

KOREAN ART SOCIETY



NEWSLETTER

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KOREAN SHAMAN ART



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Volume 1 Number 1, Summer 2009

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ABOUT THE AUTHORS:

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

Lauren Deutsch is the executive producer and director of Pacific Rim Arts, producer of a wide variety of live audience and media programs which stimulate creative, intercultural exchange, with a primary focus on Asian traditions. Please go to the Pacific Rim Arts website (www.pacificrimarts.org) to view their impressive portfolio of festivals and performances, artist gatherings and conferences, and public radio and television programs, all ranging from local to international in scope.

David Mason is the author of Spirit of the Mountains, Korea's SAN-SHIN and Traditions of Mountain Worship (Hollym, 1999), a well illustrated book that is highly recommended reading. He is also the creator of the exhaustive Sanshin website (www.san-shin.org) and the enlightening Zozayong website (www.zozayong.com) on the legendary champion of Korean folk art, Zo Zayong. Both of these sites contain a wealth of information not available elsewhere and make for fun and rewarding browsing.

Dr. Theresa Kim's 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 first Introduction of Korean Shamans (Kim Keum-hwa and her group) and their rituals outside of Korea at the International Symposium on Theatre and Ritual at 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). Dr. Kim also translated and with the Asia Society published the text of Pongsan T'alch'um Nori (ISBN TXu 1-335-721); she also translated the text of Eunyul T'alch'um Nori (ISBN TXu 1-335-722) for the Lincoln Center Metropolitan Opera House performance Commemorating the 100th Anniversary of the US-Korea Relationship (1993).

Greetings Korean Art Lovers-

Welcome to the debut issue of the Korean Art Society Newsletter. We hope you enjoy it and will share with us your thoughts on how we can improve it. With your help, we will promote appreciation of Korean Art and Culture and share ideas in pursuit of that mission.

My reasons for loving Korean art are its unaffected sincerity, earthy soulfulness, absence of artifice, energetic sense of humor, and effortless reverence for and affinity with nature. These are qualities that are well expressed in the folk art of Korea. Art that is by and for the people and that is not art for art's sake. It's the same qualities that draw me to early acoustic blues, tribal art, and any other unfiltered and unfettered expression of humankind's common yearnings, fears, disappointments, and triumphs. Within the broad realm of Korean folk art, shaman art expresses the deepest desires of the Korean people. The shaman's art and implements, such as paintings, masks, and costumes are a fundamental part of shaman rituals to protect the home, heal the sick, divine the future, communicate with the deceased, bless and protect the crop, wedding, family, and newborn baby, and provide the people with a sense of well-being and purpose. While the court ordained official theology and commissioned art supportive of it, the commoners, from a life really lived, created and through the centuries have held onto a most syncretic belief system that borrows from Buddhism, Confucianism, Daoism, ancient animism, and elsewhere, and that engenders a strong connection to nature and its energy. Korean shamanism encourages a healthy defiance against official dogma, and an open-mindedness and sincerity that guides the creators and commissioners of these powerful works of art. That is why these wonderful creations by and for the people speak so directly to persons of all persuasions even today.

So I am pleased to present the debut issue of the Korean Art Society Newsletter with the theme of Korean Shaman Art. The writers here are respected authorities in this field who bring passion and joy to the subject and a great desire to share their tremendous knowledge and experience with others. I hope you enjoy their writing and get a sense of the spirit of generosity, compassion and respect with which they approach this subject.

Thank you very much for joining us for this issue. Please write to us with your thoughts, ideas, and criticisms at robert@koreanartsociety.org. We will publish a Letters section beginning with the next issue. We look forward to hearing from you. We hope that the Korean Art Society Newsletter will brighten your day and stimulate your heart and mind.

- Robert Turley, Publisher

Style note: Instead of using 'shamanic' or 'shamanist' as adjectives, I prefer to use 'shaman' in the same way 'folk' is used as both noun and adjective, as in 'folk art' and 'shaman art'.

The Gahoe Museum's Collection of Korean Shaman Paintings



As you go down the side road and then up the hill to walk into the traditional Korean hanoak building in Seoul, it's likely that you'll forget that you are in the middle of the world's most populated city, as you are transported to another world by the Gahoe Museum's outstanding collection of Korean shaman art, folk art, amulets, classical books, and folk relics. This is perhaps the most comprehensive collection of Korean shaman art in the world, and a repository of vital, indigenous culture. Walking through the wooden gate into the quiet entry courtyard, one can sense the simple elegance and power of Korea's traditional village lifestyle through the materials of wood, paper, tile and stone and the elegant, simple lines in the artwork itself. The founder and director of the museum and owner of the collection, Yeolsu Yoon not only generously makes his collection available to the public for view, but he also provides important educational opportunities for Korean students to have a hands-on experience with their precious cultural legacy. His preservation, research and documentation activities have produced over

twenty books on Korean shaman and folk art in several languages. He has organized international traveling exhibitions of his collection, and maintains close relationships with ritual artists and crafts people, as well as scholars and cultural administrators. In a further effort to sustain the tradition, he recently established the Gahoe Academy of Minhwa (folk art), offering courses on the history and techniques of Korean traditional folk painting.

Most shaman paintings are ceremoniously burned after the death of the shaman practitioner, so old shaman paintings are rare. The value of those which remain are further enhanced because each one was painted or commissioned by the shaman, usually based upon a vision. The Gahoe collection contains unique ones, such as the female version of the village protector spirit, Dodangshin, pictured below.



Much of the information in the following important article is being presented for the first time in English. We thank Director Yoon for writing this piece for the Korean Art Society Newsletter. He shares here thoughtful explanations of the symbolic representations of shaman paintings (many have multiple representations and functions) and beautiful images from his extensive collection. His seminal book, *Searching for the Origin of Folk Religion – Paintings of Shamanism* (published in Korean by Gahoe Museum / ICOM, 2004, Seoul, Korea, with a small amount of English language text) provides a large selection of this artistic genre, with his commentaries on the history and geographical variations of images, as well as background on the artists. Here is a paragraph from the book:

“Korean Shaman Deity Paintings

The first reference in literature of the paintings that depict shamanist deities is found in “Cheoyongga”, a popular song of the ninth Century. The hero of the song, Cheoyong, stands for a spirit that drives away evil spirits and represents a guardian of the main gate of a house. Consequently, people began to put the pictures of Cheoyong on the gates in order to keep away the evil spirit of smallpox. These days, paintings of shamanist deities are found more frequently in [the lineage] of Hwanghae-do province than any other region. There remain a group of Buddhist monks who devote themselves to paintings (Geumeo) at shamans’ commissions.”

We encourage you to visit the museum’s website (www.gahoemuseum.org), and to visit the museum itself, where you will also be invited to enjoy a cup of fine Korean tea. You’re welcome to mention that you read about it in the premiere issue of the Korean Art Society Newsletter! The museum is conveniently and centrally located in Seoul, but it’s OK if you forget that once you’re inside.

- Robert Turley

Thank you to Jonathan Moon and Duncan Park for their assistance in translating the following article by Yeolsu Yoon.



The Gahoe Collection of Korean Shaman Paintings

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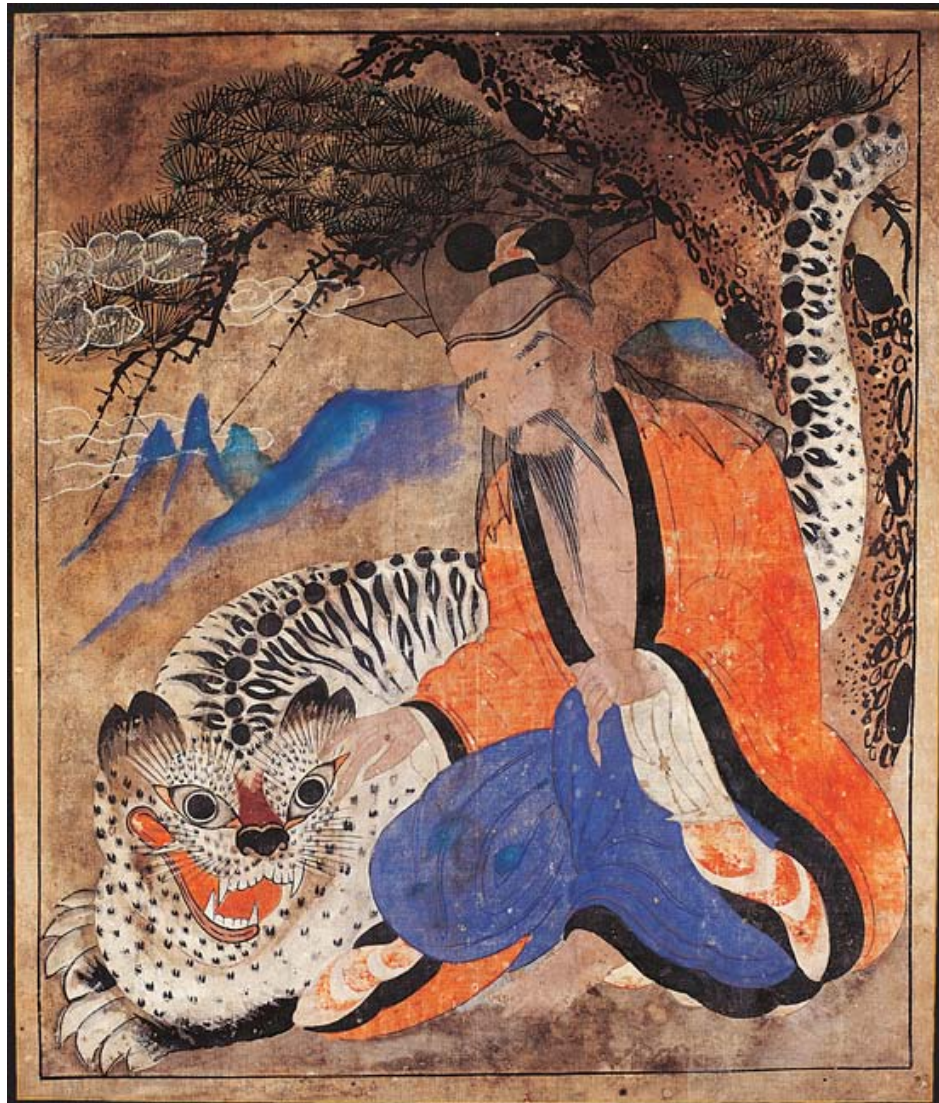
The Five Direction Guardians

The Five Direction Guardians (Obang Sinjang) watch over the five directions: east, west, south, north and center. The Five Evil Spirits that are being guarded against are: 1- killing of parents; 2- loneliness due to being unloved by one's husband; 3- traveling with no end; 4- an illicit relationship with a man; 5- dying from a fatal disease. Daoism revered the number five, and used it in their five directions, five actions, five stars, and five loves. The Five Direction Guardians are always featured standing and are usually wearing the garb of a military general, including armor and weapons. Each direction can also be depicted by a different color: east is blue, west is white, south is red, north is black, and center is yellow.



The Seven Star Spirit

The Seven Star Spirit (Chilsong) controls human lifespan, grants wishes, looks after children's welfare, and gives blessings to children. Originating in Daoism, the Great Bear constellation (the Big Dipper) is made of seven stars symbolizing the sun, moon, fire, water, tree, gold, and earth. The spirit takes care of humans by bestowing good or bad fortune. The worshipping of stars and the Great Bear constellation originated from the beginning of human existence. Korean religion is deeply rooted in ancient traditional belief. This spirit usually appears as seven men in various costume, sometimes holding a scepter and sometimes having a star on the head, and is occasionally depicted as seven women.



The Mountain God

The Mountain God (Sanshin) is a central figure in Korean Shamanism. He is the guardian of villages, providing security and peace. If the number one god is the heavenly god, the mountain god acts as the number one earthly god. Buddhism, Daoism, Shamanism, and Confucianism worshipped Korea's mythical founder, Tangun as the mountain god. This is a good example of recorded elevation to the mountain god. The Mountain Spirit often appears as a handsome old man accompanied by his messenger, a tiger with a humorous expression on his face. In the old man's hand, he is holding a mythical mushroom as a fan, which symbolizes longevity. The bamboo shoot the female attendant sometimes holds is a wish for many sons. Generally, the mountain god is male, but in shamanism a female mountain angel sometimes appears. It is important to note that matrilineal societies often see prominent gods as originally being women.



The Buddha Trinity

This Buddhist/Shamanist Trinity is called Sambul Jeseok and rules from Dorichun (a part of Heaven). It governs child bearing, happiness and longevity, also interpreted as birth, life, and agriculture. It shares a connection with Tangun, Hwanin, Hwanung, and Hwakum. These three gods are generally depicted wearing triangular, white paper hats, linen clothing, and with their hands together like a Buddhist monk. Most of them have round faces, small lips, and graciously merciful faces, influenced by Chosun Dynasty Buddhism and Shamanism imagery. In Buddhism, at the middle of paradise, Amita Buddha (center), Jwabochuh (left saint), Woobochuh (right saint) exist and they are called the Amita Trinity.



Military Generals

Generals who fell in battle were later deified as gods in Korean Shamanism. An example is General Choi Young from the Koryo Dynasty, known for being well respected and not materialistic. He was killed by Yi Sung-Gae, who went on to create the Chosun Dynasty. Besides Choi Young, many other generals who were liked by the people became gods to shaman worshippers, such as General Im Kyung-Ub, General Oh, General Jang Kyeh-Hong, General Hong, General Cho, General Nam Yi, and General Kim from Kyungju.



General Kwan Yu

In Chinese literature, "Triple Alliance Power" tells the story of the legendary General Kwan Yu, who established the Shu Kingdom of China's Three Kingdoms Period. This popular figure was deified by Koreans as a guardian deity who warded away sickness. His image is considered an important element in many shrines. During the Chosun Dynasty, in the south and east of graveyards, families would have a General Kwan Yu shrine and provide an offering of 250 bushels of rice. Today in Korea, such shrines continue to exist in the east of the graveyards of Andong, Namwon, and Kanghwa. Images of Kwan Yu often have him sitting crossed legged in a chair, with fierce eyes, long beard, and holding open books or paintings of a blue dragon. Other times he has a reddish face wearing military costume or court costume with varying hats which indicated different ranks. Sometimes he appears with his beloved horse, Jaktoma and his horse manager.



Spirit of Many Diseases

This spirit is called Hogu Byeolsong. Those fearing contagious diseases would give such diseases prestigious titles such as a high-ranking woman, an honorable guest, or a great star with the belief that if the disease was given the title of guest, it would eventually leave their home. At the time when there were no medicines to protect against diseases, there was fear that contagious diseases would spread throughout the village. That is why this deity was given the literal name “every-house-star”. The ritual performed for this spirit had villagers wearing beautiful clothing and playing music as if entertaining guests. Another belief involved maidens abducted by Mongolian invaders who would curse their village for allowing their abduction. Villagers would then make offerings to this god so the ghosts of these abducted women wouldn’t seek revenge or curse their home village. The most threatening disease spirits were thought to originate from specific places, and as time went on, more ritual locations were established.



Smallpox Deity

The male smallpox spirit (Byeolsong) is similar to the previously mentioned disease goddess, however this god represents a more threatening disease, making it a male deity. Men who died on the battlefield or princes assassinated before they could be king qualified to become this male deity. Examples of princes made into this deity are Prince Young-San, Prince Kwang-Hae, and Prince Sado-Saeja. These ghosts carry a sword or a bow and arrow, and use these weapons to carry out their vengeance. These male figures are often deified with frightening features so they could ward off disease demons. There is a female version of the Smallpox Spirit, called Hogu Assi.



The Wife of a Great God or Great Spirit Grandmother

The depicted mudang (female shaman) spirit carries a large fan featuring an image of the Three Spirits, and sometimes an image of the Sun and Moon Spirits, and a small staff of ritual bells. She will shake the bells to call the gods and when she feels the deity has been summoned, she will relay the god's message to the people. Sometimes the mudang will spread rice and brass coins on a table and read the fortunes determined by how they land. The mudang will exorcise minor demons or minor evil spirits of the household to reestablish the interrupted making of silk. This type of painting could also represent the wife (Daesin Manura) of the spirit who caused the disaster. She will inflict punishment to avenge those treated poorly. The depicted spirit could also be the manifestation of the shaman's mentor (Daesin Halmeoni) watching over her during the ritual, or a Kitchen God or House Structure God depicted as a fine woman.



Young Infant Lord and the Young Mountain Ginseng Lord

Two gods (Doe Yung Nim and San Ma Doe Yung) are represented here: one is the Infant Lord and the other is the Ginseng Collector Lord. Minors under the age of fifteen can hear the spirit of the Infant Lord. When the mudang is performing the ritual, the Infant God will possess the female shaman and through her deliver his message. Anyone, man or woman, who died an unmarried virgin can become this Infant God. The Mountain Ginseng Lord is a male and female couple manifestation of the Young Infant Lord. In North Korea, there is a district where ginseng collectors worship this Ginseng deity to gain its blessing. This Ginseng God's male manifestation wears colorful clothing and holds a fan in one hand and a mythological longevity plant called pullocho in the other. His bright face carries a happy expression with mountains in the background. The woman holds large pink peaches, pullocho, and deer antlers.



The Sun God and the Moon God

The Sun and Moon Spirit (Ilweol Sinjang) symbolizes day and night and bestows good luck and life. This god wears a hat carrying symbols of the sun and moon—the sun is depicted in red while the moon is depicted in white or yellow. During the Chosun Dynasty, in the mountains east of Seoul, there was a shrine where travelers paid their respects to this god. This god may be depicted as one person, as it is here, or two people.



The Great Blade God

In Hwanghae-do, North Korea, there is a festival for this Great Blade God (Jakdu Daesin) to test the shaman to see if she is in real possession of the god's power, revealing herself to be a true mudang. To test her power, she will jump on these blades and dance and chant. They set up the altar, summon the god, place rice cakes on the cutting board and this serious faced mudang dances and wears the god's clothing. Images from these ceremonies are good chances to document these ceremonies and study the mudang's clothing and paraphernalia.



Unification of Old Religions

Merciful Buddha, gracious Confucius, and loving Christ; here these three great holy figures are combined (Maan Bup Ttong II). This picture of Confucius, Buddha and Jesus depicts them all as having a beard and a halo. Jesus is seen talking to Confucius and Buddha, representing unification. Korean shamanism is unique in the open-mindedness and level of its syncretism, and unique in uniting the philosophies of these three faiths to achieve peace.



Great God of Protection

This great god, called Songsu Daesin, controls the mudang's spiritual power and represents the mudang's mother. In the district of North Korea, in the province of Hwanghae-do, were mudangs who would hang up the image of Seongsu Daesin when they did well. Songsu Daesin is also the god of the central house support beam, preventing disaster and protecting the foundation of the house and the people within.



Husband of Entertainer

This artist spirit, Changbu Daesin is in charge of the music and the instruments of the shaman ceremony. He acts as a court jester and could be the husband of the ritual dancer. He will warm up the crowd and also amuse the officers. The artist exquisitely captures the liveliness of the dancing and the movements of the costume. Changbu Daesin blesses and protects the music, offerings, and flower decorations of the ritual ceremony.

Don't Buy the "Buddha"!

An Overview of Collecting Korean Shaman Paraphernalia

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The sign on Western Ave. in Los Angeles' Koreatown said, "Korean Antiques and Museum" and was a bit of both and also none of the above. A broken set of dusty dining room chairs, a few golf clubs, lamps without shades, garishly framed oil paintings, clocks, tables and other remnants of sundry lives were mixed together, perhaps in the order in which they entered the storefront. I walked around looking for the "museum" part and found in the back a few vitrines in which were "displayed" a stack of dusty *Ido* style tea bowls and other chipped ceramics, clearly old but with no notation to explain anything.

I was walking out when I spotted a tempera painting on cardboard of an old man with a tiger and young boy; it was hanging by fabric strings from the back of one of the dining room chairs.



Not "Buddha" but **Sanshin!**

"Buddha!" said the proprietor, an oldish man in a worn golf jacket and a baseball cap, noticing my interest and figuring that I was an uninformed Caucasian woman.

"Ah, Buddha! Nice Buddha. Umm," I replied, knowing full well, however, that it was not Buddha, but a *taenghwa*, shaman spirit icon, of *Sanshin*, Korean mountain spirit, rendered for a shaman's shrine. The symbols were clear: an old, white bearded man attended by a boy and including a fierce tiger.

I retreated back into the shop as nonchalantly as I could, knowing that any interest would inflate prices. I eventually found 10 other abandoned *taenghwae*s rolled up together with their strings hanging out of the bundle jammed on a shelf. Even though I was unemployed and had no business buying art/ifacts, I made a commitment to this *Sanshin* that I would liberate him from this soul-less place, if only to make it possible for his true identity to be reinstated.

Accessibility of Collectable Materials

Most shaman materials are not readily available for sale. They are usually pressed into ritual service over and over again, accumulating "merit" when the *gut*, ritual, is successful, and thus



Shamans make paper flowers for gut.

they are carefully guarded by the *mudang*, female (usually) shamans who own them. In some cases the ritual ends with the burning of some of the items. Ritual burning is also a way of disposing of some of the materials deemed too worn out or otherwise irreparably



Burning ritual materials is part of a gut.

damaged. There are items which are created anew for each *gut*, and the creation of such objects by the shamans or their support team is an important part of preparing the ritual itself.

So why were these *taenghwas* for sale in Koreatown? Some local *mudang* must have dismantled her shrine or relatives of a deceased *mudang* might have just thrown them into the resale pile with other domestic goods with no care about their former utility or knowledge of appropriate method of decommissioning. My guess it was the latter case; if the family was superstitiously anti-shaman, they would have simply thrown the entire group into the trash.

In any case, this *sanshin* is safe in my home, along with another *taenghwas*, that of *Samshin Halmani*, three spirit grandmother. They aren't necessarily well designed or rendered, but most welcome. I continue to wonder whether I should properly dispose of them myself. It's a very hard decision; I know the passion of being a collector, but out of respect for my shaman friends, I know there is spiritual protocol to consider.

A Vital, Contemporary Practice



© Lauren W. Deutsch
 Shamans Ji Goang-song and Kim Kyeong-hwa dressed as *Daesin Manura*, shaman's ancestral spirit, with fans.

Shamanism is Korea's indigenous religion and is very much alive in Korea and where Koreans live, despite the efforts of churches, official and quasi-official agencies and crafty antique dealers to -- at best -- ignore its existence in fast-paced,

Western-focused

contemporary Korean society. Like much of Korean culture, the material artifacts of traditional culture -- what we might call "folk art" -- are not necessarily well-



much less valued, **Daesin Manura taenghwa** among Koreans themselves today. Sadly, they do not regularly appear in museums and other exhibitions. Yet there is every reason to be attracted to the various forms, styles and utility of these hand-crafted functional objects that constitute a viable artistic genre that are still created and utilized in daily religious life.



© Lauren W. Deutsch
 Kim Keumhwa dressed as *Daegam*, a governing official spirit, during *Daedong Gut* in Los Angeles, 2002, produced by the author, during 10th anniversary of the L.A. Riots. Note the same spirit's *taenghwa* to the right.

Taenghwa and other special props are used at *gut* conducted by highly experienced *mudang*. They are as varied in content and style, but there are some commonalities related to the nature of the rituals.

There are any number of reasons why a ritual will be held: illness or to give thanks for good health, bad business or new prosperity, blessing a new house or business, searching for a mate or fixing a failing marriage, getting good grades in school, winning the lottery, etc. Shamans are selected for the strength of their spiritual integrity, unique capacities to resolve specific types of issues and the patron's capacity to pay the fee that can run into the tens of thousands of dollars in cash. Rituals may run a few hours to a few days, with the patrons being accommodated overnight with the shamans, often out in the countryside at special shaman ritual facilities.

There are great national shamans, *naramansin*, as well as those who are newly minted local ones. Apprenticeship takes many years of personal exposure to senior ritualists, learning by watching and helping while they gather spiritual strength and performance techniques. Their job is to keep the spirits – whether it is one's ancestors, an unknown force from history or something out of the blue – happy and maintaining mortals' harmonious existence. Few are capable of conducting major rituals; most are less skilled, making their living as fortune tellers and supporting their senior shaman.



Shamans and assistants prepare for gut by hanging taenghwas.

Taenghwa in particular are used by and are the property of *gangsinsmu*, female (usually) shamans of the spirit-possessed, ecstatic tradition. Their lineage is in that of the northern provinces of the peninsula (north of the Han River), including those which are now within North Korea's borders.

Gangsinsmu come to their calling through *sinbyong*, spiritual illness, recovering from which required ritual intervention by a shaman and her initiation as a new shaman. Shamans of the non-charismatic, hereditary type are in the lineages of traditions found south of the Han River, and do not utilize paintings of spirits as a rule.



Naramansin Kim Keumhwa's Mansu DaeTakGut, a 5-day ritual with grand pageantry, celebrated her 60th anniversary as a shaman. October 2007.

A Rich Diversity of Iconography

A shaman usually commissions a *taenghwa* of a *sin*, spirit, (pronounced “shin”) from a local artist who specializes in such imagery, but who might also paint Buddhist images. The specific style of painting would be the mark of the artist, but the composition of the image may have come from a dream or to replicate one that exists already. While styles vary, the content of the same spirit image is usually symbolically consistent as was noted in the *Sansin taenghwa*.



© Lauren W. Deutsch

Unique female personification of *Samsin Halmani* triad includes *Chilseong*, *Yongwang* and *Sansin*. Created by Dr. Zo Zayong for his *Samsin Hoegwan* academy for studying Korean village life near Songnisan.

Other popular images include *Chilseong*, the Seven Star / Big Dipper deity, in which the constellation is present or represented by seven anthropomorphic figures. *Yongwang*, the spirit of the water, is usually portrayed by a dragon, waves and even sometimes a tortoise. Other anthropomorphic groups are generally easy to identify: *Obangsinjang* (military generals of the five directions), *Sambul Jeseok* (three figures that may be wearing Buddhist-type clothing), *Samsin Halmani* (three grandmothers), *Siwang* (10 kings governing hell), and many more. Single individuals may also be *Tangun*, the mythic founder of Korea, *Jangung*, the fierce knife-riding warrior, *Seongsudaesin* (great shaman ancestor), and many more.

A suite of images, perhaps composed in a single mural, may be created, but, in most *sindang*, spirit rooms, the *taenghwa* of each spirit are on single sheets which are then grouped together and hung on the wall behind the altar table. They may remain in place over time, but in the case of large scale rituals, are hung for the event in a special order; the order may change during the ritual. At the end, they are removed immediately and packed up.



Lauren W. Deutsch

Naramansin Kim Keumhwa wearing two paper flowers signifying possession by *Ilwol Songsin*, the sun and moon spirits.

Provenance

One of the challenges in collecting such objects is to know the provenance of an item. Little is currently known about the artisans / crafts people who design and create the work outside the world of the shamans themselves. One such man is the late An Sung Sam, who was an integral part of a group of shamans who are preserving Korea's Important Intangible Cultural property #82, the Seohean Pungeoje and Daedong Gut, Rituals for the Safety of the West Sea Fishing Boat Fleet, Fishmongers' Prosperity and Community Harmony, of Hwanghae-do, a province now included within North Korea. In addition to his creating a variety of three dimensional objects including paper flowers that adorned the shaman's altar and hanging lantern-like enclosures

bearing spirit images rendered in watercolor, he also participated in the ritual itself. Other ritual items for this rite have been crafted by the fishermen who are members of the group, as well as the shamans themselves. Provenance can also reflect the circumstances of the use of the materials.

Other Collectable Material

In addition to taenghwa, other tangible objects that may interest the collector include shaman fans (bearing icons as well) and ritual garments, especially those which are decorated by exquisite Korean embroidery.

Shamans change costumes

frequently to represent the spirit that is being invoked and will wear tunics, skirts, and hats, and have other ornaments that replicate the image on the taenghwa. Costumes are usually not accessible unless one receives it from a shaman. In addition, shamans use a variety of objects made of brass, including a “tree” of hand bells, swords and knives, and mirror disks, the latter bearing images of Ilwol Songsin, sun and moon spirits, and Chilseong. Statuary depicting Sansin and other popular spirits are created but seem more mass produced than hand-made.



© Lauren W. Deutsch

Close up of an altar set up for a private gut.

Going to Korea?



© Lauren W. Deutsch

A narrative scene during the *Mansu DaeTakGut*: “Villagers” offer obeisance to the spirits that arrived to help them.

Koreans for the most part do not know if there are any shamans doing ritual in their neighborhood and are not likely to be very comfortable being asked. Thus, finding shaman materials even to look at is a bit difficult, but two places in downtown Seoul have good collections: The National Folk Museum of Korea

(www.nfm.go.kr:8080/english/main.jsp) and the nearby private Gahoe Museum, the latter specializing in shaman and folk arts (www.gahoemuseum.org/000_english/index.html).

There are stores in Seoul that sell shaman paraphernalia, such as fans, bells, some costumes, swords, statuary and musical instruments, as well as candles, incense, offering trays and bowls. From the quality of the items sold, it would seem that they are frequented more by some folk dance ensembles than the shamans themselves, but it does enable small-scale shamans to have access to necessities. (Shamanism is at the core of many of Korea's drama and dance traditions.)

To truly understand the value of Korean shaman ritual materials, it is important to witness a gut. It is virtually impossible to do that outside of Korea due to the aforementioned bias against shamanism. The tourist in Seoul may come upon rituals in public places, such as Inwang-san (Inwang Mountain). Seeing red and white flags hanging from a window or hearing the clashing of cymbals and intense beating of drums in an otherwise quiet neighborhood are signs of private shaman activity. With the official recognition of some shaman traditions (Korea has many!) as part of the country's Intangible Cultural Heritage (thereby keeping UNESCO connections in good stead), it may be possible to attend a public "performance" at a festival or other formal cultural gathering. The Korean Tourism Organization will have a list of this information or point you to a regional office.

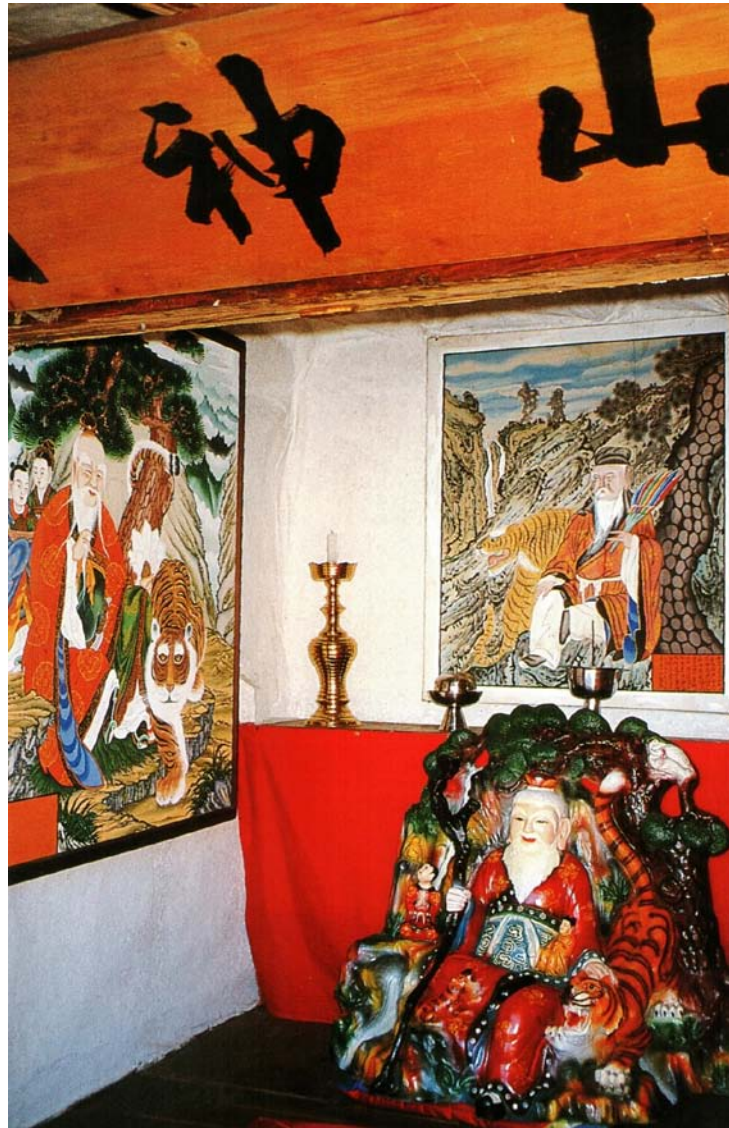


The annual *Seohean Pungeoje*, West Sea Fishing Fleet Ritual off the coast of Incheon, is a nationally televised event. Tradition is from Hwanghae-do.

Author's Note: I welcome inquiries about Korean shamanism and may be able to arrange a tour to Korea to explore traditional lifestyles, including shaman ritual, for interested parties. For other related articles about Korean shamanism, please contact me lauren@pacificrimarts.org

Researching the Mountain-spirits Which Remain at the Center of Korea's Religious Traditions and Tourism

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Three icons of San-shin in one shrine, at Girim-sa Temple on Mount Hamwol-san, in Gyeongju City

I have lived in Korea for 24 years now. I have been a Professor of Korean Tourism at Seoul's Kyung Hee University since 1995, and previously served as a consultant for the national Ministry of Culture, Sports and Tourism for five years. I have been a researcher on the religious characteristics and traditions of Korea's mountains, and development of them as tourist attractions. It's a topic that fascinates me because it forms the central heart of all traditional Korean culture, with endless connections to other factors. This began as my part time hobby, pursuing information on a little-known topic on steep trails and back-roads all over this nation, and then it slowly turned into a professional career. Along the way, I have published several books and many articles on these topics, and built a fairly large website.

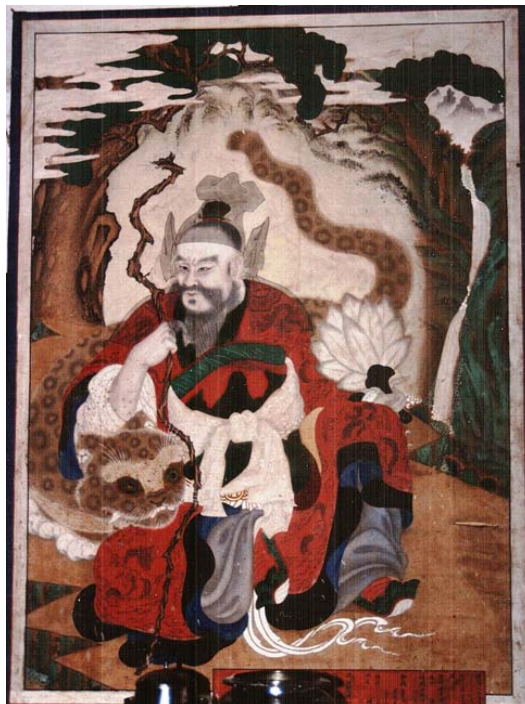
For more than two thousand years of Korean history, the residents of this mountainous peninsula have believed that the peaks and slopes are spiritually alive, inhabited by a *San-shin* [Mountain-spirit, or spirit of the mountains], male or female, one or more per mountain, integral with it, both manifesting it and being manifested by it. This has long been the main tutelary spirit of most villages and towns, and the guardian of the Korean nation as a whole. Since ancient times, Korean kings have funded great ceremonies at grand *San-shin-dan* altars as symbols of their legitimacy, while the common folk prayed for good weather, bountiful crops, healthy children and protection from ill-fortune at their small village *San-shin-gak* shrines.

Mountain worship was once found worldwide, with ancient roots and extensive traditions; scholars have reported it in many if not most pre-industrial cultures. Most mountain worship traditions sharply declined during the twentieth century however, and are steadily becoming harder to find as the vectors of modern industrial civilization continuously destroy aboriginal and agrarian cultures and unique, local traditional religions are replaced by modern universalistic ones. But various traditions of mountain worship are still very much alive in South Korea, not only surviving but positively flourishing out on the edges of what is in most other ways a very modern life. It is even evolving new roles for itself in twenty-first century cultural and political realities. This may be unique to Korea, among technologically sophisticated industrialized nations.

San-shin is first among all Korean deities, perhaps only because Korea itself is mostly mountainous. Korea's mythical founder is thought to have become a *San-shin* upon retirement. All of Korea's imported religious traditions acknowledge the importance of *San-shin* (even if only in opposition to it), and its people have always worshipped the *San-shin* before all other deities. I have found it to be an axial figure in traditional Korean culture, due to the way in which it connects the various religious traditions to each other, forming the “native center” of the “web” of Korean religions.

Despite their relentless modernization in the past century, Koreans still pay respect to, or at least acknowledge their *San-shin* in a wide variety of contexts. Its manifestations are readily found scattered amidst the urbanization and modernization, hoary roots of stable wisdom that can be glimpsed underneath the chaotic neon-lit surfaces. Ceremonies with ancient roots are still being held up on high ridges and deep in remote gorges nationwide, from *Halla-san* down on *Jeju Island* up to the north of *Seorak-san*, and sometimes at shrines overlooking skyscraper-filled downtowns.

Most Korean Buddhist temples have an altar set up with a painting or statue of the *San-shin* (frequently both), and most of them house that in a separate shrine building called *Sanshin-gak*, with walls covered with Daoist-themed paintings. The thousands of paintings are unique, no two ever quite the same, as their artists have been inspired to individualize them according to the characteristics of the mountain they are intended to represent. Many of the temple's *San-shin* paintings are now valuable antiques over a hundred years old, and represent the best of Korea's folk-painting traditions. Some of those have been stolen by art thieves, selling for thousands of dollars on the black and gray markets, while quite a few others are now safely kept in museums.



Antique San-shin painting at Hwaeom-sa Temple on Mount Jiri-san

But San-shin icons are not only historical treasures. Visitors to temples will find many newly created and enshrined paintings and statues of the Mountain-spirit that are often more prominently displayed, tending to be ever larger and more elaborate than the antiques, incorporating a higher number of symbolic elements that extend the range of religious associations, such as Buddhist symbols of enlightened authority, or the folk-Confucian *ship-jang-saeng* [10 symbols of longevity]. Many are intricate and complex paintings of high artistic value, offering a great variation in iconographic elements or artistic styles.



Modern San-shin painting at Yongjang-sa Temple on Jindo Island

These newly-painted, modernist, retro-folk artworks are quite expensive, and their proliferation indicates that San-shin worship is growing in strength and importance within contemporary Korean culture. San-shin icons are drawing in increasing amounts of donation money from lay believers, and in turn greatly increased amounts of money are being spent in constructing new ones. They are also being given noticeably higher stature within temple compounds and in the proliferating independent Shamanic shrines.

San-shin shrines were once typically a small building in the far back of the temple compound, built up on the mountain-slope surrounded by forest, and in a traditionally designed temple they can sometimes be a little difficult to find. These days, more and more temples are reconstructing or newly-constructing *Sam-shin-gak* [Three Spirits Shrine] or *Samseong-gak* [Three Sages Shrine] buildings within the main Buddhist worship area. The *Samseong-gak* enshrine two other major folk-spirits besides the San-shin, usually the *Chil-seong* [Seven Stars of the Big Dipper] and the *Deok-seong* [Lonely Saint], or perhaps the *Yong-wang* [Dragon-King of the Waters], with the San-shin in the center of the triple-altar display, conferring a higher status to San-shin.

Across South Korea, public San-shin ceremonies with the explicit themes of national identity, protection, and re-unification have been held with steadily increasing frequency and prominence over the past decade. This sort of open government approval of and support for San-shin worship is truly revolutionary in modern Korea, where officialdom is typically dominated by Protestant Christians opposed to public expression of indigenous culture.

San-shin paintings have also been found to be highly attractive to foreign visitors, who can easily understand their general import of humanistic pantheism. They have thus begun to serve as one of the cultural bridges that the Korean government is now building out towards the rest of the world. San-shin has found yet another role as a unique symbol of Korea and promotional factor for its tourism.

This is happening together with an increasing public “coming out” of Korean Shamanism and official/legal tolerance of and even respect for it. These manifest changes suggest that a new ‘religion’ may be evolving in South Korea, based on ancient traditions but far more explicit and organized than ever before. It is highly nationalistic in character, based on ancient deities central to Korea's national identity, borrowing from the altar forms that developed in Buddhist temples but now beginning to express its own independent identity. It has so far developed on relatively remote slopes of the holiest mountains, but might begin to move into the cities. How popular it will become or what forms that it assumes cannot really be predicted.

Urbanized Korea may seem relentlessly hyper-modern, but its ancient traditions of mountain worship and respect for the Mountain-spirits are far from dying out. Anyone who travels around the country and hikes up on the trails will find plenty of both old and newly evolving signs of it. My research on it continues, with no prospects of exhaustion.

*For more information and photos on this subject, refer to Professor Mason's book, *Spirit of the Mountains* (Hollym, 1999), or go to <http://www.san-shin.org>.*

Exhibition of Dr. Theresa Kim's Shaman Art and Theatre Mask Collection at The Korea Society

Dr. Theresa Ki-ja Kim, Emeritus Professor, Department of Theatre Arts at SUNY Stony Brook, New York, is a renowned scholar in the shamanic origins of Korean theatre and a pioneer in introducing Asian traditional theatrical forms and Korean shamanism to the West. Her collection is a result of her personal associations with the masked dancers and shamans themselves during her long career of researching, teaching, producing and publishing in the fields of traditional Asian theatre and shamanism.

The Korea Society (950 3rd Ave., NYC, www.koreasociety.org) exhibition, from March 4 through May 28, 2010, will focus on theatre masks and their shamanic origins. We are pleased to present to you here, through the generosity of Dr. Kim, photos of many of the items from her collection, as well as background information by Dr. Kim. -Robert Turley



Sinharaebi Old Man Sage Mask from the Songpa Masked Dance-Drama



Kkwaenggwari, Shaman's Handheld Brass Instrument

Dr. Theresa Kim's Shaman Art and Theatre Mask Collection

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The collection includes:

-over 60 original masks worn during the traditional Korean folk masked dance-drama performances, carved by performers themselves from five different regional types. All of the carver/performers were designated as Living National Treasures, and all but one of them are now deceased;

-over 30 shaman deity paintings, and over 50 shamanic artifacts, such as costumes, props, instruments, and other paraphernalia, used by Korean shamans in their rituals.



Sangmo, Military General Deity's Hat



Obang Sinjang Ot, Five Cardinal Direction General Deity's Upper Garment

In the Korean folk masked dance-drama, social structure is turned upside down to relieve the commoners pent-up feelings imposed upon them by the rapacious and overbearing ruling yangban gentry. The dramas are festive, lewd, obscene, vulgar slapstick comedy in which laughter triumphs over any real or unseen fear. The performances take place outdoors by the bonfires. They start at sundown and are performed throughout the night until dawn. They combine entertainment and social satire with shaman ritual exorcism and deity supplication. Masks depict the ruling elite with asymmetrical features symbolizing debauchery, and clergy with boils to symbolize uncleanliness. There are also masks of mythical animals and personages who bestow blessings. Color symbolism is also employed in the masks, such as red to drive away evil spirits. Records of such performances date back to Korea's Three Kingdoms Period (57BC – 668AD). The present form came into being around the 18th Century.

Traditionally, the masks are burned at the end of the performance, as a symbolic elimination of negative forces. That is why so few old masks remain. A variety of materials are used in the construction of the masks: papier mache, gourd, wood, bamboo, leather, cloth, clay and animal fur are some of the more common materials.

The five different regional types of Korean masked dance-dramas are:

- 1- Pongsan T'alch'um Nori or Pongsan (*Important Intangible Cultural Properties, No. 17*) from Pongsan City, Hwanghae Province, now in North Korea (North Western type);
- 2- Yangju Pyol- Sandae Nori, Yangju (*IICP No. 2*) from Yangju village, north of Seoul (Central Western type);
- 3- Songp'a Sandae Nori, Songp'a (*IICP No. 49*) from the Seoul area (Central Western type);
- 4- Tongnae Yaryu, Tongnae (*IICP No. 18*), from the vicinity of Pusan City, South Kyongsang Province (South Eastern type);
- 5- Hahoe Pyolsingut Nori, Hahoe Exorcism Masked Dance-Drama (*IICP No. 69*), from Hahoe Village, North Kyongsang Province. Hahoe masks are not burned at the end of the performance. They are enshrined in Hahoe Village for a once-every-ten-years performance. A complete set of Hahoe masks is in this collection.



Mokjung Monk Mask from the Pongsan Masked Dance-Drama



Seobang-nim Hairlipped Younger Nobleman Brother Mask from the Pongsan Masked Dance-Drama



Nojang Old Head Monk Mask from the Songp'a Masked Dance-Drama



Saennim Nobleman Mask from the Songp'a Masked Dance-Drama



Yangban Nobleman Mask from the Hahoe Exorcism Masked Dance-Drama



Gakssi Professional Female Entertainer Mask from the Hahoe Exorcism Masked Dance-Drama

Shamanism is not an organized religion with a church governed by a hierarchic system. Shamans are called the wounded-healer whose power is acquired through the experience of death and rebirth. Presently, Korean shamans could be categorized into two major types: the charismatic type and the inheritance type. The charismatic type has been largely practiced north of the Han River and the inheritance type to the south of the river.

Shamanism is the oldest religious impulse of the Korean people before any foreign born religious/spiritual ideology, such as Confucianism, Daoism, and Buddhism, came to Korea. Even though its origin is shrouded in mystery it is believed to be linked to a Siberian prototype and to Ural-Altai civilization. Shamanic practice survived throughout the five-thousand-year-old history of Korea and formed the conscious and the subconscious strata of the Korean psyche. The unique character of Korean shamanism is achieved through the amalgamation and integration of native belief systems with foreign born religious/spiritual ideologies and practices. Abundant examples of this evolution of Korean shamanism can be seen in the Korean shaman cosmology that includes foreign born deities, as seen in the shaman's ritual fan below combining Buddha and shaman deities.



Jeseok Buchae, the Buddha Heavenly Emperor Fan used in Shaman Ritual

Deity paintings are rendered on fans, as in the above photo, and more often on paper or silk canvases, which the shaman often folds up and stacks into a pile of paintings, wraps the pile with bojagi (Korean style wrapping cloth), and carries the bundle to ritual sites. They unfold the pictures and hang them over temporarily suspended ropes or poles, creating a wall of shaman deity paintings as a backdrop for their ritual site where they will invoke the spirits of the deities. The paintings are done either by the shamans themselves, or commissioned artists, or by Buddhist monks.

The paintings in this collection are collected from shamans originally from Hwanghae Province, North Korea, who are currently residing in the vicinity of Seoul and the port city of Incheon.



Yonggung Buin (Yongtae Buin), Dragon Queen Consort to Dragon King



Gameung Sillyeong, the First Deity Manifesting at the Ritual Site



Sinma Doryeong Aegissi, the Wife Consort of the Divine Horse Deity



Seongsu, a Female Shaman Spirit in performance attended by two female Musicians, a drummer and a gong player



Hak tan Seonnyeo, Three Fairies on Cranes in Flight



Jiri Cheonmun, Deity of Geography and Astronomy

The entire collection is now on a DVD titled: **Dr. Theresa Ki-ja Kim Collection: Traditional Korean Theatrical Masks and Shamanic Artifacts** (ISBN PAu-3-389-395).

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KOREAN ART SOCIETY NEWS AND EVENTS

Please see the Events page on our site (<http://www.koreanartsociety.org/Events.html>) for the most up-to-date version of our Events Calendar.

Korean Art Society East Coast Chapter Events:

Korean Masterpieces in the Mary Griggs Burke Collection

Friday, September 11, 2009 at 11am

The Mary Griggs Burke Collection, often described as the largest and finest private collection of Asian art outside of Asia, has been exhibited at New York's Metropolitan Museum and other major museums. The Asia Society once had an exhibition based on a single early Korean Buddhist painting from the collection. Be prepared to be amazed by some very special and rare masterpieces. We are limited to a group of 20 for this visit to this New York collection, so I encourage you to contact us now if you want to attend.

Korean Masterpieces at the Brooklyn Museum

Friday, October 30, 2009 at 11am

The Brooklyn Museum, with one of the most extensive Korean collections in America, will give the Korean Art Society a private viewing of the Korean masterpieces in its storage room. 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, and we have copies of that catalog available to give to Korean Art Society members who will be attending this event. When you see this catalog, you will be amazed at the number of rare masterpieces in the collection and will understand why the Korean government decided that it was necessary to catalog this comprehensive and very important collection. Because of space limitations, only a very small percentage of the collection is on view, and much of it rarely ever gets displayed. So this is a unique opportunity that both the Brooklyn Museum and the Korean Art Society is very excited about. We will be having lunch in the beautiful Brooklyn Botanic Garden next to the museum. Attendance is limited, so please contact us soon if you'd like to attend.

The Lee Young Hee Museum of Korean Culture

Friday, December 4, 2009 at 11am

You're really missing out if you haven't seen the fine collection in this museum in Manhattan's Korea Town. 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 curator, Sung Jong Suk. At <http://www.lyhkm.org/about/index.html>, you can get an enticing preview of what to expect. We'll have lunch after the tour in one of the many fine Korean restaurants in Korea Town.

Korean Art Society West Coast Chapter Events:

For more information, please contact Lauren Deutsch at lauren@pacificrimarts.org.

Sunday, August 9, 2009, 2pm

Tour of the Los Angeles County Museum of Art (LACMA) Exhibition

“Your Bright Future: 12 Contemporary Artists from Korea” is the first major museum exhibition in the United States in nearly two decades to focus on contemporary art from South Korea. LACMA has created this exhibition in partnership with the Museum of Fine Arts, Houston.

This very exciting exhibition features current work by artists who have emerged since the mid-1980s—some well-known and others on the brink of recognition—working on the cutting edge of international art trends and within a distinctly Korean context. *Your Bright Future* (a deliberately ambiguous title taken from a sculpture by Bahc Yiso) will represent each artist through a large-scale installation or substantial body of work, including site-specific installations, video art, computer animation, and sculpture. Other artists included are Gimhongsok, Jeon Joonho, Do Ho Suh, Kim Beom, Minouk Lim, Kimsooja, Haegue Yang, Koo Jeong-A, Young-Hae Chang Heavy Industries, Choi Jeong-Hwa, and Jooyeon Park. An overview of the exhibition may be found on the Exhibitions page of our site (<http://www.koreanartsociety.org/Exhibitions.html>).

EXHIBITION SCHEDULE

June 28 – September 20, 2009

Los Angeles County Museum of Art

November 22, 2009 – February 14, 2010

Museum of Fine Arts, Houston

Other Korean Art Society West Coast Chapter Events Being Planned:

Da-do, Korean Tea Ceremony and Tastings:

Ritual demonstration and discussions about Korean green teas, as well as herbal / medicinal infusions

Group Tours of Exhibitions and Collections at:

- **Korean Culture Center** (Consulate General of the Republic of Korea Los Angeles)
- **Pacific Asia Museum** (Pasadena)
- **Asia Museum** (San Francisco)

Photos of Korean Art Society Events

Korean Art Society at the Burke Collection



KAS at the Lee Young Hee Museum of Korean Culture



KAS at the Brooklyn Museum



With Sun Kwak at her exhibition in the Brooklyn Museum



Korean Art Society at the Metropolitan Museum



Press

The Korean Art Society has been fortunate to receive extensive press coverage over the last year. Just a few examples are shown here, and much more can be seen on the Press page of our site (www.koreanartsociety.org/Press.html).

The Korea Times

2008년 9월 9일(화요일) Tuesday, September 9, 2008



“한국 전통예술품 아름다움 반했어요” 코리언 아트 소사이어티 (대표 로버트 톨리) 회원들이 6일 맨해튼 32가 한인 타운에 소재한 이영희 한국문화박물관을 방문했다. 미국인들을 중심으로 한인, 중국인 등이 함께 참여하고 있는 이 그룹은 성정숙 이영희 박물관 관장의 안내로 박물관에 전시된 전통한국의상과 장신구들을 감상하며 그 독특한 디자인과 다양성에 매료됐다. 로버트 톨리 대표는 이날 방문한 10여명의 회원들은 의사, 선물거래인, 교육자 등 전문인을 포함, 한국미술에 심취한 골수 멤버들이라고 말했다. <사진제공=이영희 박물관>



한국 고미술품 수집가 버크여사 자택 방문 행사 코리아아트소사이어티(관장, 로버트 톨리)의
인솔하에 지난 12일 미국내에서 최대 동양미
술품 수집가로 인정받고 있는 한국고미술품 수집가 메리 버크 여사의 자택을 방문, 버크여사가 소장중인 귀한 한국
고미술품들을 관람하는 행사를 가졌다. 메트미술관과 아시아소사이어티등에서 특별전을 가진 바 있는 그의 소장품
관람은 웨이팅 리스트에서 기다려야 할 정도로 인기가 있는 귀한 기회로 송수근 뉴욕 문화원장을 비롯한 이날 행사
참여자들은 버크여사와 소중한 시간을 나눴다. 문의:917-675-1369

중앙일보

THE KOREA DAILY

Saturday Apr. 18, 2009



17일 한국미술 애호가들이 브루클린뮤지엄 저장고의 한국 고미술품을 감상한 후 자리를 함께 했다. 오른쪽이 뮤지엄 조앤 커민스 아시안아트 큐레이터.

한국 고미술품 22점 공개

브루클린뮤지엄 저장고 투어

“한국의 용은 독특해요. 일본이나 중국 용보다 더 유머러스한 모습이지요.”

“중국 용의 발톱은 다섯개입니다. 다른 나라는 속국의 의미로 발톱을 네개만 허용했습니다.”

17일 브루클린뮤지엄 저장고에 40여명의 한국 미술 애호가들이 모여 한국 고미술품을 감상하며 의견을 주고 받았다.

저장고 탁자에는 로버트 탈리 코리아아트소사이어티 대표가 선

정한 삼국시대 말모양 현대에서 삼국시대 토기, 고려청자, 조선 백자, 분청사기, 19세기 혼수용 목기러기 등 고미술품 22점이 공개됐다.

워싱턴DC에서 온 콜렉터 제임스 피어슨씨는 19세기말 백자용 문화아리 문양에 나타난 용의 발톱에 대해 설명했다. 도예가 주디스 슈와츠는 삼국시대 토기와 고려청자에 대한 전문 지식을 발휘했다.

브루클린뮤지엄의 조앤 커민스 아시안아트 큐레이터는 14세기 고려불화 ‘아미타 삼존도’를 소개했으며 김정희 원광대 교수(고미술사)가 ‘아미타 삼존도’의 상징물에 대해 설명했다.

브루클린뮤지엄은 660여점의 한국 미술품을 소장하고 있다. 한국실은 1947년 마련됐으며 조선후기 석조문인상 등 20여점이 전시 중이다. 박숙희 기자

THE KOREAN NEW YORK DAILY

Tuesday, May 19, 2009

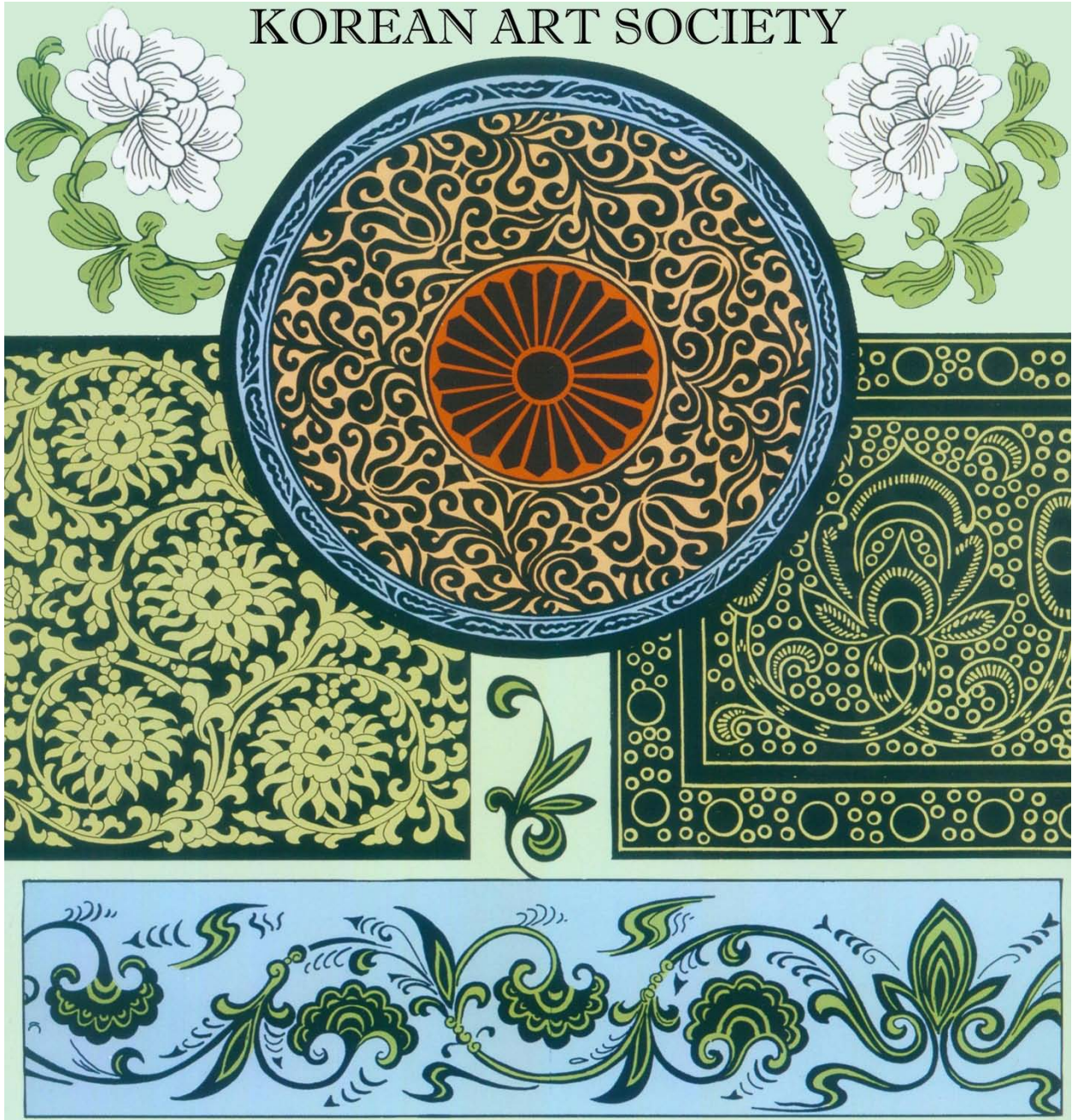


코리안 아트 소사이어티 '한국 르네상스 미술전' 참관

코리안 아트 소사이어티(대표 로버트 툴리)회원들은 지난 17일 메트 박물관이 한국 미술품 소개와 영화 '스캔들'이 상영된 'Sunday at the Met' 행사에 참가했다. 이들은 조선왕조 엘리트층의 예술과 문화에 대한 큐레이터 이소영 씨의 강의를 듣기도 했다. 이날 행사에는 피아니스트 서혜경 씨와 베니스 비엔날레 초청 비디오 아티스트 이혜림 씨도 참석했다. 한편 메트 박물관의 '한국 르네상스 미술전'은 오는 6월 21일까지 이어진다. <사진제공=코리안 아트 소사이어티>

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