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ON THE COVER

Onggi, a type of Korean earthenware container, serves as storage for traditional fermented foods such as sauces, alcoholic beverages, and—most importantly—kimchi. By allowing the passage of air through its permeable surface, an *onggi* container is perfect for fermentation. Koreans used to make a large volume of kimchi at the start of winter and put it up in these earthenware jars. When buried underground, these kimchi jars lasted through the long cold season. The practice of burying *onggi* jars eventually developed into today's kimchi refrigerators. This modern technology, however, will never replace the emotional stability and psychological security people once gained by using containers made from earth. *Onggi* are featured here on the front cover. The back cover shows artworks by Cho Sin-hyun on display at the Clayarch Gimhae Museum. This museum is dedicated to providing an opportunity to experience clay to contemporary people who live apart from nature. Aspiring to bridge the traditional and the modern, ceramics and architecture, and Korea and the wider world, the museum is suggesting new roles for clay in today's society.

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CURATOR'S SELECTION

Traditional Liquor Infuses Korean Life

Text by Park Rok-dam, Director of the Research Institute for Traditional Korean Alcohol
Photos by the National Museum of Korea

Traditional Korean alcohol, or *sul* in Korean, has been distilled over the course of the nation's history to produce a clear essence of the life of the people. Alcoholic drinks have been present throughout the ages, offering recourse in times of both sorrow and celebration. The history of *sul* is presented here alongside the photos of nationally designated cups and bottles for traditional Korean alcohol.

History of Traditional Korean Alcohol

The earliest surviving Korean record on alcohol dates to 1287 in *Jewang ungi* (*Songs of Emperors and Kings*), a historical poem published in the late Goryeo period: "Haemosu, the son of Heaven, seduced Yuhwa, the first daughter of Habaek, the God of Water, with alcohol and slept together. She consequently gave birth to Jumong, who later founded Goguryeo and became King Dongmyeong." The fermentation technology of the Goguryeo Kingdom (37 B.C.–A.D. 668) was renowned as far away as China, according to a record in the Chinese history *Records of the Three Kingdoms*, "In A.D. 28, Goguryeo forces used *jiju*, or 'tasteful alcohol', to help defeat the administrator of the Liaodong Peninsula, the Chinese general Gongsun Du."

Historical records from the Goryeo Dynasty (918–1392), including the biographical novel "Gukseonsaengjeon" (The Story of Mr. Alcohol) and the history *Goryeosa* (*History of Goryeo*), feature accounts on brewing methods and varieties of alcoholic beverages. The Goryeo court installed an office called the Yangonseo that produced alcoholic drinks for the king and for use in state ceremonies. Buddhist temples produced alcoholic beverages and fermentation starters (*nuruk*) for sale among the public. During the Goryeo era, *soju*, a distilled version of traditional Korean wine, was developed, and alcoholic drinks were further popularized. Together they give birth to *gwahaju*, a type of fortified wine made by adding *soju* to fermented drinks, long before the invention of sherry or port in the West.

The practice of households making their own alcohol flowered during the Joseon Dynasty (1392–1910). The grain of choice for brewing alcoholic drinks shifted from common rice to a glutinous version, and brewing methods were advanced to utilize multiple fermentations, or *jungyangbeop* in Korean. Toward the late Joseon era, traditional alcohol making enjoyed a heyday as local varieties started to compete in flavor with the more established alcoholic beverages of the nobility. The distilled drink *soju* enjoyed such popularity that even the highest-quality, triple-fermented brews were distilled to produce it. However, the rampant production and consumption of soju among

White Porcelain Gourd-shaped Bottle with Floral Design in Cobalt Underglaze (Treasure No. 1058)
This white porcelain piece from the Joseon Dynasty presents a peculiar form with an eight-sided jar topped by a long-necked bottle.
Late Joseon

the populace began to cause social troubles.

As modern practices of mass production and economic efficiency took over during the port-opening era of the late 19th century, traditional alcohol fell out of favor. Imported beverages that arrived on the Korean Peninsula through trade with the outside world contributed as well. The final straw came with Imperial Japan's imposition of a liquor tax law in February 1909 that banned the production of alcohol by individual households in Korea. The framework of the colonial liquor tax was taken over by the independent Korean government established in 1948. Food shortages following the Korean War in the 1950s led to the Act on Food Management, which kicked off an official crackdown on bootleg alcohol. Accordingly, the transmission of many of the 650 varieties of traditional Korean alcohol ceased and was only resumed under revitalization efforts starting in the 1980s.

Rice and *Nuruk*

Traditional alcoholic drinks have an inseparable relationship with the history and culture of every nation. The key element influencing the craft of alcohol making is a nation's traditional diet. This means that traditional Korean alcohol provides a clear demonstration of Koreans' dietary practices. Traditional Korean alcoholic beverages primarily made from the staple crop of rice go well with local foods.

Alcoholic beverages in Korea have traditionally been made from rice. There are diverse methods to prepare rice for alcohol making. It can be steamed with a small volume of water (to make *godubap*), ground and boiled in water until thick (*juk*), or simply mixed with hot water (*beombeok*). Different kinds of rice cake can be made, such as *injeolmi* (pounded rice cake), *baekseolgi* (steamed rice cake), *gumeongtteok* (doughnut rice cake), and *mulsongpyeon* (boiled rice cake). Depending on how the rice is cooked, the finished drink takes on different fragrances—such as grape, apple, banana, peach, watermelon, persimmon, plum, lotus, or pear. Forms made from rice cake excel in flavor and fragrance and were therefore enjoyed by people of high status and wealth.

Green-glazed Cup with Stand (Treasure No. 453)
This earthenware ensemble is finished with a green glaze that produces a gray or reddish-brown tone when fired at low temperatures.
Baekje

Celadon Gourd-shaped Ewer and Holder with Inlaid Paste-on-paste Floral Design (Treasure No. 1930)
This celadon set is distinguished by its design executed using the paste-on-paste technique. In this method, white clay is thinned with water to create dots and other patterns with a brush. The bowl that holds the ewer is also used as a cup.
Goryeo

The fermentation starter for traditional Korean alcohol is *nuruk*, a wheat, barley, or rice dough that has been kept warm to incubate microorganisms. Wheat is most commonly used for making *nuruk*, but other kinds of grain can also be applied. Up to 50 traditional varieties of *nuruk* have been confirmed in historical documents, testifying to the immense diversity of traditional Korean alcoholic beverages that were available in the past.

Aromatic materials could be added to the base ingredients rice and *nuruk*. Azalea flowers, blossoms from the Korean goldenbell tree, peaches, and pear flowers were used during the springtime, while lotus flowers and roses were added in summer. Chrysanthemum flowers and tangerine or citron peels flavored autumn brews, and Japanese apricot flowers did the job during the winter. These supplementary ingredients infused the alcohol with seasonal flavors.

Along with these fragrant ingredients, materials considered to have medicinal effects were widely added. Goji berries, Cornelian cherries, ginseng, dong quai ("female ginseng"), and jujubes, among others, were used to maintain health and prevent disease. These "medicinal drinks," or *yakju*, indicate that *the* Koreans of the past did not just regard alcoholic beverages as something to please the palate, but as a means to promote health.

Traditional Alcohol as a Seasonal Custom

It was a widespread social practice in Korea for households to keep alcoholic drinks on hand year-round. Alcoholic beverages were among the fundamental ritual foods for ancestral rites and were also set out on a welcome table for guests. Recipes for alcoholic drinks varied by region and even by household.

Liquor also formed an integral part of seasonal customs. Family members partook in a "New Year's drink," or *seju*, on the first day of the first lunar month, praying for good health throughout the year. On the first full-moon day of the year, or Jeongwol Daeboreum, an "ear-quickening drink," or *gwibalgisul*, was enjoyed. It was believed that this drink would ward off ear illnesses and invite good news. On the fifth day of the fifth lunar month, or Dano, an alcoholic beverage infused with sweet flag (*changpo*) was served since the fragrance was thought to dispel evil spirits. When the largest moon of the year rose on Chuseok, the fifteenth day of the eighth lunar month, Koreans reaped the fruit of their year's labor in the fields and made an alcoholic beverage with the newly harvested rice to offer to ancestral spirits.

Traditional alcoholic beverages made from Koreans' staple foods and crafted using time-honored local recipes have been transmitted to the present as one of the most illuminating symbols of Korean culture and history.

White Porcelain Horn Cup with Grass Design in Iron Underglaze (Treasure No. 1061)
Characterized by its refined form, clean glaze, and unusual shape, this horn cup is recognized as a masterpiece of iron underglaze decorated white porcelain from early Joseon.
Early Joseon

***Buncheong* Bottle with Inlaid Lotus and Scroll Design (Treasure No. 1067)**
A lotus flower appears in three places on the body, surrounded by lotus leaves in a circular form. The insides of the lotus petals and leaves are inlaid with black slip.
Early Joseon

Korean Sauces, the Offspring of Fermentation

Text by Kim Gwi-young, research professor
at the Korean Royal Cuisine Culture Foundation

People in Korea say, "Food is all about sauces." When basic foodstuffs such as meat, fish, and vegetables meet Korean sauces, unique tastes can be brought forward. Korean sauces come complete with distinct flavors from soybeans and other grains that have undergone a process of fermentation by microorganisms. Crafted through a combination of human wisdom with the effects of nature, traditional sauces speak volumes about Korean tastes, culture, and history.

Meju
(Fermented Soybean Bricks)

From the tenth to twelfth lunar months, preparations begin for producing *meju*, or "fermented soybean bricks," the primary base for Korean sauces. Soybeans are deep-boiled, roughly pounded, and then shaped into a rectangular form. The soybean bricks are left to dry in the air at about 30 degrees Celsius. They are then moved to an environment of 27–28 degrees Celsius where they sit for two weeks covered by a blanket. An even coating of fungus on the surface of soybean bricks is a sign of proper fermentation. Throughout the wintertime, the fermented soybean bricks are hung from rice straw cords or set on a shelf in a bed of straw. In early spring, they are removed and thoroughly dried in the sun. The flavor of Korean sauces is determined by the efforts of microorganisms, the most potent of which is the protein-decomposing bacterium *Bacillus subtilis*. Quality *meju* boasts balanced levels of beneficial microorganisms cultured inside.

Doenjang
(Soybean Paste)

The sodden soybean bricks that have been removed from the liquid are mixed with additional salt, placed into an earthen jar, and pressed from above. Salt grains are sprinkled on the bottom of the jar and on top of the solidified soybean mass. The jar is normally covered with a lid that is removed when the sun is shining brightly. The soybean paste reaches an appropriate level of fermentation after a month and is ready for consumption. Soybean paste soup is one of the most popular everyday foods in Korea, and a wide range of versions can be prepared according to the ingredients added to the base. Shepherd's purse and wild scallions are perfect in spring, while in summer young napa cabbages, chard, and spinach are popular. When fall comes around, curled mallow, napa cabbage, and radishes are ideal choices. In winter, dried radish leaves and napa cabbage hearts can be used. The soybean paste provides protein, while the vegetables are rich in vitamins and minerals.

Ganjang
(Soy Sauce)

An earthen jar is filled with brine and clean *meju* are submerged. Over 40 days, the jar is left uncovered in the morning to absorb sunlight. Next, the solid, soy bricks are separated from the liquid. These are turned into soybean paste (*doenjang*), and the liquid into soy sauce, or *ganjang*. The young soy sauce from which the bricks have recently been sieved out is inferior to years-old soy sauces in terms of flavor and aroma, but boiling it down can help overcome this. It used to be a common practice to prepare three types of soy sauce in the kitchen for selective use in different dishes. *Cheongjang* ("clean soy sauce"), *jungjang* ("middle soy sauce"), and *jinjang* ("dark soy sauce") are defined according to the number of years that has passed since their production. "Clean soy sauce" is good for preserving the natural color of ingredients and keeping the taste clean, especially when seasoning soups and vegetable dishes. For grilling, steaming, or braising, "middle soy sauce" is applied. "Dark soy sauce" is perfect for deep-colored dishes, such as *yaksik* ("sweet rice with nuts and jujubes") and soy sauce kimchi.

Cheonggukjang
(Extra-strong Soybean Paste)

Cheonggukjang refers to a soybean paste that has undergone a rapid fermentation process. It was invented as a convenient method for enjoying fermented soybean paste, which normally takes a long time to craft. Soybeans are boiled, cooled to 15–20 degrees Celsius, and then held in an environment of 45–50 degrees Celsius for two full days until ready. Made over the course of just two or three days, *cheonggukjang* maintains nearly all of its nutritious elements and emits a strong aroma. Diverse recipes for *cheonggukjang* soup exist across each region of Korea. Kimchi ("fermented vegetables") is added in the central portions of the Korean Peninsula, and tofu and spicy chili are used in the south.

Gochujang
(Red Chili Pepper Paste)

Gochujang is a spicy red chili paste made by first cooking rice cake or porridge with glutinous rice or barley powders and mixing it with red chili powder, fermented soybean powder, and salt. After a period of fermentation, the resulting paste produces a balanced combination of all sorts of flavors—sweetness from the breaking down of carbohydrates, pungency from red chili, saltiness, and amino acid umami from the decomposition of soy proteins. Along with the abundant flavors, its stimulating color has made *gochujang* one of the most frequently used sauces in Korean cuisine. When red chili pepper paste is stirred in a pan with minced beef, sesame oil, and honey, it produces a complete side dish ready for the table called *yak gochujang*, or "medicinal red chili pepper paste." It can also be mixed with other ingredients and made into dips or dressings to accompany a variety of dishes, such as *ssam* ("vegetable leaf wrap"), raw seafood, *bibimbap* ("rice mixed with vegetables and beef"), and *bibim guksu* ("mixed noodles"). Red chili pepper paste is at the heart of the distinct pungent flavors for which Korean food is best known around the globe.

Onggi,
a Container that Breathes

Interview with
Master Jung Yoon-suk and the Clayarch Gimhae Museum

Text by Choi Min Young
Photos by the Korea Cultural Heritage Foundation, the Clayarch Gimhae Museum and Jung Meen-young

Earth, a fundamental element of nature, is an integral part of human life in many astounding ways. It offers a primary material for building houses, serves as a bed for producing food, and forms containers for food. *Onggi*, a traditional form of Korean earthenware container, are born out of the earth. They provide an ideal environment for Korea's fermented foods, the most distinctive form of the nation's cuisine. Despite the colorful array of kitchenware on offer these days, traditional *onggi* containers maintain an important position in Korean life. Words from the *onggi* master Jung Yoon-suk and the Clayarch Gimhae Museum, a modern interpreter of the meanings of clay, are heard in this issue.

Master Jung Yoon-suk believes that *onggi* will definitely recover their popularity in the future.
(photo courtesy of the Korea Cultural Heritage Foundation)

Shaped Clay that Breathes

Jung Yoon-suk, the recognized national master of *onggi* making, keeps his workshop at the southwestern tip of the Korean Peninsula in Gangjin, Jeollanam-do Province. His studio faces the sea just a few steps away and the ocean wind blows through it all day. In the front yard, clay is piled up and a long kiln stretches out. A huge volume of *onggi* earthenware must have emerged from this timeworn kiln.

"*Onggi* containers are born from nature. Their use does not do it any harm."

The origin of *onggi* traces back to the comb-patterned earthenware of the Neolithic Period. During the Three Kingdoms era (57 B.C.–A.D. 668), the production and usage of earthenware was expanded, and it began to be glazed during the Goryeo Dynasty (918–1392). In the Joseon era (1392–1910), earthenware flourished as advancements in firing technology enhanced its durability. The term *onggi*, literally "jar wares," was originally used during the Joseon period as a term to refer to both glazed and unglazed earthenware spanning a wide range of forms. Earthenware has long been deeply rooted in everyday life. It was also essential at the Joseon court, which maintained registered *onggi* artisans to create its required vessels.

The central position held by earthenware in the life of the people of Joseon should come as no surprise given its key role in preserving Korean food. Sauces—the fundamental basis of so many Korean dishes—and alcoholic drinks were prepared and stored in earthenware containers. Kimchi (fermented vegetables) in particular was placed in an earthen jar and buried underground to last through the winter. These earthen jars provided an early refrigerator for the people of the time.

"The widespread popularity of *onggi* in Joseon society has been explained by modern science. It has been discovered that *onggi* containers breathe, which assists with the fermentation and maturation process of the food inside. I believe that the clay from which *onggi* are made is the secret. The clay should not be too fine: it ought to be moderately coarse. This gives the shaped clay the strength to endure the high temperatures inside the kiln and survive everyday use without breakage. The coarse particles of sand make the surface porous so that the container can breathe."

Alongside the composition of the clay, the firing temperature is also critical. *Onggi* that are fired to the correct temperatures develop a surface that is permeable to air, but not to water. This creates an ideal environment inside the *onggi* jar for the growth of beneficial microorganisms and aids the process of fermentation. It is assumed that Koreans of old acquired this scientific process simply through experience.


A


B


C

A_ A clay mixture is dried in the shade and pounded with a mallet.

B_ Clay blocks are stretched into rectangular slabs, which are stacked to form a Gangjin *onggi*.

C_ The surface of a shaped clay vessel is trimmed while the inner wall is dried with a tin of lit charcoal. Without the drying provided by this charcoal tin, the jar would lose its shape and collapse.
(photos courtesy of the Korea Cultural Heritage Foundation)

The *onggi* jar type common in Gangjin has a more bulging belly than those in other regional traditions. It resembles a "moon-jar" (*dal hangari*), a white porcelain form popular during the Joseon era. Gangjin *onggi* have a distinct method of crafting as well.

"The clay is dried in the shade, and then pounded and shaped into blocks. Each of these clay blocks is pounded and stretched into a long, rectangular panel. These clay panels are piled up on a wheel to create a Gangjin *onggi*. During this process, extra care should be taken to keep the walls evenly thick. Otherwise, the balance will be broken and the jar can become disfigured."

The finished earthenware container is set in a shaded spot with good air flow to dry. An ash glaze is later applied to the surface of the clay container and heated in a kiln to a temperature of about 1,100 Celsius degrees.

"It is not sunlight but wind that dries the formed earthenware containers. You must select a place with good ventilation."

Finished by air currents, the *onggi* becomes a container that can breathe and bring about authentic tastes in Korean fermented food.

Lifelong Belief in Earth

In the village where Jung Yoon-suk was born, the entire neighborhood was dedicated to *onggi* making and was known as an *onggi* village. Master Jung learned the required skill from his uncle. With kitchenware in other materials such as stainless steel and plastic becoming more available, *onggi* production in the village experienced a severe downturn. Locals who had been creating earthenware gradually left their hometown, and many of those who stayed have passed away. This village once overflowing with the vitality of *onggi* making no longer produces much earthenware. Jung's workshop is the last in the village to sustain the traditional business.

After being formed up to the rim, decorative motifs are carved on the surface. surface. (photos courtesy of the Korea Cultural Heritage Foundation)

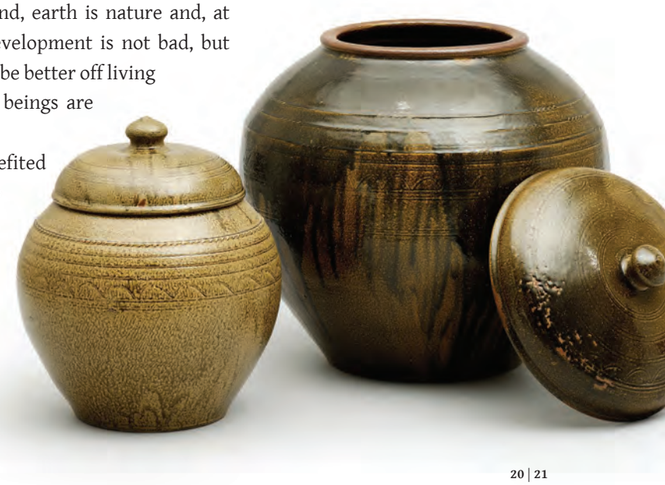
"I believe that the popularity of *onggi* will return someday. When people have tried all other types of vessels, they will come back to earthenware. There is no alternative that can take an *onggi*'s place. This might be after my death, but the day will definitely come when widespread love for earthenware will return."

Jung Yoon-suk was recognized in 2010 as the master of *onggi* making, National Intangible Cultural Heritage No. 96. He has never slacked his *onggi* crafting while there are people who want his earthenware containers. He believes that although it is not huge, the current demand for his *onggi* is a beacon of hope for a brighter future for *onggi* making.

"Earth is nature. For the Korean people who have built their houses with earth, crafted their containers with earth, and survived through the long winter on food buried underground, earth is nature and, at the same time, life itself. Technological development is not bad, but reckless development can cause harm. We'd be better off living in harmony in nature. Nature and human beings are not separate, but interconnected."

> "*Onggi* containers are born from nature. Their use does not do it any harm.

The development of technology has benefited humanity by reducing labor, but it has also contributed to depriving people of the opportunity to enjoy nature. In response, a creative initiative has been launched in Gimhae, the hometown of Gaya pottery, under the mission of offering contemporary people an opportunity to appreciate earth. It is called the Clayarch Gimhae Museum.



Reinterpretation of the Meaning of Earth

The Clayarch Gimhae Museum is headed by Director Choi Jeong-eun.

"The Clayarch Gimhae Museum is an attempt to interpret our pottery tradition from modern and industrial perspectives here in Gimhae, which once had a widespread reputation for earthenware and *buncheong* production. People at the museum are working to connect pottery with architecture, art, and industry and to tie the past to the present and the local area with a wider world."

Clayarch, a combination of "clay" and "architecture," is a word newly coined to denote a partnership between the two, a core idea the museum intends to highlight.

"*Clayarch* refers to elements of architecture made of clay, such as bricks, tiles, and traditional roof tiles. To convey this concept more easily to the public, we have been organizing various museum programs—not only special exhibitions, but also experience programs and community participation—for people of all ages."

Left_ Dome House, the main facility at the Clayarch Gimhae Museum, is decorated with 5,036 painted clay tiles, titled *Fired Painting*. (photos courtesy of Clayarch Gimhae Museum)

Right_ Choi Jeong-eun, the director of the Clayarch Gimhae Museum, is executing a diverse range of efforts that draw on the limitless potential of earth to demonstrate that a museum can be a dynamic space promoting change and transformation. (photo by Jung Meen-young)

Exhibitions held at the museum have centered around clay. Examples include *Dreaming Toilet*, a modern interpretation of the clay elements of a toilet such as the basin, tub, and tiles; *Bricks Open Korean Modern Architecture*, a review of the social and historical meaning of Korea's early-modern brick buildings; *Arch-Adventure*, which offers children a chance to naturally learn about architecture; and *Buncheong People*, an exhibition space for local artists.

"There are experience programs for adults as well as for children. Throwing on the potter's wheel and making your own artworks, for example, is very popular. There are some people who

first experienced pottery making at this museum and have since opened their own workshops nearby. This is a brilliant example of the virtuous cycle we are trying to spark. We offer an opportunity to realize that clay is not something exclusively reserved for professional artists and that even a form of rawness can become art. Those who have been through the museum come to appreciate the idea and can accept clay work as an integral part of their lives."

Aspiring to a Brighter Future with Clay

At this museum, tradition meets modernity and fine art intersects with applied art. The Clayarch Gimhae Museum is aspiring to become both an artistic hub and bridge where boundaries can be broken and qualities blended. Its rootedness in the ancient local tradition of pottery contributes to its potential for success. The space in the museum that best captures this idea of blurring artistic boundaries is the creative ceramics center.

It provides a space where artists from diverse backgrounds can pursue their artistic work. A mixture of diverse artists gather there, young or long-experienced, and sometimes coming from abroad. Within this space, collaborative work actively takes place beyond the boundaries of age, nationality, or artistic genre.

"For artists from abroad, the experience at this center has served as a source of inspiration. There are cases where foreign artists who worked at the center returned home and presented forms they have never attempted before. They might incorporate characteristics of Gaya pottery into their artworks, or become enchanted by *buncheong* ware and transform their artistic cosmology. Generational exchanges are also taking place. Fledgling artists and local veterans hold workshops together and learn from each other, based on which they produce works of art that can appeal to both generations. This can be a vocal counter-movement to the conventional criticism of museums being as lifeless as the grave."

Exhibitions at the Clayarch Gimhae Museum stimulate visitors' imagination through diverse *clayarch* objects. (photos courtesy of Clayarch Gimhae Museum)

> "Clay is transformed from a malleable material into something very hard and permanent. We cannot fathom its limits.

One of the ways to transmit tradition to the future is to share it with other parts of the world. The elements of tradition that are widely infused in everyday life and therefore easily lost in the background can awaken novel inspirations in those who have never experienced it. This is the principal idea behind many of the creative programs the Clayarch Museum has been carrying out.

"Modern people are getting away from the soil. However, as people say, we come from soil and will return to it eventually. Earth is the most basic and approachable form of nature for human beings. The potential of earth is limitless, as can be seen in pottery, where clay is transformed from a malleable material into something very hard and permanent. We cannot fathom its limits."

Tradition is not something that is fixed in the past. It is open to change, transformation, and development in the present when people are up to the task, like those at the Clayarch Gimhae Museum.

The museum's creative ceramics center houses both domestic and foreign artists. It serves as both a hub and bridge for wide-ranging artistic explorations where the local and global, the past and present, and different generations encounter each other and join. (photos courtesy of Clayarch Gimhae Museum)

Winter Wonderland: *Korea's Winged Heritage*

Text and photos by Nial Moores, Director, Birds Korea

The Korean Peninsula lies at the halfway point of one of the world's greatest bird migration corridors, the East Asian-Australasian Flyway. And each season, millions of birds move along this flyway, from their nesting areas in the north, to spend the winter throughout the nations of east Asia, with a few species even continuing their flights south all the way to Australia and New Zealand. Mid-winter is a wonderful time to catch up with some of these migratory birds in Korea—including species like cranes, swans and ducks, vultures and eagles. Several of these bird species have been designated as National Natural Monuments, starting in the 1960s. It is birds like these and their natural habitats which have helped to inspire generations of artists and poets; and which have also shaped the national culture.

Gangwon-do Province

The Cheorwon Basin

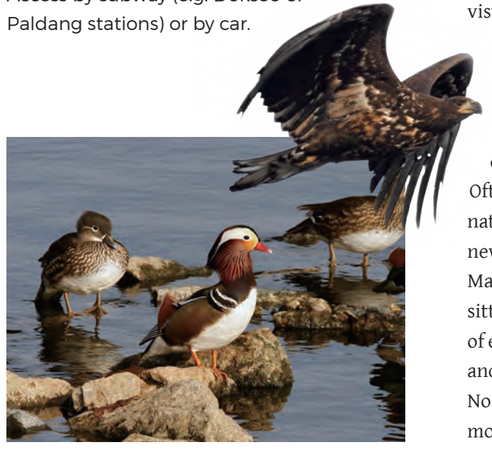
Access by train (e.g. Baekmago Station), DMZ sightseeing tours, or specialized birdwatching tours.

The Cheorwon Basin sits between a line of low, forested hills and a central section of the heavily-guarded Demilitarized Zone (DMZ) and adjacent Civilian Controlled Zone (CCZ). Early each morning long lines of cranes fly out from the undisturbed habitats of the DMZ to feed in the rice-fields and wetlands of the CCZ and throughout the Cheorwon Basin. There are two main species of crane here: the stately black-and-white Red-crowned Crane (National Natural Monument No. 202), a globally endangered species much more abundant in art than in the wild; and the extraordinarily elegant White-naped Crane (National Natural Monument No. 203), with a world population of only 4,500 individuals. Both are as tall as a child, and are found together here in larger concentrations than anywhere else in the world. Throughout East Asia, cranes have come to symbolize long life as they are found in the most naturally productive places: wetlands. Ironically, here in Cheorwon, the cranes are found side by side with flocks of massive Cinereous Vultures (National Natural Monument No. 243-1), able to survive the harsh winters here because of "vulture restaurants" stocked with chickens and pigs provided by local farmers.

East Seoul

The Han River

Access by subway (e.g. Dokseo or Paldang stations) or by car.

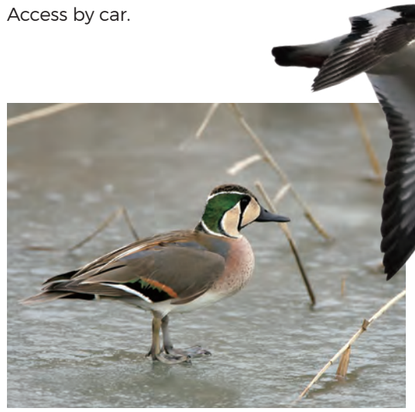


World-famous as a center of business and culture, Seoul has another, even more wondrous natural side. The city is ringed by forested parks and mountains, and has the Han River flowing through its heart. A system of riverside parks provides wide vistas and open spaces for recreation and relaxation and also vital habitat for some of Korea's most threatened wildlife. To the east of the city, downstream of the Paldang Bridge, there are small flocks of Mandarin Duck (National Natural Monument No. 327). Male Mandarins are extraordinarily colorful and ornate, while the females are more discretely patterned. Often found in pairs, the birds have long been considered natural symbols of fidelity—so much so that until recently, many newly-wed couples were presented pairs of carved wooden Mandarin Ducks as wedding gifts. Here too out in the river, sitting out on ice or rocks throughout the winter, are two species of eagles: the boldly-patterned and huge-billed Steller's Sea Eagle and the smaller White-tailed Eagle (National Natural Monuments No. 243-3 and No. 243-4). Both of these spectacular birds are even more massive than the famous Bald Eagle of North America.

Chungcheongnam-do Province

Geum River and Estuary

Access by car.



Flowing west into the Yellow Sea, the Geum River is one of South Korea's widest and longest rivers. Formerly tidal for up to 40 kilometers upstream, the river is now separated from the sea by an estuary barrage. Downstream of the barrage, the coast still experiences tides of 5 meters or more each day, exposing shimmering tidal flats several km wide. Twice each day, hundreds of shellfishers follow the tides out across these flats; and twice each day they are forced by the sea to return again, replaced by hordes of birds. In mid-winter, these include the world's largest concentration of the strikingly-patterned Far Eastern Oystercatcher (National Natural Monument No. 326). Upstream of the barrage, several eco-parks and cycle paths now line the river. From here, for a few weeks each winter, another truly spectacular concentration can be found—one so special that it even featured on BBC's Planet Earth. More than 100,000 Baikal Teal (a small species of duck) mass on the river, lifting up into the sky each evening to perform a spectacular aerial ballet before they head off toward rice-fields to feed.

Busan

The Nakdong Estuary

Access by subway (e.g. Hadan Station), bus or car.

Once a remote and wild place, now surrounded by roads and the ever-expanding city of Busan, much of the Nakdong Estuary in Busan was designated a protected wild bird habitat in 1966 by the Cultural Heritage Administration. Even now, the area is an important refuge for birds fleeing the ice and snow that covers much of the Korean Peninsula through the mid-winter months. Visit Ami San for stunning views across the whole estuary, and Miyeongji and Ulseuk Island for birds. Most famous winter visitors here are the noisy crowds of snow-white Whooper Swans (National Natural Monument No. 201-2), with hundreds coming here from Mongolia and Russia. Although details vary, towards the southern tip of Ulseuk Island local activists often supplement the diet of these great birds from the north with potatoes—providing visitors with exceptional views.

Jeollanam-do Province

Suncheon Bay

Access by car, special rail
or as part of a sight-seeing tour.

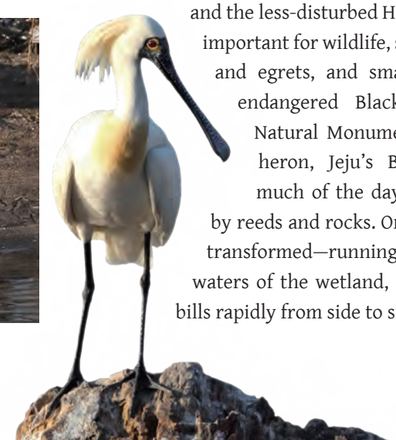
Over the past decade and more, the expanding city of Suncheon has developed a number of tourist-friendly attractions, including the Suncheon National Garden which opened in 2013. Further south still from the city is the more natural Suncheon Bay. The bay is an expanse of heavily-fished tidal mud, spotted with exquisite fire-red rings of naturally-growing saltmarsh plants, all fringed by extensive reed-beds. There are several boardwalks and viewing points, to allow visitors to sense the natural cycles of tide and season that wash through the bay. In addition, close to the very large visitor's center is an area of rice-fields. In winter these fields throng to the bugling calls of more than a thousand Hooded Cranes (National Natural Monument No. 228). Known as *heuk durumi*, or "black cranes," after their dark plumage and their evocative "turu-turu" calls, these birds concentrate to feed on rice provided to them by local organizations as supplement to their natural food. Might these birds be the descendants of the very same Black Crane that danced to the music of the *geomungo* more than a millennium before?

Jeju Island

Hadori Wetland

Access by car.

Famous for its diverse natural scenery, Jeju Island is perhaps less well-known for its internationally important birdlife. Especially in the east of the island, however, there are a series of wide bays and shallow wetlands which stretch out below the breathtakingly beautiful Seongsan Ilchulbong World Heritage Site. The seas here are especially rich with life, able to support large numbers of birds and of course the remarkable traditional free-diving women of Jeju, the *haenyeo*. Close-by, two wetlands (Seongsan Po and the less-disturbed Hadori wetlands) are especially important for wildlife, supporting hundreds of ducks and egrets, and small numbers of the globally endangered Black-faced Spoonbill (National Natural Monument No. 205-1). The size of a heron, Jeju's Black-faced Spoonbills sleep much of the day, half-hidden from the wind by reeds and rocks. Once awake, however, they are transformed—running wildly through the shallow waters of the wetland, swinging their spoon-shaped bills rapidly from side to side to catch fish.



Wisdom and Aesthetics from Royal Chimneys

Text and photos by Roh Jae-hak, photographer

Chimneys at a terraced garden behind Yanghwadang Hall at Changgyeonggung Palace

Rooms in traditional Korean houses were warmed by heated stones installed under the floor. These were called *gudeul*, a pure Korean word literally meaning “grilled stones.” Wood was fed into a fireplace beneath the front or side of a room, and the heat was transmitted to the under-floor stones. As long as the stones stayed hot, the room stayed warm. This under-floor heating system, called *ondol*, also requires a chimney. As one of the defining characteristics of traditional Korean architecture, *ondol* also appears in the royal palaces of the Joseon Dynasty (1392–1910). The chimneys of the royalty are noteworthy for embodying the technical accomplishment, artistic taste, and cosmological ideology of the Koreans of the past.

Chimneys at a terraced garden behind Gyotaejeon Hall at Gyeongbokgung Palace

A Product of Scientific Thinking

Chimneys within the palace were not generally attached to the building, but installed up to dozens of meters away. Palace chimneys conduct smoke from a fire chamber under the floor stones and along “smoke roads” (*yeondo*) under the ground outside the building and out into the open air. They were designed to channel the smoke while preventing a countercurrent of air and directing the flow of heat. Chimneys were sometimes built as part of a terraced flower garden at the palace. These vertical architectural elements intermingle with colorful flowers to create an impressive landscape. Examples of flower garden chimneys can be found in Gyotaejeon Hall in Gyeongbokgung Palace, Nakseonjae House and Gyeonghungak Hall in Changdeokgung Palace, Tongmyeongjeon Hall in Changgyeonggung Palace, and Hamnyeongjeon Hall in Deoksugung Palace. The installation of chimneys in terraced gardens is a common technique in traditional Korean palace architecture.

Decorative images on the chimneys of Gyotaejeon Hall

Images of the ten longevity symbols decorating the chimneys of Jagyeongjeon Hall at Gyeongbokgung Palace

An Object of Artistic Expression

The chimneys installed in terraced gardens within the palace can be considered artworks in their own right. One case in point is the chimneys of Gyotaejeon, the queen's living quarters in Gyeongbokgung Palace. They exist as four stand-alone three-dimensional components in the terraced garden behind the building, harmoniously integrating architectural, sculptural, and painterly elements into complete works of art. Roughly three meters high, their red-brick hexagonal bodies are topped by a six-sided tile roof. Each side of the hexagonal body is delicately embellished with images of pine, bamboo, Japanese apricot flowers, and peony flowers in tile or clay. They are one of the two sets of royal chimneys registered on the national heritage list as a Treasure, alongside the chimneys of Jagyeongjeon Hall within the same palace. The latter are renowned for their decorative images of the ten symbols of longevity.

Mystical animals carved in relief on the chimneys of Gyotaejeon Hall

Mystical creatures appearing on the chimneys of
Huijeongdang Hall at Changdeokgung Palace

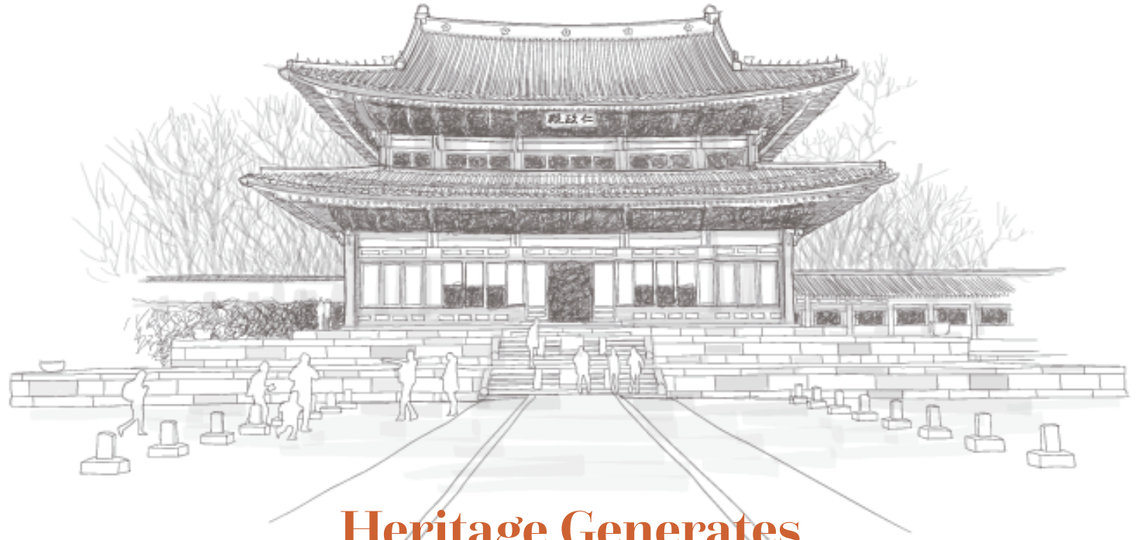
Images on the chimneys of Daejojeon Hall
at Changdeokgung Palace

An Embodiment of Cosmological Beliefs

The rich and diverse decorative patterns found on the royal chimneys incorporate mystic animals, delicate plants and flowers, stylized Chinese characters, and geometric lines. These motifs do not just serve aesthetic purposes: they present the traditional symbolic system long been transmitted in the East and showcase its cosmology. Images of dragons and phoenixes symbolize the sovereign authority of the king while the other-worldly creatures positioned in the lower section of the chimneys dispel evil spirits and safeguard the sacred. Abstracted characters and geometric patterns deliver heartfelt prayers for long-lasting health and prosperity. For the Koreans of old, the terraced palace gardens housing chimneys carrying these symbolic images must have served as a worldly embodiment of utopia.

HERITAGE FOR A PROMISING FUTURE

Technological advancement has an impact well beyond its primary job of enhancing current everyday convenience. It can be used for improving the conservation of the legacy of the past for future generations. State-of-the-art technology offers a strong impetus for realizing a brighter future for the conservation and management of cultural heritage. Here we introduce a future vision of heritage conservation that has been recently drawn up by the Cultural Heritage Administration.



Heritage Generates Values for the Future

Text by Jo Dong-joo, Cultural Heritage Administration

Commemorating the 20th anniversary of the establishment of the Cultural Heritage Administration as an independent organization, South Korea's umbrella heritage agency has promulgated a new vision for the years to come: Korean cultural heritage creating value for the future. The six strategic objectives that have been set for the fulfillment of the vision are presented below.

A New Conservation Paradigm

Introducing a comprehensive new approach to heritage conservation

Modeled on Japan's Law for the Protection of Cultural Properties (1950), the current heritage conservation system in South Korea is centered on a heritage designation program under which the central and local governments select objects, buildings, and places of importance and designate them on state or city/provincial

lists. This listing policy allowed the efficient preservation of heritage in times of insufficient financial and human resources. However, the focus on the preservation of listed properties has resulted in inadvertently disregarding unlisted ones. In this regard, earnest efforts will be undertaken to introduce a more comprehensive approach to heritage conservation by, for example, drawing up heritage inventories. Discussion forums, public hearings, and other occasions will be organized starting next year to collect ideas and opinions from all walks of life on this policy change.

Expanding the spatial, temporal, and immaterial scope of heritage conservation

The subject of conservation will be expanded beyond single objects, buildings, and places to incorporate their cultural, historical, and environmental contexts, and also the people associated with them. Heritage will no longer be considered a stand-alone item or an island, but as a web of interconnected meaning derived from tangible and intangible factors. For this context-dependent, multi-faceted conservation approach, the central government will provide the nucleus of policy-making while at the same time the capacity of local governments (through the installation of a task force, increased subsidies, etc.) and private-sector cooperation will be enhanced.

State-of-the-art Technology for Conservation

Establishing AI-based data platforms for public services

Artificial intelligence and other state-of-the-art technologies will be actively employed for the integrative management of heritage data and, more importantly, for the provision of more and better public services. The public-service platforms that will be fostered under this objective include: an online library for buried heritage where information on archaeological sites can be accessed by age, region, and theme; a remote heritage repair service for the immediate resolution of issues in the field; an integrated management platform for disaster information that allows preventive conservation and real-time emergency response; a simulation service to show advance projections of a heritage site after potential alterations; and an experience service allowing immersive virtual reality.

Applying scientific technology to repair and disaster-prevention efforts

Efforts will be made to apply more science and technology to the heritage repair process. Building information modeling (BIM) will be used in the process of designing and executing construction at a heritage site for minimizing errors, three-dimensional scanning will be actively applied to ensure the precision of a repair, and a research roadmap will be drawn up every five years to develop conservation materials—for example, a replacement for lime—and study measures for minimizing fire damage to built heritage. Modern disaster-prevention facilities will be installed at all state-designated wooden properties by 2022, and the coverage will be gradually expanded until 2040.

Heritage as an Economic Driver

Promoting heritage as a primary resource for tourism

Twenty extensive heritage routes will be developed for tourism. Termed “Keritage Routes,” each of these trails will encompass 20 heritage sites, both tangible and intangible. Furthermore, efforts will be made to ensure that the historical sites in each locality will serve as a driver for the growth of the local economy through such programs as selecting locally important places based on community participation, designating intangible cultural heritage neighborhoods, and developing archaeological sites into local tourist attractions. Active cooperation with local residents and governments will be sought when carrying out these programs. In addition, interpretations of heritage that are offered on-site will be made more reader-friendly for easier communication with the public.

Solidifying the heritage industry and nurturing heritage enterprises

The heritage industry will be registered on the List of Special Industries and designated as a subject for nationally recognized statistics to allow more systematic management. In addition, community-centered groups, social enterprises, heritage caretakers’ associations, and Heritage Guardians will be expanded into heritage enterprises that can serve as partners for the conservation of local heritage. Five hundred such enterprises will be generated by 2040. Furthermore, efforts will be made to create jobs for the youth in, for example, content creation, and to foster heritage professionals in areas including underwater and archaeological heritage.

Community-friendly Heritage

Reducing inconveniences from heritage regulations

Subsidies for excavation costs will be gradually expanded: costs for field surveys and for trial

trenching will be supported from 2020 and from 2021, respectively. A system of charges for covering the costs of excavations required during the process of construction projects will be introduced. In addition, the concept of heritage impact assessment will be reviewed so as to preemptively identify any inconvenience that might arise from heritage regulations.

Bringing heritage content deeper into everyday life

An online heritage broadcast station will be established to offer a diverse range of content, including dramas, news, and user created content, and digital heritage rooms will be installed in public facilities. In addition, an intangible heritage transmission center will be established within each municipal government. All of these efforts are intended to create an environment in which people can enjoy easy access to heritage as an aspect of everyday life.

Streamlining the process for taking movable heritage out of the country and innovating the natural heritage management system

The process for submitting an application for taking movable heritage out of the country and for receiving related approval will be streamlined through cooperation with the electronic control system of the Korea Customs Office. The longstanding focus of natural heritage management policy on regulation will be shifted to collaboration.

Heritage Conservation Integrating the Land and Sea

Conserving heritage from a wider sociohistorical perspective

An integrated, macroscopic, people-centered approach will be taken for the conservation of the country's cultural and historic resources, such as Cultural and Historic Districts, regional underwater heritage, Keritage Routes, the Demilitarized Zone, World Heritage sites, modern heritage, and the Ten Old Routes of Joseon.

* The Ten Old Routes of Joseon: Uiju Route, Gyeongheung Route, Ganghwa Route, Suwon Route, Suyeong Route, Samnam Route, Tongyeong Route, Yeongnam Route, Bonghwa Route, Pyeonghae Route

Enhancing regional capacity for underwater heritage conservation

Based on the characteristics of the underwater heritage involved, territorial waters will be divided into six regions and capacity-building efforts will be made in each. The enactment of an underwater heritage protection act will be supported, and joining a relevant international instrument will be considered.

* The six underwater heritage districts and their capacity-building focus are: the East Sea District (research on Ulleung-do and Dokdo Islands), South Sea District (exploration of the sites of naval battles), Gyeonggi District (collaborative research with North Korea), Jeju District (sea culture of Jeju), South Jeolla District (research on the oceanic Silk Road), and Taean District (technological development)

Korean Heritage into the World

Promoting cooperation with North Korea and Korean expatriates

A national heritage conservation center will be established at the World Heritage Site in Kaesong ("Historic Monuments and Sites in Kaesong") in order to more systematically preserve and promote the results of South-North joint excavation efforts at Manwoldae (the site of the palace of the Goryeo Dynasty) and other sites. In addition, endeavors will be made to seek cooperation within the framework of UNESCO heritage lists: the subjects of cooperation include the joint nomination of the DMZ as World Heritage, an expansion of the World Heritage "Royal Tombs of the Joseon Dynasty" to incorporate the two royal tombs in North Korea, and the integration of the dually listed Kimchi and Arirang inscriptions on the UNESCO intangible heritage list. The return of artifacts overseas is another area of South-North cooperation.

Additional lectures, traditional performances, and heritage exhibitions will be organized for the roughly 7.4 million Korean expatriates scattered across 194 countries. Cooperation with them will be also sought for the return of Korean heritage abroad.

Establishing a regional cooperation organization for cultural heritage and diversifying the partners for official development assistance

A regional cooperation organization for heritage in Asia and the Pacific will be established under the leadership of South Korea for the purpose of both boosting individual national interests and ensuring joint conservation of regional heritage. In addition, the partners for official development assistance (ODA) projects, conducted for protecting the heritage of all humanity, will be expanded to include Russia, Mongolia, Central Asia, and Arab countries. Underwater heritage will be covered as a new subject for ODA.

Goryeo Buddhist Painting,
a New Vision for International Exchange

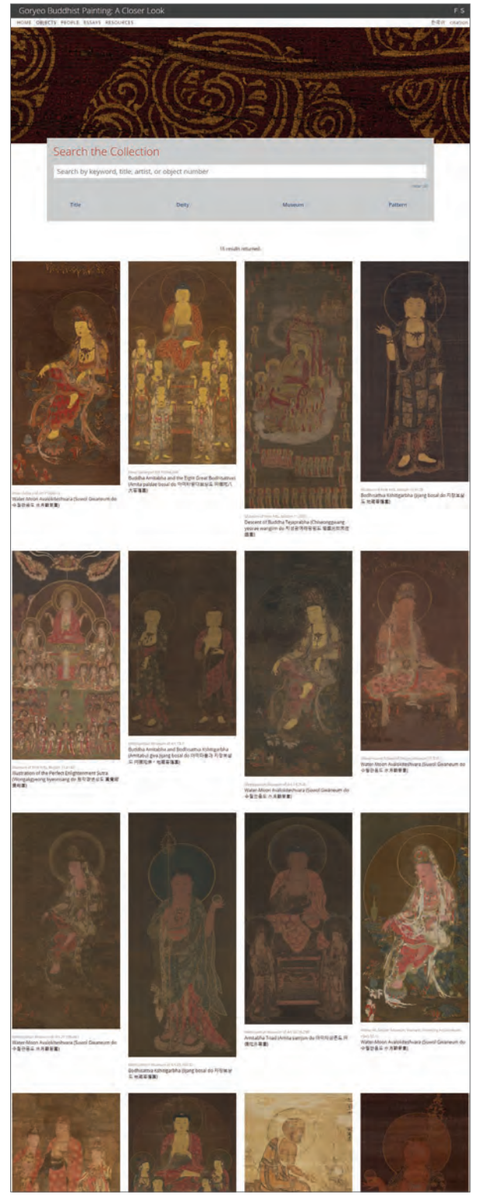
Text by Kim Byung-yun, Cultural Heritage Administration
Photos by the Freer Gallery of Art and Arthur M. Sackler Gallery

Buddhism arrived in Korea during the Three Kingdoms period (57 B.C.–A.D. 668) and became respectively recognized as the state religion in the Goguryeo, Baekje, and Silla kingdoms. When the Goryeo Dynasty (918–1392) emerged in the early tenth century after uniting the Later Three Kingdoms, it also endorsed Buddhism as its national faith. Buddhist precepts provided a philosophical basis to understand both life and death in Goryeo society, wielding a persistent influence over diverse forms of art. There were about 70 Buddhist temples erected in Gaegyeong (present-day Kaesong, North Korea), the principle capital of Goryeo, and numerous private chapels (*wondang*, literally "prayer house") were erected where members of the ruling class could enshrine spirit tablets or portraits of ancestors and offer prayers.

A Showcase for the Excellence of Goryeo Buddhist Art

Goryeo produced a large number of artworks associated with Buddhism, some of which have been transmitted to the present. A stellar illustration of Goryeo Buddhist art is painting, mostly surviving as examples from the 14th century. Goryeo royal family members and aristocrats commissioned the leading artists of the time to produce paintings for their private chapels and public temples. These were executed on a fine silk surface using red, green, blue, and white pigments mixed with gold powder. Exhibiting careful composition and detailed descriptions, Buddhist paintings still inspire awe among today's viewers across a gap of centuries. These Buddhist works are considered to manifest the artistic pinnacle reached by human beings propelled by exalted religious beliefs. It can be stated that Buddhist paintings from Goryeo evoke the same kind of subliminal sensations triggered by the Pietá at St. Peter's Basilica.

Around 160 Goryeo Buddhist paintings have survived and are currently collected at various locations in South Korea, the United States, Germany, and other countries. The effective conservation but widespread appreciation of these artistic masterpieces from Goryeo has been one of the greatest concerns of the Cultural Heritage Administration. Providing online access to



The *Goryeo Buddhist Painting: A Closer Look* website

Water-Moon Avalokiteshvara (Suwol Gwaneum do)
Goryeo (918–1392), mid-14th century
Image: 98.3 x 47.7 cm
Overall: 190.1 x 67.5 cm
Collected at the Freer Gallery of Art

Bodhisattva Kshitigarbha (Jijang bosal do)
Goryeo (918–1392), late 13th or early 14th century
Image: 107.6 X 49.4 cm
Overall: 200.7 X 72.4 cm
Collected at the Arthur M. Sackler Gallery

images of these Buddhist paintings scattered across the globe is one of the solutions for this effort. As a first step in this direction, the Cultural Heritage Administration cooperated with the Freer Gallery of Art and Arthur M. Sackler Gallery to establish in September 2019 an online site providing access to the 16 Buddhist paintings collected at eight museums in the United States (webpage: https://archive.asia.si.edu/publications/goryeo)

Constructive Collaboration on Overseas Korean Artifacts

The website, entitled *Goryeo Buddhist Painting: A Closer Look*, was created by the Freer Gallery of Art and Arthur M. Sackler Gallery with financial assistance from the Cultural Heritage Administration. It was a seven-year effort starting from 2013. During this period, detailed surveys were carried out, high-resolution photos were created, interpretive texts were drawn up, and academic symposiums were held in preparation for establishing this online collection. Visitors can browse diverse categories of information about the 16 Buddhist paintings. A click on "Objects" brings up high-resolution images of the paintings alongside information on their subjects, the identity of the Buddhist deities depicted, and the holding institutions. "Essays" offers papers exploring the academic significance of Goryeo Buddhist painting. "Pattern Library" reveals the distinct characteristics of the patterns found in Goryeo Buddhist painting that set it apart from examples from China and Japan. Three additional sections, "People," "Selected Bibliography," and "Glossary," can be accessed as well.

There are somewhere around 180,000 Korean artifacts held overseas. This is the first example of offering integrated access to a thematic collection of overseas Korean artworks in the spirit of international collaboration. Chase F. Robinson, the director of the Freer Gallery of Art and Arthur M. Sackler Gallery, commented, "This online catalogue represents an important international collaboration, and demonstrates how museums can digitally advance research on a rare group of Korean artworks." He expressed his high hopes for this collaborative initiative, "We hope our bilingual resource contributes to scholarship in Korea and introduces these incredibly beautiful and important works of art to new audiences in the West."

These days, cultural properties can sometimes be a source of diplomatic conflict between the countries of origin and the nations currently holding them. It is being established as an international best practice to return items to their countries of origin if they were illicitly imported, exported, or transferred. However, when no illicit factors were involved, they can serve as a friendly bridge linking the two countries. The website *Goryeo Buddhist Painting: A Closer Look* is a case in point: it contributes to partnerships between the involved institutions and even between the two nations. From this comes the real power of cultural heritage—enhancing cooperation and dialogue among different states, regions, and cultures.

Headlines

Establishment of a World Heritage Interpretation Centre Approved by UNESCO

The Republic of Korea gained UNESCO approval for the establishment of an International Centre for the Interpretation and Presentation of World Heritage Sites as a Category 2 Centre.

The proposal by the Republic of Korea to establish a Category 2 Centre specializing in World Heritage interpretation was approved at the 40th session of the General Conference of the international body. With the final green light secured, a task force for the establishment will be launched in early 2020. Further preparations will be made in the late half of 2020 for the signing of a cooperation agreement for the establishment of the center between the Republic of Korea and UNESCO.

This UNESCO-associated center will pursue several areas of specialization: researching principles for World Heritage interpretation, operating capacity-building programs, creating an interpretation database, and offering technical support.

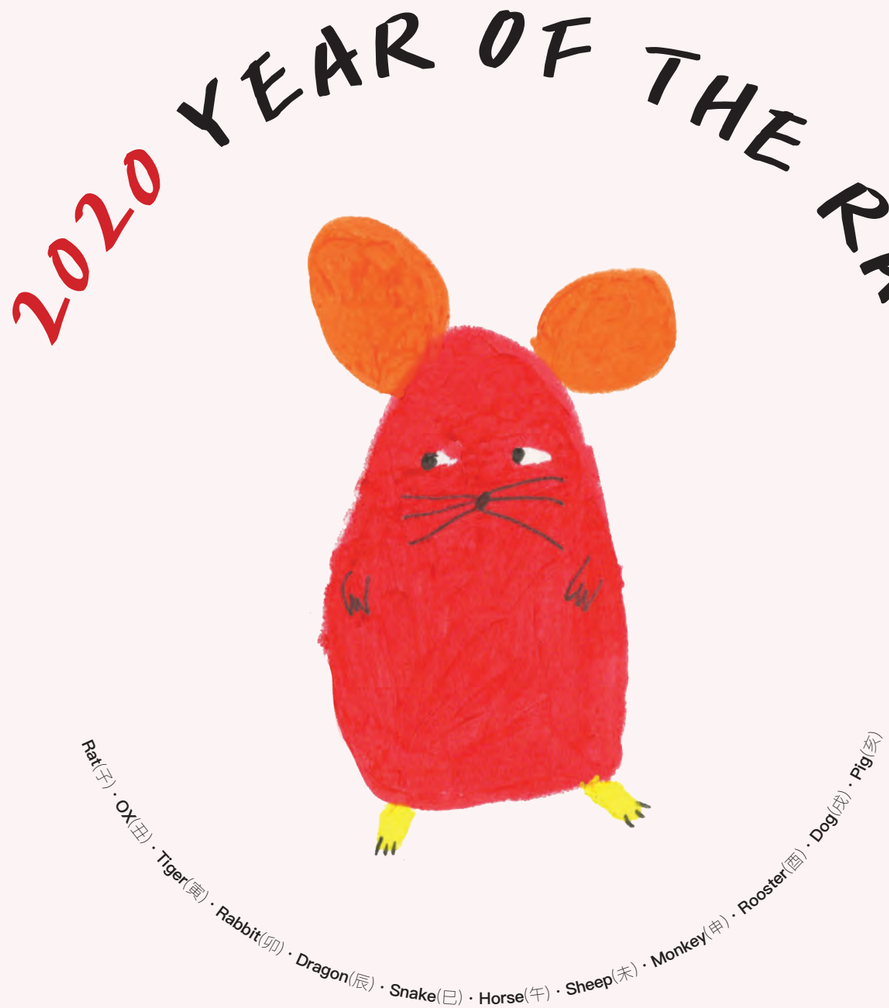
The Cultural Heritage Administration has been playing an important role in shaping the international discussion over the interpretation of World Heritage sites. In cooperation with the Ministry of Foreign Affairs, the Cultural Heritage Administration has been organizing related international conferences in Seoul and holding side events on World Heritage interpretation at the World Heritage Committee. By serving as the host of a UNESCO Category 2 Centre on World Heritage interpretation, the Korean heritage agency is expected to further strengthen its partnership with the international organization while at the same time making useful contributions to the education of future generations through World Heritage.

A Heritage Research Institute Marks its Golden Anniversary

The National Research Institute of Cultural Heritage (NRICH), the research arm of the Cultural Heritage Administration, is celebrating its 50th anniversary this year. The inception of the NRICH dates back to 1969 when the cultural heritage research division was installed at the Bureau of Cultural Property (later the Cultural Heritage Administration) under the Ministry of Culture and Information. The NRICH is the only institution of its kind in South Korea pursuing comprehensive research activities for cultural heritage.

The national research institute maintains local branches in seven areas (Gyeongju, Buyeo, Gaya, Naju, Jungwon, Ganghwa, and Wanju) in order to conduct investigations of local heritage in a steady and systematic manner. Equipped with an environment facilitating dialog and cooperation between diverse disciplines, the NRICH is overseeing a diverse range of research projectsv. Among them are: research on the Gaya cultural area and on heritage sites in North Korea; a survey of heritage sites in other countries; research on Korean cultural artifacts overseas; research on architectural techniques and anti-disaster measures; and research on natural heritage. It supports the Cultural Heritage Conservation Science Center as a subsidiary organ studying the conservation and restoration of heritage. An international training program for Asian countries is also operated at the NRICH. Responsible for the excavation of major heritage sites in the past, such as Cheonmachong Tomb and Hwangnamdaechong Tomb, the NRICH has made headlines once again this year with the completion of the repairs to the stone pagoda at the site of Mireuksa Temple. This 20-year project is being celebrated as one of the most important events in South Korea's history of heritage repair.

Taking this anniversary as a golden opportunity to make a leap forward, the NRICH will sustain its continuous efforts to enhance its research capacity and to expand its sphere of activities beyond Korea and into the world.



Animal Signs (*Tti*)
Tti, or animal signs, reflect the year in which a person was born. According to the Chinese Zodiac, animal signs are assigned to each year in a 12-year cycle. In order, they are the rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, rooster, dog, and pig. The year 2020 marks the year of the rat.

KIM CHAM SAE
KIM's works are done spontaneously without a sketch. Her paintings in bright colors deliver a wide range of the emotions people experience in their everyday lives.