

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THE KOREA DAILY

ny.koreadaily.com

SATURDAY OCTOBER 31, 2009



브루클린뮤지엄 한국 미술품 감상 한국 미술 애호가들의 모임인 코리아아트소사이어티(대표 로버트 툴리) 회원 40여명이 30일 브루클린뮤지엄의 미공개 한국 고미술품 20여점을 감상했다. 브루클린뮤지엄은 660여점의 한국 미술품을 소장하고 있다. 박숙희 기자

SATURDAY, DECEMBER 5, 2009



KAS, 이영희 박물관 방문

코리안 아트 소사이어티(KAS, 회장 로버트 텔리) 회원들은 4일 연례행사로 이영희 박물관(관장 성종숙)을 방문했다. KAS는 매년 이영희 박물관을 방문해 한국 문화에 대해 배우는 시간을 마련하고 있다. 이날 참석자들은 맨해튼 한복판에 진기하고도 훌륭한 한국 예술품이 있다는 것에 감명 받았다는 후문이다. 참석자들이 성 관장으로부터 설명을 듣고 있다.

〈사진제공=KAS〉

“소박한 분청사기 충격 한국 예술에 증독됐죠”

코리아 아트 소사이어티 로버트 밀리 대표

2009년을 보내며 올 한해 한국문화 홍보와 전파에 앞장 선 코리아 아트 소사이어티(Korea Art Society) 로버트 밀리 대표를 인터뷰했다. 밀리 대표는 한국 고미술을 전문적으로 취급하는 아트 딜러로 매일 1~2차례 이상씩 주요 한국 미술품 전시가 열리는 공간을 회람함과 찾고 있으며, 영상 사회와 한국 음식 소개 행사, 소시지 발간 등의 활동을 활발하게 펼치고 있다. 더 놀라운 것은 그의 본업은 음악인이라는 것이다. 그는 버블리 음대를 졸업한 작곡가이자 프로듀서이며 연주자다. 그가 프로듀싱한 콜리 버즈(Colie Buddz)의 곡은 소니에서 발매되어 빌보드 레계 차트 1위에 오르기도 했다.

▲ 코리아 아트 소사이어티(KAS)를 모르는 한인 독자들을 위해 간단하게 소개를 해달라

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로버트 밀리 대표를 비롯한 KAS 회원들이 9월에 열린 한국 문화 비디오 설명 행사에 참석해 손을 흔들어 즐거워 하고 있다.

로 회원들과 주기적으로 한국 문화를 감상하며 또 뉴욕을 중심으로 미진역에 한국문화 홍보하는 역할을 하고 있다. KAS의 특징은 유지영과 개인 컬렉션 등을 직접 찾아 적극적으로 감상 활동을 하고, 지속적인 토론과 강의 등으로 지식을 심화하는 데 있다. 한국 예술품은 대담하고 생생하기 때문에 (bold and vigorous) 수동적인 감상으로는 그 의미를 알 수 없다고 생각한다. 현재 주요 예술 단체의 큐레이터와 학자, 컬렉터 등 전문가들을 위주로 1,200명의 회원은 보유하고 있고 저널도 발간하고 있다.

로 회원들과 주기적으로 한국 문화를 감상하며 또 뉴욕을 중심으로 미진역에 한국문화 홍보하는 역할을 하고 있다. KAS의 특징은 유지영과 개인 컬렉션 등을 직접 찾아 적극적으로 감상 활동을 하고, 지속적인 토론과 강의 등으로 지식을 심화하는 데 있다. 한국 예술품은 대담하고 생생하기 때문에 (bold and vigorous) 수동적인 감상으로는 그 의미를 알 수 없다고 생각한다. 현재 주요 예술 단체의 큐레이터와 학자, 컬렉터 등 전문가들을 위주로 1,200명의 회원은 보유하고 있고 저널도 발간하고 있다.



KAS는 회원들과 한국 문화 감상 · 홍보하는 비영리단체 한국 예술은 탁월한 기술 · 고귀한 정신 함께 담고 있어 관광객 입맛아닌 한국 식당 음식 맛에 폭 빠진 '하드코어' 팬

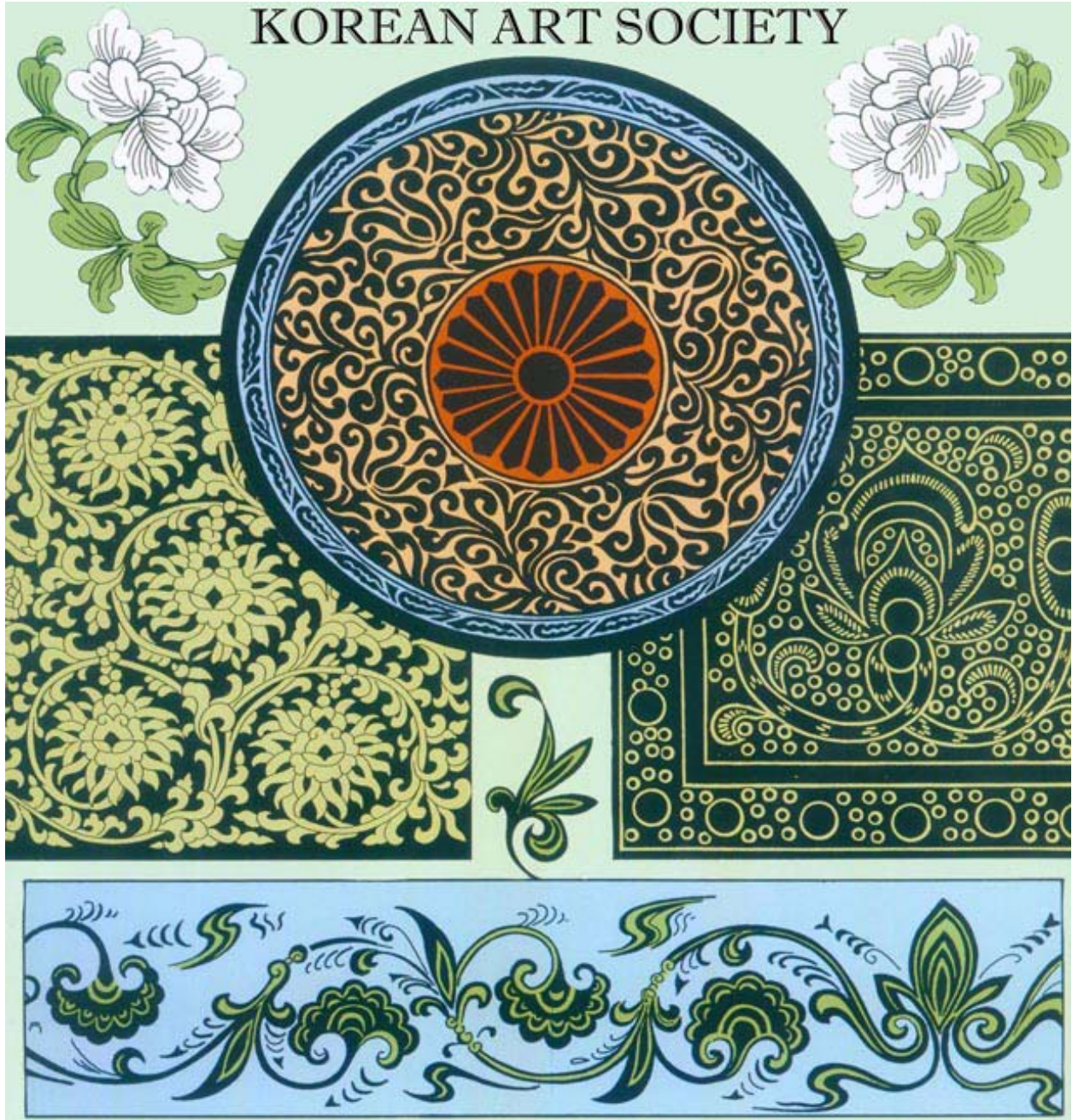
맛을 때도 그것이 분청사기와 모방이라는 것을 알지 못했다. 한국 예술이 다른 아시안 아트와 다른 특징은 당신에게 무엇이었나? 첫 한국 방문 후 15년 동안 표현하지만 '미친듯이' 한국 문화 공부에 몰두했다. 거의 중독 수준으로 구입할 수 있는 모든 자료와 책을 읽고 구입했다. 한국 미술이 소외되어 있는 모든 유지영과 전시회를 찾아다니는 것은 물론이다. 그렇게 알아갈수록 확신이 들 것은 한국 예술이 아시안 예술뿐 아니라 다른 모든 나라의 예술과 차별되는 것은 탁월한 예술성과 고귀한 정신을 함께 담고 있다는 점이었다. 대표작인 예가 한국의 불교 미술이지만 그저 경탄할 고가품을 봐도 이점을 뚜렷히 알 수 있다. 한국인의 장인들은 인공적인 요소들을 극히 꺼리고 자연에 대한 깊은 경외감을 갖고 있다. ▲ 당신은 전문적인 음악인이기도 하다. 한국 대중문화를 좋아하니? 한국 영화를 정말 좋아한다. 단연 최고 수준이다. TV 드라마는 많이

못 봤지만 주변의 미국, 일본 친구들이 무척 즐기고 있다는 것을 안다. 한국의 팝음악은 흥미롭지만 여전히 서구 음악의 흉내라는 느낌이 짙다. 하지만 비서구 대중음악은 세계화 된 뒤 대부분 모방의 단계를 거친다. 그 단계를 거쳐 '오리지널리티'를 확보한 가수가 나온다면 미국 시장에도 성공할 것이다. 현재 단계에서 나에게 가장 흥미 있는 한국 뮤지션은 명량 안숙선이고 힐합, 브레이크 댄서에 관심이 많다. 나는 원래 록과 R&B 문화속에서 자랐다. ▲ 한국 음식은 당연히 좋아할 것 같다. 어떻게 대답하고 싶다. 나는 '하드코어' 한국 음식 팬이다. 이렇게 맛 좋으면서도 건강한 음식을 어떻게 좋아하지 않을 수 있겠나? 뉴욕의 한국 식당을 다녀보지 않은 곳이 없다. 적지 않은 곳이 미국인들의 입맛이나 일본인 등 관광객의 입맛에 맞게, 튀김과 조급 순하고 달게 조리하고 있다. 그러나 나는 한국의 식당에서 먹었던 진짜 한국 음식맛에 빠져있다. 한국

음식을 더 좋아할수록, 예술 작품에 대한 이해도 깊어질 것이라고 믿는다. ▲ 웹사이트 운영하는 한국 고미술 전문 갤러리는 실적이 좋은 편인가? - 정식 명칭은 '코리아 아트 앤 안티크 (Korean Art and Antiques)'이고 현대 미술 작품도 취급한다. 자랑하자면 현재 나는 한국 현대 세라믹 작품의 최대 딜러이자 갤러리의 웹사이트 (www.koreanartandantiques.com)는 구글, 야후 등 주요 검색 사이트에서 '한국 고미술' 관련 최고 조회수를 기록하고 있다. 다른 한국 예술 관련 검색 순위도 편만한 한국의 예술 기관보다 조회수가 높을 정도다. 밀리 대표에게 마지막으로 "뉴욕의 한국 문화에서 당신에게 가장 기억에 남는 것을 하나만 꼽아달라"고 질문했다. 그의 대답은 "나에게 가장 한국 문화에서 유일하게 기이한(bizarre) 점은 이렇게 훌륭한 문화가 아직도 많은 사람에게 알려지지 않은 것"이었다. (박맹원 기자)

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