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Korea, Land of the Diamond Mountains
Korean Art at the Newark Museum

The Newark Museum is pleased to present online educational resources to guide educators and students through object-based observation and discussion questions for key artworks from the museum's Korean collection. The exhibition ***Korea, Land of the Diamond Mountains*** features more than 60 works that represent the Museum's collection of more than 500 Korean objects, showcasing the power and majesty of Korean art over the centuries.

The Korean collection is one of the most diverse collections of Korean art in the United States. The first Korean objects entered the Museum's collection with its founding in 1909. Ranging in date from the Goguryeo Dynasty (37 BC – 668 AD) through 2006, the collection consists of costume, textiles, paintings, furniture, works on paper, folding screens and hanging scrolls. In 1989, the Museum established a dedicated gallery space to feature Korean art—one of the earliest institutions in the West to do so. The installations—made possible by the generous support of the Korea Foundation— celebrate the 25th anniversary of the Korean gallery, located on the 3rd floor of the Museum's North Wing.

Korea, Land of the Diamond Mountains is intended to give students of all ages a sense of the amazing history of Korean art. The exhibition highlights diversity of religious art in Korea including Korean Buddhist art, Korean shamanic traditions and Korean Neo-Confucian traditions. Different Buddhist and shamanic paintings, as well as literati hanging scroll paintings of bamboo, butterflies, calligraphy and other subjects that illustrate Korean painting traditions are on rotation. The exhibition also features secular, courtly art, including Joseon-revival furniture and the Joseon ceramics.

Sources: http://www.newarkmuseum.org/korea#sthash.5s3E7fvp.dpuf
http://www.newarkmuseum.org/korea-ldm#sthash.ymgrb6lG.dpuf

Object Observations of Korean Art at the Newark Museum

Grade Level: Middle, or High School
Subject Area: Art, Social Studies
Lesson Time: One 60 minute class period, plus 60 minute Museum visit with additional extensions based on teacher design

Lesson Description: These lessons encourage students to look longer and more closely at objects, both in advance and during a gallery visit; increase their articulation and vocabulary skills by focusing on the use of descriptive language; improve their listening skills; develop interpretation skills; and improve their capacity to synthesize information. Object Observation stimulates curiosity and confidence among students when they engage in "accountable talk."

Objectives:

- Extended Observation: Student looks closely at objects (and other primary sources) to get information.
- Questioning: Student asks questions about the object(s) that can be answered by further observation or by additional research.
- Research: Student uses different resources to gather information.
- Analysis and Synthesis: Student organizes and prioritizes the gathered information, and then uses the information to answer questions.
- Presentation: Student introduces information in a clear and organized way, speaks with authority and confidence and answers questions from the audience.
- Reflection: Student comments on the relationship between his or her expectations and the actual learning process.

Materials: Projector

Procedure:
**Note: The materials presented are NOT intended to replace the direct experience of object observation in the gallery. The materials are resources for instructors to introduce approaches to object observation or "extended observation" techniques that will be applied during a visit to the Museum. However, instructors or students who do not have the opportunity to visit the Museum are still encouraged to utilize these exercises in preparation for future visits to museums or other cultural institutions.*

First, the instructor will ask students to describe the object. Students will gain confidence about their ability to learn from their observations and therefore an extensive introduction to Korea is not necessary. Guided Questions will be utilized to facilitate a productive, focused discussion about objects prior, during and after trips to the galleries. If students are hesitant to begin discussion, guided questions may be used as a "warm up" to increase students' confidence. When looking at subsequent objects, the instructor should encourage more free-flowing conversations. Instructors will ask students to describe what their observations make them feel or think about. Instructors will ask students to bring forward and write down questions that come from their observations. The instructor may use short object notes at times to provide answers to these

questions or assign students to research their questions independently as homework. Instructors will wrap up discussions with a short synthesis of what students noticed and what questions about Korea they developed as a result of their observations.

--This approach may be repeated with the same or different objects during the visit to the Korean Galleries at the Newark Museum as a class or in small groups (or continued online if a visit to the Museum is not feasible).

--Instructors may also choose to have small groups or individuals focus on a particular object prior to a gallery visit and give students an opportunity to lead classmates in a discussion in class or in the gallery. Students may present their observations and discoveries to the class after the visit.

-- Arts Connection: Students will complete a related art making activity after viewing works in the Korean collection. Provided is an example for the **Munjado Screen.** Students, now familiar with the **Munjado Screen** and concepts of Neo-Confucianism in Korean society, will get the chance to make their own **Munjado Screen**. They will decide what types of virtues would be important for their screens and what types of symbols communicate those virtues. They will be asked to present the choices they made on their screen in a small group or to the class.

Objects Included in this Guide:

1. **Twelve-Panel Folding Screen of the Diamond Mountains (Geumgangsan)** Korea, 1900–1910. Colors and Ink on Paper.
2. **Eight-Panel Munjado Folding Screen.** Korea, Late 19th or early 20th century. Colors and ink on Paper. (92.317)
3. **Jar with Longevity Motifs: Clouds, Deer, Pine, and Lingzhi**. Korea, 1392. Porcelain with under-glaze cobalt blue.
4. **Dragon Jar** Korea, c. 18th century. Porcelain with under-glaze iron oxide. Buwon-rí Official Kiln.
5. **Longevity Tablet with Dragon and Lotus Motifs.** C. 19th century. Wood, colors.
6. **Kkoktu Figures.** Korea, Before 1926. Wood, colors.
7. **Double-Gourd Pitcher with Peony and Chrysanthemum Motif.** Korea, 918. Porcelaneous stoneware with celadon glaze and inlaid white and black slip.
8. **Jijang Bosal (Ksitigarbha Bodhisattva) and the Ten Kings of Hell**. Korea, Late 19th or early 20th century. Colors on cloth**.**
9. **Woman's Waist Ornament (Samjak Norigae).** Korea, 19th century. Silver, Ox Horn, Brass, Cord, Glass. (2011.8.1).
10. Chunghie Lee**, Bojagi.** Korea, 2005. Cloth and screen printing. (2006.50.2)
11. U-Ram Choe, **Gold Chakra Lamp**. Korea, 2013. Metallic material, machinery, electronic devices (CPU Board, motor, LED). (2014.1)

1. **Twelve-Panel Folding Screen of the Diamond Mountains (Geumgangsan)**
   Korea, 1900–1910 (Joseon Dynasty 1392–1910). Colors and Ink on Paper.

Questions

- **Describe this object. What does this make you think about? What do you want to know?**
- **Shape:** How would you describe the shapes of the mountain peaks?
- **Color:** How many different colors do you see?
- **Line:** What kinds of lines did the artist use (e.g. curvy lines, straight lines, thin lines or bold lines)? How do the lines guide us throughout the pictures? Do you notice any writing on the screen?
- **Materials:** What do you think this object is made from? What makes you say that?
- **Subject:** Do you notice any details in the mountain scenery? Do you recognize any buildings, animals or people?
- **Function:** Where and how do you think this object would be displayed?
- **Provenance (Whose hands have touched this?):** What type of person do you think this work belonged to?

Background Information

Located in present day North Korea, the Diamond Mountains cover over 100 square miles and include approximately12,000 peaks. The Diamond Mountains (*Geumgangsan*) are among the most sacred sites in Korea and are important to Buddhist, Daoist, Confucian and Shamanic traditions.

- In **Buddhism**, one of the mountain peaks shown here, Mt. Potolaka, is known as the dwelling of Gwaneum, the **Bodhisattva** of Compassion.
- In **Daoism**, the mountains are linked to the land of the immortals where the sacred mushroom **lingzhi** grows. Daoists believe that a single look of the mountains prevents a person from falling into hell.
- For **Neo**-**Confucians**, the Diamond Mountains play an important role in burial rituals and **geomancy**.
- In **Korea** and **China**, important state rituals were conducted in the mountains, and the dominant mountain peak became the emblem of the emperor.

- In **Shamanism**, the Diamond Mountains are home to powerful mountain spirits (*sanshin*), and play an important role in *Dano*, the shamanic festival, which celebrates the start of summer as a time to honor spirits and ancestors.

The importance of the Diamond Mountains to all these traditions ensures that they are popular pilgrimage sites in Korea, even today.

Once Korea opened its borders to international trade in the 19th century, the expanded wealth of Korean merchants created a larger market for the commission and use of folding screens. The Diamond Mountains became a popular subject for screens owned by the merchant class and were used as decorative backdrops for ceremonies and performances, as insulation during the cold winter months and as architectural elements to divide rooms in a house.

This particular twelve-panel screen demonstrates a Buddhist reading of the landscape, which is evident in its rendering of particular waterfalls, stone bridges, fragrant pine forests, majestic pavilions, temples and Buddha images emerging from the cliffs. Some of the jagged peaks are drawn to resemble animal heads such as horses, birds or bulls. Important Buddhist sites are labeled in graceful calligraphy.

Tags: Daoism, Buddhism, Neo-Confucianism, Shamanism, calligraphy, folding screen landscape

2. **Eight-Panel Munjado Folding Screen.** Korea, Late 19th or early 20th century. Colors and ink on Paper. (92.317)

Questions

- **Describe this object. What does this make you think about? What do you want to know?**
- **Shape:** How would you describe the shape of the writing? In what language do you think the characters are written?
- **Color:** Did the artist use different colors? Describe the colors you see.
- **Line:** What kinds of lines did the artist use (e.g. curvy lines, straight lines, thin lines or bold lines)? How do the lines guide us throughout the pictures? What do you think about the writing style? Is it playful? Is it serious?
- **Subject:** What animals do you notice? What attributes or virtues do you connect with these animals? How do you think the animals and Chinese characters are related?
- **Materials:** What do you think this object made from? What makes you say that?
- **Function:** Where and how do you think this object would be displayed? In what room in a Korean house do you think you would find this screen?
- **Provenance (Whose hands have touched this?):** What type of person do you think this work belonged to?
- **Describe this object. What does this make you think about? What do you want to know?**

Background Information

These screens are intended to be read from right to left. However, for the sake of clarity, we've created a parallel chart, with the closest approximation of translation, transliteration and interpretation.

Chinese Character	恥	廉	義	禮	信	忠	悌	孝
Chinese Pronunciation	Chi	Lian	Yi	Li	Xin	Zhong	Ti	Xiao
Virtue	Modesty/ Sense of Shame	Honesty	Justice	Good Manners	Trust/ Integrity	Loyalty	Brotherly Love	Filial Piety
Hangul	겸손	명예	정의	예의	믿음	충의	형제 사랑	효도
Hangul Pronunciation	Bukkeu-reoum	Cheong-nyeom	Jeonguí	Yeuí	Mideum	Chung-seong	Hyengje-sarang	Hyodo
Animal and Plants	**Dragon**	**Phoenix**	**Two Birds with Peaches**	**Turtle with Star Chart**	**Bird with Letter and a Building**	**Shrimp with Bamboo**	**Two Vertical Birds with Peonies**	**Carp and Bamboo Shoot**

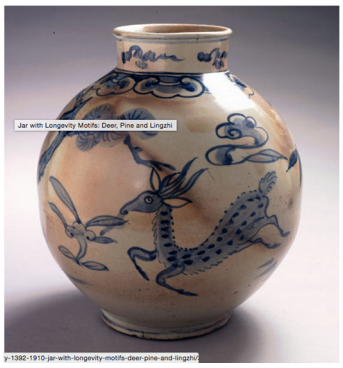
Note on the Romanization: This is following the South Korean government's revised system of Romanization released in 2000 and not the McCune–Reischauer system used by academics.

The founding of the Joseon dynasty (1392 – 1910) brought with it a shift to **Neo-Confucianism** as the official state ideology. The Korean practice of Neo-Confucianism developed from the teachings of the Chinese philosopher Zhu Xi (1130 – 1200). Based on a desire for harmony in the family and society, Neo-Confucian philosophy represents **religious syncretism** where metaphysical and spiritual questions not addressed by the original Confucian texts are answered by a combination of Buddhist and Daoist teachings. In upper-class Korean life, neo-Confucianism emphasized learning, scholarship and a life guided by principles of modesty, austerity and the acknowledgement of correct hierarchical relationships. In part because women led less public lives, they enjoyed slightly more social freedom to practice Buddhism or shamanism in addition to Neo-Confucianism, while men—especially men who held political office—were required to practice Neo-Confucianism more publicly.

From the Joseon period onward, Korean men's quarters would be decorated with screens referencing scholarly pursuits like calligraphy, poetry and painting. **Munjado screen** paintings such as these presented the Chinese characters for the eight Confucian virtues: filial piety, brotherly love, loyalty, trust/integrity, good manners, justice, honesty and modesty/sense of shame. Munjado were typically placed in study settings for young boys to encourage them to uphold these virtues as they studied Confucian ideals. Sometimes an image of a relevant plant or animal symbol would replace or decorate different strokes that made up a Chinese character. This example of a brightly colored munjado features some calligraphy or ink painting that a scholar would paint himself.

Tags: Neo-Confucianism, calligraphy, folding screen

3. **Jar with Longevity Motifs: Clouds, Deer, Pine, and Lingzhi**. Korea, 1392. (Joseon Dynasty 1392–1910) Porcelain with under-glaze cobalt blue.



Questions

- **Describe this object. What does this make you think about? What do you want to know?**
- **Shape:** What do you notice about the shape of the jar?
- **Color:** What colors do you see?
- **Line:** Did the artist use curvy lines, straight lines, thin lines or bold lines? What decorative patterns or motifs did the artist use?
- **Subject:** What animals do you notice? What plants? What do you notice about the deer's pose and expression?
- **Materials:** What is this object made from? What makes you say that?
- **Function:** Where and how do you think this object would be displayed? What do you think a person would store in this jar?
- **Provenance (Whose hands have touched this?):** What type of person do you think this work belonged to?

Background Information

This Jar features a deer, clouds, pine trees and **lingzhi** fungus, which are four of the **ten symbols of longevity** (*Shípjangsaeng)* that appear in many kinds of Korean art, and express wishes for a long, healthy life. The blue color of the designs on the jar comes from cobalt, a mineral imported to Korea through China from Iran. Due to the high cost of the foreign pigment, only the royal household was initially entitled to use this precious material.

Korean kings and their courtiers exchanged pictures of these auspicious longevity symbols at the beginning of each New Year. The pine trees on the jar stand for resilience, endurance and strength against hardships because they remain green even in the severest winters. **Lingzhi** fungus, a special mushroom, is said to make those who consume it immortal. This mushroom grows from the roots of trees throughout Korea, but specimens growing in the **Diamond Mountains,** the home of the Daoist immortals, are considered particularly sacred. Deer are believed to be one of three creatures that have a special talent for sniffing **lingzhi**.

Here is a complete list of all the longevity symbols:

<u>The Ten Symbols of Longevity</u> *Shípjangsaeng*

Clouds produce rain, and therefore support long life. In Daoist philosophy, clouds contain *qi*, or the breath of life. When clouds gather around the mountaintops, they represent the uniting of **yin** and **yang**, soft and hard, changeability and permanence.

Pine Trees stand for resilience, endurance and strength against hardship because they remain green even in the severest winters.

Lingzhi Mushroom makes those who consume it immortal. This mushroom grows from the roots of trees throughout Korea. According to Korean legends, deer, crane or phoenix have a special talent for sniffing out lingzhi.

Deer are believed to have a special talent for sniffing out lingzhi, the rare mushroom of immortality that grows high in the mountains. They are often shown as the companion of the Daoist god of longevity, Shou Laonen.

Bamboo is one of the most common and multipurpose materials in East Asia. According to Confucian ideology, bamboo possesses the qualities of a great scholar: humility, uprightness, flexibility of mind and grace. It also remains green throughout the four seasons and therefore symbolizes long life.

Mountains and Rocks keep their shape forever. The breathing of mountains is believed to activate the universe. They are the home of the Eight Daoist Immortals and the location where the mushrooms of immortality grow. In Korea, important state rituals were conducted in the mountains, and the major mountain peak became the symbol of the emperor.

Water is a symbol of life, success and wealth. In Daoist philosophy, water is one of the five eternal elements that make up the universe along with earth, fire, metal and wood.

Cranes have long lifespans and mate for life. Therefore, cranes symbolize harmony, the aspiration for a long marriage and respect for one's family and ancestors. In Daoism, cranes also serve as a means of transport to heaven.

Turtles are noted for their long life span. In Korean mythology, the turtle is the messenger that comes from the water, while the tiger is the messenger that comes from the mountains.

The **Sun** rises every day and represents *yang,* the male principle of the universe that is light, active and generates life. The sun and moon represent the complementary yet opposing forces of **yang** and **yin**.

Tags: Porcelain, Longevity Symbols, Joseon Dynasty**,** Silk Road

4. **Dragon Jar** Korea, c. 18th century. (Joseon Dynasty 1392–1910). Porcelain with under-glaze iron oxide. Buwon-rí Official Kiln.

Questions

- **Describe this object. What does this make you think about? What do you want to know?**
- **Shape:** What do you notice about the shape of the jar?
- **Color:** What colors do you notice?
- **Line:** What patterns or decoration do you notice? Did the artist use curvy lines, straight lines, thin lines or bold lines?
- **Materials:** What is this object made from?
- **Subject:** What do you notice about the dragon's pose and expression?
- **Function:** Where and how do you think this object would be displayed? What would you store in this jar?
- **Provenance (Whose hands have touched this?):** What type of person do you think this work belonged to?
- **Compare** this jar's shape and decoration to those of the Jar with Longevity Motifs, Deer, Pine and Lingzhi. What is the same and what is different?

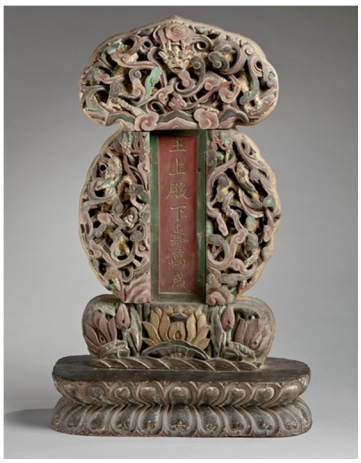
Background Information

During the Joseon Dynasty, the production of porcelain wares was centralized to a group of kilns known as *Bunwon.* The *Bunwon* produced porcelain for the royal court, and were located near the capital of Hanyang (present-day Seoul). *Bunwon* continued as the central area for manufacturing porcelain until the late 19th century, when the demand for porcelain expanded beyond the Joseon elite and the capital.

However, the iron-brown glaze of this jar demonstrates a time of less wealth, when the more expensive and refined cobalt blue was still difficult to obtain. The clouds as well as the scaly dragon with large eyes, long sharp teeth, small horns and a wild mane were created using an **underglaze** technique; iron oxide (red) pigment was applied to the jar before it was glazed and fired in the kiln. **Dragons** are considered auspicious throughout East Asia, symbolizing royalty, heavenly power, rain and prosperity. This dragon flies through swirling **clouds** that symbolize good harvest, heavenly power and enlightenment.

Tags: Joseon Dynasty, Porcelain

5. **Longevity Tablet with Dragon and Lotus Motifs.** C. 19th century. Wood, colors.



Questions

- **Describe this object. What does this make you think about? What do you want to know?**
- **Shape:** Describe the shape of the object. What does it remind you of?
- **Color:** Did the artist use different colors?
- **Line:** Describe the decoration of the object. Did the artist use curvy lines, straight lines, thin lines or bold lines?
- **Subject:** What symbols do you see? Where do you see dragons? Where do you see lotuses? Where do you see writing?
- **Make Connections:** The writing on this longevity tablet translates to: "Ten Thousand Years of Life for the Highest King". How do you think this statement relates to the object?
- **Materials:** What is this object made from?
- **Function:** Where and how do you think this object would be displayed?
- **Provenance (Whose hands have touched this?):** What type of person do you think this work was made for and why?

Background Information

In China and Korea, longevity tablets are produced in order to increase the merit and prosperity for ancestors and their family members. This particular tablet has an intricately carved design of the roots of a lotus blossom entwined with clouds and the body of a dragon. **Dragons** represent heavenly power, good fortune, and rain that bring a good harvest and further prosperity. In Buddhism, the **lotus** represents purity, creation, birth, and enlightenment. The inscription reads: "Ten Thousand Years of Life for the Highest King," suggesting this was tablet was in honor of someone of royal stature.

Tags: Buddhism

6. **Kkoktu Figures.** Korea, Before 1926. Wood, colors.

Questions

- **Describe these objects. What do they make you think about? What do you want to know?**
- **Shape:** Describe the shapes of these objects. What do they remind you of?
- **Color:** What different colors do you notice?
- **Line:** Did the artist use curvy lines, straight lines, thin lines, or bold lines?
- **Subject:** Describe the animals. What kind of expression do the animals have? Describe the people. What are they wearing and what are their facial expressions? What might this tell you them? How do the people's expressions differ from the animals' expressions? What might it feel like to be riding one of these animals?
- **Materials:** What are these objects made from?
- **Function:** Where and how do you think these objects would be displayed or used?
- **Provenance (Whose hands have touched this?):** What type of person do you think this work belonged to?

Background Information

During the Joseon Dynasty (1392-1910), funeral platforms that carried coffins to ancestral burial grounds in the mountains were highly decorated to exhibit social status. As part of Korean Shamanistic tradition, **Kkoktu,** or carved and brightly painted wooden figures, were fitted onto the funeral platforms to escort the dead into the next world. Many Kkoktu consist of human guides riding an animal or mythical creature, who lead the soul of the deceased into the other world.

Korean **Shamanism** is an indigenous religion of Korea centered on a belief that life force exists in all natural objects. Human mediators called shamans are religious figures that can influence and communicate with these spirits through rituals that involve dance, percussion and fans. Although shamans are usually women in Korea, the figure of a man with a black hat and red clothes riding a yellow boar is a male shaman. Ceremonies are often performed outside, in temporary shrines or in people's homes to bring happiness, ward off disease and escort the souls of the deceased to heaven.

There are a number of categories of kkoktu including protectors, entertainers and caregivers. The protector kkoktu, who guards the soul from evil spirits, might take the form of a fierce-looking warrior, an army officer or, in later days, a police officer. The entertainer, who provides amusement for the deceased and those they left behind, may be a clown or acrobat. The caregivers are primarily women. These kkoktu include a shaman with a black hat and red clothes riding a yellow boar, a man in a green uniform riding a striped tiger and a short-haired, mustachioed man with a green hat and blue trousers riding a black **haetae**, a lion-dog animal, that possesses the ability to repel fire and is often placed outside temples.

Tags: Shamanism

7. **Double-Gourd Pitcher with Peony and Chrysanthemum Motif.** Korea 918, (Goryeo Dynasty 918-1392). Porcelaneous stoneware with celadon glaze and inlaid white and black slip.

Questions

- **Describe this object. What does this make you think about? What do you want to know?**
- **Shape:** Describe the shape of the object. What does it remind you of?
- **Color:** What colors do you notice?
- **Line:** Describe the decoration on the object. Did the artist use curvy lines, straight lines, thin lines or bold lines?
- **Subject:** Do you see flowers that you recognize? Peonies? Chrysanthemums? What do these flowers make you think about? Why do you think the artist chose to use these two flowers?
- **Materials:** What is this object made from?
- **Function:** Where and how do you think this object would be displayed or used? How is this pitcher similar or different from pitchers in your home?
- **Provenance (Whose hands have touched this?):** What type of person do you think this work belonged to?
- **Compare** the decoration and shape to the Dragon Jar and Jar with Longevity Motifs. How are they the same or different? Why might that be?

Background Information

The shape of this pitcher is of a double-gourd. Double-gourds are symbols of Daoist immortals and suggest that the liquids contained within this pitcher bring long-life.

Celadon is a highly prized greenish ceramic glaze. Goryeo Celadon ranges from plain, undecorated stoneware to vessels with incised, carved, mold-impressed, or inlaid designs, embellished with colorful compounds such as iron oxide (which is black or brown), copper oxide (which is red) or gold. This pitcher was decorated using the inlay technique (*sanggam)*. Goryeo potters were the first to apply the inlay technique to ceramic vessels, which was originally used for lacquer work and metal

crafts. Vessels made of clay were formed and dried, and then designs were carved onto the surfaces and carefully filled with two types of clay that would turn white or black when fired. This pitcher is the typical gray-green hue of most Goryeo celadon. Its color comes from the raw materials in the clay from which it is made—iron oxide and manganese oxide—as well as from its glaze and kiln condition.

The traditional design of chrysanthemums and peonies popular in realistic paintings was also fashionable decoration for celadon ware until about the 12th century. Chrysanthemums represent constancy because they bloom in late autumn despite frost. Chrysanthemum tea is appreciated for its flavor and as a coolant in the warmer seasons. In Korea, peonies are considered the "King of the Flowers," symbolic of wealth, honor, happiness, spring, fertility and marital bliss.

Tags: Goryeo Dynasty, Celadon, Daoism

8. **Jíjang Bosal (Ksitigarbha Bodhisattva) and the Ten Kings of Hell**. Korea, Late 19th or early 20th century. Colors on cloth.

Questions

- **Describe this object. What does this make you think about? What do you want to know?**
- **Shape:** Describe the shapes of the figures.
- **Color:** What colors do you see? Do you see any color patterns?
- **Line:** Describe the decoration on the object. Did the artist use curvy lines, straight lines, thin lines or bold lines?
- **Subject:** What types of figure do you see? Can you distinguish between the figures? What are some of their shared characteristics? Their differences? How are they posed? What are they carrying? Can you tell anything about their relationships to others in the image? What do you think is going on?
  Notice the central seated figure, **Jíjang Bosal**. What do his pose and facial expression tell you about him?
- **Materials:** What is this object made from?
- **Function:** Where and how do you think this object would be displayed?
- **Provenance (Whose hands have touched this?):** What type of person do you think this work belonged to?

Background Information

In Korean Buddhist belief, after death, people's souls visit the "Court of the Next World" (Myeongbu) where they are judged by the Ten Kings of Hell (Siwang). This painting portrays **Jíjang Bosal**, the **bodhisattva** who guides the dead through the perils of the underworld as they face the Ten Kings of Hell and their next life is determined. As the savior of the underworld, Chichang defends those on trial and tries to save them from Hell.

In this painting, Jíjang is on a center platform, seated on a lotus blossom pedestal in full lotus position. Beside Jíjang are two attendant deities Domyeong-jonja and Mudok-gwiwang. The Ten Kings of Hell are divided into two groups of five in the upper section of the painting standing on either side of the bodhisattva. Separated from the Ten Kings of Hell by clouds are a number of attendants including children, judges and messengers of Hell.

At the trial, the good and bad deeds of the souls are recorded and their next birth is decided at a trial with the Ten Kings of Hell. However, good deeds or offerings of those still living could counterbalance bad deeds of someone who has already died. This is an example of **religious syncretism** - the judgment process as depicted, which was originally a Daoist belief also includes Confucian standards and Buddhists figures like Jíjang.

Jíjang paintings such as this were widely produced during the Joseon dynasty because, ideologically, they combined elements of Buddhism with those related to filial piety, which played an important role in Confucian Korean society at the time. The family of a deceased person held religious services, asking Jíjang and the Ten Kings for mercy and generosity toward the dead.

Tags: Buddhism, Confucianism, Painting

9. **Woman's Waist Ornament (Samjak Norigae).** Korea, 19th century. Silver, Ox Horn, Brass, Cord, Glass. (2011.8.1).

Questions

- **Describe this object. What does this make you think about? What do you want to know?**
- **Shape:** Describe the shape of these objects. What do these remind you of?
- **Color:** What different colors did the artists use?
- **Line:** Describe the decoration on the object. Did the artist use curvy lines, straight lines, thin lines or bold lines?
- **Subject:** What symbols, animals or flowers do you notice?
- **Materials:** What is this object made from?
- **Function:** Where and how do you think this object would be displayed?
- **Provenance (Whose hands have touched this?):** Who do you think wore these ornaments? During what types of occasions might these be worn?

Background Information

Norigae, or small ornamental charms, were women's accessories worn tied to robes. This **Samjak Norigae**, with its three pendants indicates that it was worn by a woman from a noble household or for special events such as a wedding ceremony.

Samjak norigae always consist of three pendants together, a special number symbolizing heaven, earth and humanity. The tassels are **red**—symbolic of *yang*, positive, male, energy, the sun, heaven, and heat; **blue**—symbolic of negative energy, the moon, earth and cold; and **yellow**—symbolic of all humanity. At the top is a silver pendant with a butterfly representing happiness and celebration. The silver ornament above the red tassel has a real ox horn carved to represent a tiger claw, a protective amulet symbolizing the strength of a tiger and believed to ensure that one's husband remained faithful, and another butterfly. The ornament above the yellow tassel has two squirrels climbing a pine tree, symbolizing abundance and longevity. The flower bell atop the blue tassel represents celestial rain.

Tags: Costume

10. Chunghie Lee**, Bojagi.** Korea, 2005. Cloth and screen printing. (2006.50.2)

Questions

- **Describe this object. What does this make you think about? What do you want to know?**
- **Shape:** Describe the shapes you notice in this objects. What does this object remind you of?
- **Color:** Did the artist use different colors?
- **Line:** Describe the decoration on the object. Did the artist use curvy lines, straight lines, thin lines or bold lines?
- **Materials:** What is this object made from?
- **Function:** Where and how do you think this object would be displayed or used?
- **Provenance (Whose hands have touched this?):** What type of person do you think this work belonged to?

Background Information

Bojagi, or wrapping cloths, are used to carry or store things. Bojagi are made of fabric scraps, painstakingly assembled into a beautiful patchwork design by women who treasured every piece of cloth. The use of wrapping cloths comes from the traditional Korean belief that if you carefully wrap an item, you will capture good fortune and happiness in the layers of cloth. There are many Korean folktales about bojagi bringing a woman's family good fortune. Wrapping cloths come in all shapes and sizes and were, and still are, used in many ways, including wrapping presents, wrapping leftover food, storing clothes and carrying items.

Bojagi remain one of the most popular textile arts in Korea today. The Korean fiber artist Chunghie Lee created this contemporary bojagi to as an artwork to hang on a

wall, just like a painting, rather than serve as a wrapping cloth. She combined traditional methods of hand stitching with contemporary screen-printing to achieve bright, playful colors for this cloth collage.

Tags: Textiles, Contemporary Art

11. U-Ram Choe, **Gold Chakra Lamp**. Korea, 2013. Metallic material, machinery, electronic devices (CPU Board, motor, LED). (2014.1)

Videos of these works:
https://vimeo.com/79751155
https://vimeo.com/67361270
https://vimeo.com/46800390

Questions

- **Describe this object. What does this make you think about? What do you want to know?**
- **Move:** Walk around the artwork. Is the object moving?
- **Shape:** What is shapes or motifs make up this object?
- **Color:** Did the artist use different colors?
- **Line:** Describe the decoration on the object. Did the artist use curvy lines, straight lines, thin lines, or bold lines?
- **Subject:** Look at the different moving parts. How do they move with eachother? Do they move together? Do they touch? How do you feel? Do the different parts of the object give you a different feeling? What does the movement remind you of? What causes the object move? What does this make you think about the relationship between your body and machines?
- **Materials:** What is this object made from?
- **Function:** Where and how do you think this object would be displayed?
- **Provenance (Whose hands have touched this?):** What type of person do you think this work belonged to?
- **Compare:** Does this work remind you of other works in the gallery? Do any characteristics of this work remind you of machines or technology that come from Korea?

Background Information

Gold Chakra Lamp is a motion-activated kinetic sculpture by South Korean artist U-ram Choe. The wheel consists of delicate, intricately designed gold, silver and copper forms, which look like petals, feathers or flames, that appear to rotate inward and outward from the center of the wheel in a clockwise and then counterclockwise motion. None of the individual pieces ever touch the central six-petal flower like form as it is concealed and revealed to our view. The central form, which recalls the image of a lotus flower, is immobile. However, the surrounding six silver circles engraved with undulating, wavy patterns decorate and rotate with the gears behind them. The Sanskrit word **Chakra** literally means “wheel,” but also refers to energy points in the human body. Choe has also referred to this work as a **mandala**, or diagrams used in meditation as an aid to visualization to Buddhist concepts.

Choe’s intricate sculptures connect ideas from nature, robotics and science fiction. He welcomes the great potential of technological innovation in Korea, known for its cutting edge technology from many familiar companies such as Samsung, Hyundai,

Kia and many others involved in genetic engineering, prosthetic technologies and robotics. As you view the sculpture, the charm of his slowly unfolding organic shapes alludes to the way to the recognition that today, actual botanical, animal and mechanical hybrids are under development by bio-engineers who may be less concerned with the unintended consequences of manipulating nature than with seeing how far they can expand the boundaries of life. The Latin names of many of Choe's other works, such as his other work in the gallery, *Unicus—cavum ad initium* (which means Unique—Hollow to Start), reminds of us **binomial nomenclature**, the two-name system that scientists use to name plants and animals that describes their genus and their species. This system of taxonomy (which includes the cateogories Kingdom-Phyllum-Class-Order-Family-Genus-Species) groups organisms by characteristics they have in common with one another and was established by the biologist Carolus Linnaeus in the 18th century. Choe's naming process and animal-like appearance of many of his works propose the existence of new mechanical species constructed of metal and powered by electricity that imitate the behavior of living organisms. By making a statement about the insatiable human desire for technological advancement, Choe urges is to think more deeply about our relationships with technology. He is also interested in what art, religious icons and nature may have in common. He believes that common element may be the sense of wonder we feel when we encounter something that goes beyond the realm of logic and seems to transcend the death and suffering that we are bound to as human beings.

Tags: Buddhism, Biology, Technology, Contemporary Art