

Georgia State University

ScholarWorks @ Georgia State University

Art and Design Theses

Ernest G. Welch School of Art and Design

11-21-2008

Birth and Women in Mythology

Chanju Lee

Follow this and additional works at: https://scholarworks.gsu.edu/art_design_theses



Part of the [Art and Design Commons](#)

Recommended Citation

Lee, Chanju, "Birth and Women in Mythology." Thesis, Georgia State University, 2008.
doi: <https://doi.org/10.57709/1062167>

This Thesis is brought to you for free and open access by the Ernest G. Welch School of Art and Design at ScholarWorks @ Georgia State University. It has been accepted for inclusion in Art and Design Theses by an authorized administrator of ScholarWorks @ Georgia State University. For more information, please contact scholarworks@gsu.edu.

BIRTH AND WOMEN IN MYTHOLOGY

by

Chanju Lee

Under the Direction of Constance Thalken

ABSTRACT

The Birth is a multi-media video installation inspired by my personal experiences of a miscarriage and the births of my two children. The work is influenced by the mythologies found in Korean culture that focus on the mother figure as a “Great Mother”. She is an “ideal woman”, a “good mother” and a “sincere wife”. Working abstractly across the media of painting, video, digital animation, and the paintings of my son, *The Birth* exploits metaphors and symbols, to tell the story of women, especially the stories of mothers. The work speaks to motherly love and my own identity as an artist and a mother.

INDEX WORDS: Multi-media, Video installation, Digital animation, Miscarriage, Birth, Mother, Motherly love, Great mother, Ideal woman, Sincere wife, Mythology, Children, Culture, Submissive women, Artist.

BIRTH AND WOMEN IN MYTHOLOGY

by

Chanju Lee

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Fine Arts

in the College of Arts and Sciences

Georgia State University

2008

Copyright by

Chanju Lee

2008

BIRTH AND WOMEN IN MYTHOLOGY

by

Chanju Lee

Committee Chair:

Constance Thalken
Associate Professor

Committee:

Nancy Floyd
Associate Professor
Niklas Vollmer
Associate Professor

Electronic Version Approved:

Office of Graduate Studies
College of Arts and Sciences
Georgia State University
December 2008

DEDICATION

This work is dedicated to: my husband, Dongwook Lim, without whose caring support it would not have been possible: my lovely son and daughter, Heechan and Jumi, who inspired my creativity: and my mother and father, who showed and taught me what is true love.

ACKNOWLEDGEMENTS

I would like to express my gratitude to all those who made it possible for me to complete this thesis. Special thanks to the distinguished faculty members who served on my committee: Professors Constance Thalken, Nancy Floyd, and Niklas Vollmer. As my advisor, Constance Thalken provided detailed guidance and encouragement throughout the course of preparing for and conducting the research. I am grateful for the helpful comments she provided on the draft. Thanks to all my committee members for their support, patience, encouragement, and useful suggestion. My thanks also go to the Chandler Scholarship, WIFA-GM Scholarship, Professors Joseph Peragine, Ly Bolia, and Sheldon Schiffer. Special thanks to many friends who cheered me on from the beginning, especially Elizabeth Strickler, Matthew Moore, Micah Stansell, Phoebe Brown, Reagan Hodge, and Xiaotian Wang. And special thanks to my family for their good-natured forbearance with the process and for their pride in my accomplishment. It was a team effort. Especially, I would like to give my special thanks to my husband Dongwook whose support and love enabled me to complete this work.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	v
LIST OF FIGURES	vii
INTRODUCTION	1
CHAPTER	
1. BACKGROUND OF <i>THE BIRTH</i>	2
<i>Living Creature</i>	3
<i>Bear Woman Series</i>	4
2. MYTHOLOGY AND MOTHER SYMBOLS IN <i>THE BIRTH</i>	6
3. WOMAN VIRTUE AND INFANT IMAGES FROM <i>THE BIRTH</i>	7
4. ABSTRACT DRAWINGS AND INFLUENCES	11
5. ECLECTIC EXPRESSION AND POSTMODERNISM	14
CONCLUSIONS	15
BIBLIOGRAPHY	17
APPENDICES	19
Appendix A THE MYTH OF DANGUN	19
Appendix B DVD – <i>THE BIRTH, LIVING CREATURE, AND BEAR WOMAN SERIES</i>	20

LIST OF FIGURES

Figure 1: Still from <i>Living Creature</i>	4
Figure 2: Still from <i>Living Creature</i>	4
Figure 3: Still from <i>Bear Woman - Transformation</i>	5
Figure 4: Still from <i>Bear Woman - Transformation</i>	5
Figure 5: Still from <i>Bear Woman - Bear and Tiger</i>	5
Figure 6: Still from <i>Bear Woman - Bear and Tiger</i>	5
Figure 7: Fetus and Umbilical Cord from <i>The Birth</i>	7
Figure 8: Rocks and Cave from <i>The Birth</i>	7
Figure 9: Jumi's Infant Image from <i>The Birth</i>	11
Figure 10: Jumi's Eye from <i>The Birth</i>	11
Figure 11: My 2-Year-Old Son's Drawing from <i>The Birth</i>	13
Figure 12: My 2-Year-Old Son's Drawing from <i>The Birth</i>	13

INTRODUCTION

My thesis project, *The Birth*, contains my own stories of pregnancy and birth. Using video clips of my children's births, the sounds of their births, and painted imagery, I focus on the process of birth itself: not by showing the birth directly, but by presenting the idea of birth dialectically, painterly, and abstractly.

The Birth employs poetic narration in a symbolic way to address a mother's sacrifice and love and to raise questions about the roles of mothers in our society. I combine my own story and other Korean mothers' stories with the belief that this birth story can be many mothers' stories from all over the world. *The Birth* presents the complexity of birth itself, the mixed feelings of fear and joy and the gratification and pressure of being a mother. I invite viewers to contemplate the roles and consider the identity of woman and mother as she inhabits a domestic place in society.

1. BACKGROUND OF *THE BIRTH*

The Birth presents the duality of birth: life and death, production and destruction, pain and happiness, and power and vulnerability. Through my two birth experiences, I am aware of how extreme physical pain and great happiness can coexist, and how close life and death are to each other. My first birth was physically painful but it was the proudest and happiest moment in my life. In my second birth, I experienced more complex feelings. I chose anesthesia, an epidural block, to avoid physical pain, and the delivery was easier and calmer compared to the long lasting painful contractions of the previous birth. However, after the delivery, I vomited heavily, suffered excessive blood loss, wore an oxygen mask, and had an allergic reaction to the medicine. All this made me extremely fearful. Fear of death and joy of life mixed with each other. Giving birth is actually not such a beautiful moment, and raising a child is not so joyful all the time.

My work addresses the complexity of being a mother: the sacrifice involved, the unconditional and endless love experienced, the anxiety and pressures of the responsibilities, and the depth of the eternal mother-child bond. Babies are the most beautiful things in the world. While hormones in the brain make mothers protect their children, even in the most dangerous situation, their hormones also determine sensitivity, aggression, depression and account for significant emotional and physical changes related to pregnancy. Based on the research of Helen Jones, up to 80% of new mothers experience postnatal depression. They experience sleeping problems or appetite changes, cry easily, or feel stressed and exhausted following the birth of a

baby.¹ People sometimes think that being a mother is romantic and praise the mother's love and greatness. In reality, giving birth and raising children is more complex than people think.

When I came to Atlanta from Korea in 2002, I was shocked by American's ignorance of Korean culture and realized the cultural difference between Korea and America was much deeper than I thought. Explaining my own culture and finding representative Korean stories were important issues to me. I had to find my identity and self-confidence by looking to my own culture. My research led me to consider the myth of Dangun, a central figure in Korean culture. Here I found Korean women's hidden story. The myth is not only about the birth of Korea's first king, but also about Korean mothers' sacrifice and patience.

After I gave birth to my son and daughter, I realized how much my body changed, how much I had to spend with them, and how many chores I had to do. Raising children is really happy, but at the same time it requires so much time and effort. I saw my mother's life and Korean women's lives in my own life. Sacrificing for the family and being a patient dedicated mother and wife is a highly praised, moral identity in Korean society. Raising children is especially revered as a mother's duty. By referencing Korean mythology in my work, I tell the story of myself as well as Korean culture. And I believe that the mythology from other cultures also can tell the story of women in their cultures.

Living Creature

Living Creature is a lyrical work of video art about the beauty of creation: god's creation in a mother's womb and an artist's creation on blank paper and a video monitor. *Living Creature* is a reaction to my first narrative video, *Bad Dream* (7min, 2006), which addresses my first

1. Helen Jones.

pregnancy and miscarriage. At that time I suffered greatly from the loss. I experienced a painful guilty conscience regarding my carelessness, and placed blame, especially, towards my husband. When I started *Living Creature*, I wanted to celebrate being a pregnant woman again, and erase the sad memories of my first pregnancy. *Living Creature* is a story of maternal love for a baby inside a belly where the mother talks to the fetus, and the fetus responds and imagines an outside world where birds sing and flowers are everywhere. I rendered the miraculous emergence and growth of a fetus in gestures of colorful ink to create a mysterious and fantastical moving painting complemented by traditional Korean music.



Fig.1 Still from *Living Creature*



Fig.2 Still from *Living Creature*

Bear Woman Series

Living Creature was followed by the *Bear Woman* series. For this work I collected and recreated images from traditional Korean art and culture via clay animation, flash animation, video, painting, drawing, and especially smudging ink techniques on Korean rice paper called Hanji. Colors from pottery, facial expressions of animals in folk art, sacred animals, and traditional clothes appearing in ancient Korean architecture, sculpture, and painting influence this work.

Bear Woman focuses on the mythological mother of Dangun, Bear Woman, a patient woman who endured a harsh test to transform from a bear to a woman. This myth is representative of Korean social wisdom that encourages women to be patient and sacrifice their desires for their families. In *Bear Woman - Part 1: Bear and Tiger*, a bear and a tiger meet a divine deer who delivers god's message to them. They enter a cave to compete with each other to win the test to be a woman, and marry god's son. The multilayered sound of this animation is from a Korean traditional song about women's sacrifice, *Arirang*. In the *Bear Woman - Part 2: Transformation*, animal transformations and anthropomorphized animals combine with drawings of the female form to convey the transformation from bear to woman.



Fig.3 Still from *Bear Woman -Transformation*



Fig.4 Still from *Bear Woman -Transformation*



Fig.5 Still from *Bear Woman - Bear and Tiger*

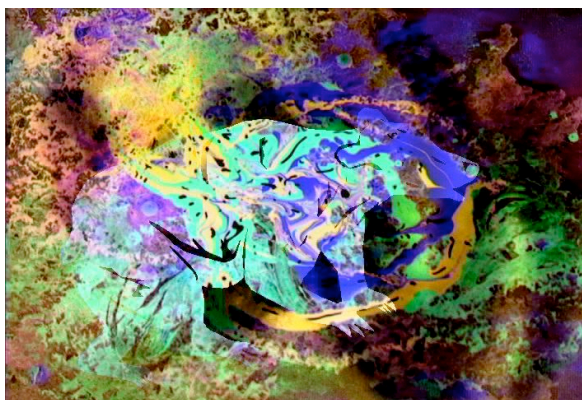


Fig.6 Still from *Bear Woman - Bear and Tiger*

2. MYTHOLOGY AND MOTHER SYMBOLS IN *THE BIRTH*

Living Creature and the *Bear Woman* series combine my interests in Korean myth, pregnancy, and women's issues that result in *The Birth*, the final stage of pregnancy. My personal experiences and thoughts about childbirth relate to larger themes about women, such as goddesses, Great Mothers, and women in the world of mythology. The primordial image of Mother Earth is found throughout the world. The female in mythology, especially mother images, is often related to the earth in that both have "a seasonal cycle of birth and growth."² Goddesses are described as symbols of fertility. Female divinities frequently represent the dual role of both agriculture and human fertility in many cultures of the world. According to Barbette Spaeth, "in South Asia female divinities link the fecundity of the crops with human womb, and European farmers still place 'Corn Mother' dolls in the field to assure fertility."³ The Hindu Goddess, Sita, the child of the earth, represents the fecund forces of the earth.⁴ The Roman goddess Ceres also links to fertility, both "agricultural fertility" and "human fertility."⁵

The Birth begins with the images of the dark cave in *The Birth* refer to birth and a sacred place. The darkness and circular shape in my paintings resemble a womb and the birth canal. The images of rocks and water droplets, drawn with Korean black ink onto the rocky surfaces of the cave, relate to Carl Jung's Mother archetype. This archetype is often associated with things and places representing fertility and fruitfulness such as a garden, a cornucopia, a cave, a tree, a rock,

2. Spaeth, 33 ~46.

3. Ibid., 42.

4. Kinsley, 94.

5. Spaeth, 33 ~46.

a spring, helpful animals or various vessels. Also, the magic circle or mandala, hollow objects, and uterus-like shapes are associated with the Mother Archetype.⁶

The Birth moves deep inside of the womb where the fetus lives. Umbilical cords, fetus paintings, amniotic fluid, and blood cells interact to create the environment within the mother's abdomen. The umbilical cords resemble the spiral feature of DNA. Many fetuses are encountered over time and then one cord is reached, my son's. *The Birth* concludes with the sense that the fetus survived and will enjoy the outside world.



Fig.7 Fetus and Umbilical Cord from *The Birth*

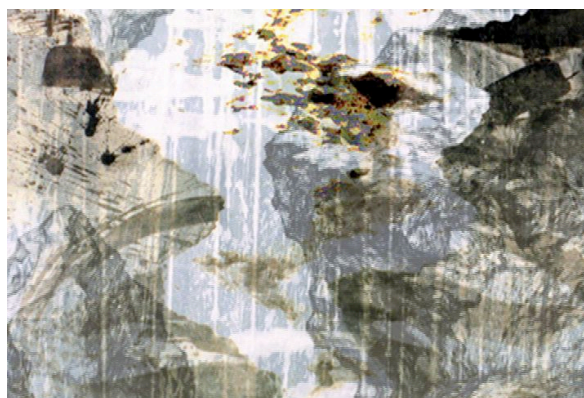


Fig.8 Rocks and Cave from *The Birth*

3. WOMAN VIRTUE AND INFANT IMAGES FROM *THE BIRTH*

The Birth employs video and sound from the births of my son and daughter and includes some painted and drawn images they produced as children. The infant images in *The Birth* imply the unbreakable relationship between mothers and babies. The constantly moving infant's mouth shows her sucking desire and the involuntary eye movement shows her vulnerability. Without someone's help, especially a mother's help, infants cannot survive. Blood and amniotic fluid, represented by red coloring or bubbles, are the essence of life, and they imply the death of my previous identity as a young woman and the birth of my new identity as a mother. The blood

6. Jung, 81.

image also implies a mother's sacrifice. A mother uses her body to create amniotic fluid for her fetus, and she has to shed her blood to give birth.

After the birth, a mother feeds and supports her baby's body and soul. In Korean society, the mother's responsibility of raising children is more significant than the father's. Therefore, mothers tend to stay in their houses while fathers participate in more social activities. This condition is the product of traditional Korean values that are used as a device to maintain a patriarchal society. The basis of women's realities within patriarchal society can be found in the mythology of many cultures. The mythological relationship between Father Sky and Mother Earth informs the cultural underpinnings of *The Birth*. In the mythology of Oceania, Asia, Africa, and the two Americas, cosmic creation is the result of a hierarchy between the Sky God and Mother Earth.⁷ This hierarchical dualism of Father Sky above and Mother Earth below presents a problem, for the Great Mother can become subordinate to that of the Heavenly Father. In Taoism, heavenly yang, which is masculine, generally appears to be superior to the earthly yin, which is feminine. Often good, great, virtuous, lucky, and noble traits are associated with yang; whereas bad, small, evil, unlucky, and humble things are classified as yin.⁸ This Taoist's belief effected Korean society thousands of years ago and survives in the foundation of Korean culture today.

The separated floating stone images in *The Birth* represent this dualism of men and women. The two rocks, female and male symbols placed side by side -- separate yet equal -- when placed together join to create a complete unit. This visually speaks to women's desire to be

7. Eliade, 133~139.

8. Fowler, 74.

valued equally with men. The cultural status of man over woman is not directly revealed in *The Birth*. However, through the infant images, opportunities to contemplate and question the essence of a woman and a mother, especially a mother's roles and responsibilities, are presented.

When I began working on *The Birth*, I was a pregnant mother with a one-year-old son. Though I always tried to be the best mother, I felt guilty and pressured when I took my son to a daycare or a babysitter. Growing up in a conservative Korean society, I was taught that mothers have to sacrifice their dreams, identities, and everything else for their family - that sacrifice and patience are the virtues of "good women". Inserting my infant daughter's images in *The Birth* presents my mixed feelings about child rearing. When I see my newborn daughter's various facial expressions and voices, I feel deep love from my heart, protective impulses, and, at the same time, I feel the pressure from the weight of my responsibilities tied to my cultural background. My cultural heritage fosters a sense that I have to be a perfect mother, that I am responsible for my children's health and welfare in every way. As a young mother, I lack time, I am often physically exhausted, and I feel a loss of my identity. Yet, I am always happy that I am a mother.

In the mythologies of other cultures good mothers and "ideal" women are in subordination to men and their husband. For example, the Hindu goddess, Sita, is an ideal wife who is defined almost entirely in relation to her husband, Rama, the center of her life. She gives selfless devotion and sexual fidelity to her husband.⁹ Ritual, moral, and sexual purity are also important to the Roman ideal woman. The goddess Ceres, Roman matronae, has the features of an ideal woman. Romans praised chastity and motherhood as the primary virtues of upper class women to

9. Patai, 125.

encourage these women to practice these virtues and therefore to support the patriarchal foundation of Roman society.¹⁰

In Asia, Confucian virtues stabilized a patriarchal society, “ordered according to a hierarchy of age and divided into kin-groups based on male dominance and male descent-lines.” Confucians respect many relationships between generations and husbands and wives. Also, the fidelity of widows towards their deceased husbands was important. In some extreme cases, women performed self-mutilation or suicide if necessary to guard their sexual purity.¹¹ These Confucian virtues influenced Korea and other Asian countries where women have to be submissive, patient, and self-sacrificing.¹² Throughout a woman’s entire life, she is to obey her father, husband, or son.¹³ Recently, societal roles of women have expanded and the traditional views of women have relaxed.¹⁴ Nevertheless, many Koreans still consider a woman who resembles the ideal woman as a good woman and any woman who deviates from the old virtues as a bad woman. The virtues of our society are still informed by old stories and myths that dictate women that should be more submissive and subordinate.

In *The Birth* I only focus on female images and exclude male figures so as to subvert the notion of women as subordinate to men. They keep their independence and are not associated with men. The main female figure resembles the ideal woman, Venus who was praised due to her beauty. She is young and beautiful and her naked body shows her purity. Other naked females

10. Spaeth, 113~118.

11. Elvin, 111-152.

12. Kim, 75-102.

13. Lee, 230-254.

14. Johnsrud, 17-35.

around her range from a girl to an old woman, and the images imply the whole life of women. *The Birth* celebrates mothers' creative abilities and women's independence.



Fig.9 Jumi's Infant Image from *The Birth*

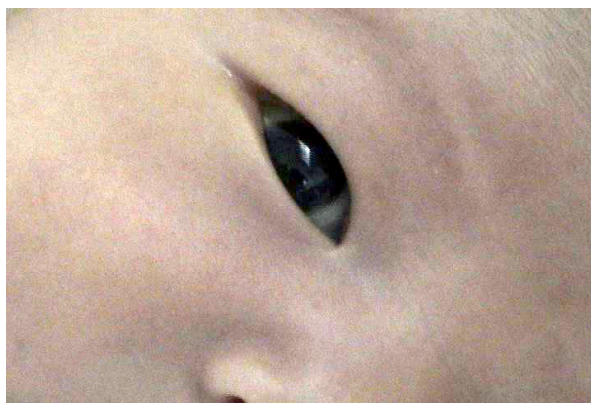


Fig.10 Jumi's Eye from *The Birth*

4. ABSTRACT DRAWINGS AND INFLUENCES

The paintings and drawings in *The Birth* express my artist's imagination. I also include my two year-old son's drawings to convey his creative energy. I am impressed by his purity and freedom of expression. Including his paintings is meaningful in that they link mother and child and are the products of our artistic and biological lineage.

In my first film *Korean Painting* (2002, 1 min) I filmed my process of drawing and painting with Korean traditional black ink on Korean traditional paper called Hanji, which dramatizes the unique smudging effects of Korean paintings. My intent was to transform the traditional expression of painting with the new technology of video. After I came to USA in 2004, I saw Stan Brakhage's film *Window Water Baby Moving* (1962, 13 min), which is about the birth of his first child. Brakhage breaks the rules of commercial films and it surprised me to find similarities between my painterly films and his later films, such as *The Dante Quartet* (1987).

Brakhage advanced the value of film as an artistic tool and shares the ideas and aesthetics

of contemporary paintings and avant-garde films. *Dog Star Man* (1961-64), one of his famous films, demonstrates his unique visual style with fast cutting, montage, non-narrative editing, illogical juxtaposition of various images and hand painting directly on the film surface. His latter film *The Dante Quartet* (1987) features less photographic images and pursues more painterly abstract styles with the cracks of dried paint, the greasiness of the emulsion, the different density of multi-layer colors, scratches, and the trajectory of finger movements. P. Adams Sitney argues that Brakhage adapted a method of Abstract Expressionism. Adrian Danks finds similarities between Jackson Pollock's action painting and Brakhage's painted abstract film, pointing to large-scale graphic patterns and abstractions in both types of artwork.¹⁵ Brian Frye argues that Stan Brakhage, as an avant-garde film artist, was one of the first to realize, "the cinema in a body of truly great works of art."¹⁶

My Korean drawing technique is also akin to Pollock's action painting, in that I pursue automatism and accidental beauty. Abstract expressionists are historically reluctant to plan and sketch for painting. They believe that the artist's painting is the product of passion rather than logic.¹⁷

The act of painting, the emotions generated by it, worked on Pollock in such a way that he lost all recognition of not only reason and mental control, but of the fact that he was painting. Only after beginning this trance-like process could he gain some idea of what was involved. The content of the painting became a record of the artist's motion. The canvas came to represent a temporal segment of life expressed in terms of space.¹⁸

15. Danks.

16. Frye.

17. Buettner, 87.

18. Ibid.

Like the method of action painting, my son's abstract drawings are the pure products of his creative urges. He autonomously draws tons of abstract images for a short time without any plan or control. And, in this respect, he is very much like me. I value personal freedom in my thinking and technique, and I do not allow myself to be constrained by conventions. A unique feature of *The Birth* is the visual representation of the process of painting. This notion of art as a process relates to the idea of the postmodern sublime. in a way similar to the work of Lutzker.

Writer Emily Lutzker notes:

The postmodern sublime appears in art and in mass media. In art it is used in terms of an 'event' in painting. This event is what our consciousness cannot formulate. What does not mentally solidify is that something happens. Or that it happens. The something that happens is the event of the sublime. We ask, "Is it happening?" What is happening - the event - can only be explained in terms of the displacement of consciousness that is sublime. This temporal event is not the only method of experiencing the sublime in fine art. Any representation which either through absence, or the apparent generation of a space between the imagination and the actual can present the sublime sentiment.¹⁹

Thus, *The Birth* references the postmodern sublime as film as well as painting. It consistently moves as meanings and messages change.



Fig.11 My 2-Year-Old Son's Drawing from *The Birth*



Fig.12 My 2-Year-Old Son's Drawing from *The Birth*

19. Lutzker.

5. ECLECTIC EXPRESSION AND POSTMODERNISM

Throughout *The Birth*, my main concern is broadening the possibilities of visual expression by combining the various techniques of animation, video, painting, and drawing. Mixed multiple perspectives are presented. The results can be ambiguous and compress the concepts of space, memory, and time. This eclecticism and the concept of bricolage relate to the postmodernist practice of putting old information from mythologies into new contexts and forms.

According to Benjamin, the technical development of mechanical mass reproduction depreciates the art product's authenticity and causes aura's decay.²⁰ "As 'high art', modern art, it is argued, has lost its capacity to challenge and provoke as well as its capacity to communicate to a public beyond a small elite."²¹ *The Birth* collapses traditional artistic hierarchies by containing high art content in a mass media form, video.

In *The Birth*, the possibilities of an active spectatorship are open. Due to the abstraction of images combined with symbolic figures, non-narrative structure, and hidden meanings, how spectators react and relate must be considered. Multiple symbolic images allow to the viewer to concentrate on visual elements rather than follow a narrative and or decode a message. The spectators' impression and imagination might be different in intent because people tend to understand and create different meanings depending on their own memories, emotion, and experiences. My non-narrative style and abstract images provide space to engage the spectators' creative understanding.

20. Benjamin, 665-681.

21. Hill, 97.

The audience for *The Birth* is wide ranging. Children can enjoy the unique and beautiful imagery and will respond to the children's drawings incorporated in the video and included in the installation. Female audiences will be prompted to think about themselves and their bodies. Male audiences might think about their mothers, wives, or daughter. All responses to *The Birth* are worthy of respect.

CONCLUSIONS

By merging Korean painting techniques with video, *The Birth* provides me the opportunity to express my identity as a creative Korean artist. While I tell the story of my experience of birth and motherhood, the work engages viewers in sensations stirred by the creative process. By filming the water and fluids and imbuing them with color and motion, I create the imaginative environment of a mother's womb and present the birth process artistically. I wanted viewers to have the sensation of seeing a painting—but one that is viewed as a video—not as a stand-alone canvas. *The Birth* enriched my creativity. It represents my pregnancy and birth stories in abstract and symbolic ways. As a mother, *The Birth* serves as a unique record of my impressions of my children's births. As an artist, it challenges me to find new expressions, adapting painting methods to video. The harmonized paintings of my 2 year-old son and me and the superimposed infant images over the paintings dramatize the artistic expressions of *The Birth*. Also, *The Birth* embodies complex styles, ambiguous figures, and diverse symbols from mythology and Korean culture. The archetypical images of mothers from mythologies helped me to enlarge the personal themes to broader themes about mothers in many

cultures. *The Birth* powerfully reflects the unconditional love, pride, and sacrifice of mothers in a beautiful, yet deeply personal, way.

The Birth challenges the audience's common sense to create works in which a less-recognizable internal logic forms the film's means of expression. *The Birth* is eclectic regarding media and freely gathers imagery, techniques, and inspiration from a wide variety of sources, especially from abstract expressionism. I employ traditional mythology into new contexts and abstract forms. I wish to challenge the totalization and the universality of modernist art. Therefore, my audiences are not limited by rigid, logical understanding of artwork. I want people to contemplate the lives, identities, and roles of mothers while looking at *The Birth*.

BIBLIOGRAPHY

- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction" in *Film Theory and Criticism: Introductory Reading*, edited by Gerald Mast, Marshall Cohen, and Leo Braudy 665-681, New York: Oxford University Press, 2001.
- Buettner, Stewart. *American Art Theory*. Michigan:UMI research Press, 1981.
- Danks, Adrian. "Across the Universe: Stan Brakhage's The Dante Quartet," *Senses of Cinema* (June 2004),
http://www.sensesofcinema.com/contents/cteq/04/32/dante_quartet.html.
- Eliade, Mircea. *The Sacred and the Profane: The Nature of Religion*. Harcourt Brace & Co., 1987.
- Elvin, Mark. "Female Virtue and the State in China." *Past and Present* 104 (1984):111-152.
- Fowler, Jeaneane. *An Introduction to the Philosophy and Religion of Taoism*. Portland, OR: Sussex Academic Press, 2005.
- Johnsrud, L. K. "Korean Academic Women: Multiple Roles, Multiple Challenges." *Higher Education* 30, no. 1 (1995): 17-35.
- Jones, Helen. "Brief Introduction to Perinatal Mood Disorders." *Perinatal Depression: Hiding in Plain Sight* (August, 2007),
<http://postpartum.net/resources/women-mothers/brief/>
- Jung, Carl. *The Archetypes and the Collective Unconscious*. NJ: Princeton University Press, 1980.
- Kim, Yung-chung. "Women's Movement in Modern Korea" in *Challenges for Women: Women's studies in Korea*, edited by Sei-wah Chung, 75-102, Seoul Korea: Ewha Women's University Press, 1986, quoted in Linda K. Johnsrud, "Korean Academic Women: Multiple Roles, Multiple Challenges," *Higher Education*, Vol. 30, no. 1 (Jul.1995):17-35.
- Kinsley, David. *The Goddesses' Mirror*. New York :State University of New York Press, 1989.
- Lee, Dong-wong. "The Changes in the Korean Family and Women" in *Challenges for Women: Women's studies in Korea*, edited by Sei-wah Chung, 230-254, Seoul Korea: Ewha Women's University Press, 1986, quoted in Linda K. Johnsrud, "Korean Academic Women: Multiple Roles, Multiple Challenges," *Higher Education*, Vol. 30, no. 1 (Jul.1995):17-35.

Lutzker, Emily. "Ethics of the Sublime in Postmodern Culture." *A Talk From the International Conference Aesthetics and Ethics* (March, 1997),
<http://www.egs.edu/mediaphi/Vol2/Sublime.html>.

Patai, Raphael. *Hebrew Goddess*. Detroit: Wayne State University Press, 1990.

Singer, Marilyn. "Introduction." In *A History of the American Avant-Garde Cinema*, 13. New York: the American Federation of Arts, 1976.

Sitney, Adams. *Visionary Film: The American Avant-Garde, 1943-2000*. New York: Oxford University Press, 2002.

Sitney, Adams. "Tales of the Tribes." *Chicago Review* 47, no. 4 (2001): 97-115.

Spaeth, Barbette. *The Roman Goddess Ceres*. Austin: University of Texas Press, 1996.

Source, Marius. "Bear Mother." *The Journal of American Folklore* 59, no. 231, (1946): 1-12.

Witt, R.E. *Isis in the Ancient World*. Baltimore: Johns Hopkins University Press, 1997.

APPENDIX A: THE MYTH ABOUT DANGUN

Bear is not only an animal but also a spirit, a semi-divinity, higher than all other spirits, to the Americans and Siberians.²² In Korea, bear is also sacred animal related to totem and myth. The bear woman series are inspired by Korea's founding mythology about Dangun. The myth describes Dangun's establishment in 2333 B.C. of Gojoseon (Ancient Joseon Kingdom), the first kingdom on the Korean peninsula. The heavenly god, Hwanin, sent his son Hwanung, along with 3,000 spirits, to the earth. Hwanung descended upon the Taebak Mountain and with the wind, rain, and cloud gods under him in the Holy City, ruled over the affairs of the people. At this time, there lived in a cave a bear and a tiger who wished to become human. They prayed to Hwanung to grant their wish. Upon hearing their fervent prayers, Hwanung called them to him and gave them 20 cloves of garlic and a bunch of mugwort, and told them that if they could remain out of the sunlight for 100 days, only eating that food, then he would grant them their wish. The tiger gave up after a little while and left the cave. But the bear remained true, and after 21 days, the bear transformed into a beautiful woman. The bear-woman, Ungnyeo was very grateful and made offerings to Hwanung, but after a while had passed, she became sad from being lonely. Once again, she prayed to Hwanung beneath a sandalwood tree, to be blessed with a child. Hwanung, moved by her prayers, took her for his wife and soon she gave birth to a son. That son is Dangun Wanggeom, the first king on the Korean peninsula.

22. Source, 1-12.

APPENDIX B: DVD - *THE BIRTH, LIVING CREATURE, AND BEAR WOMAN SERIES*

1. The Birth (2008, 3 min)

Directed, painted and edited by Chanju Lee, Drawings from Heechan Lim, and Music from Byungki Hwang

2. Bear Woman – Part 1: Bear and Tiger (2007, 2 min)

Directed, painted and edited by Chanju Lee, Music from Chanju Lee “Arirang”, and Deer image from Soyoung Park

3. Bear Woman – Part 2: Transformation (2007, 3 min 6 sec)

Directed, painted and edited by Chanju Lee and Music from Byungki Hwang

4. Living Creature (2006, 6 min 52 sec)

Directed, painted and edited by Chanju Lee and Music from Byungki Hwang