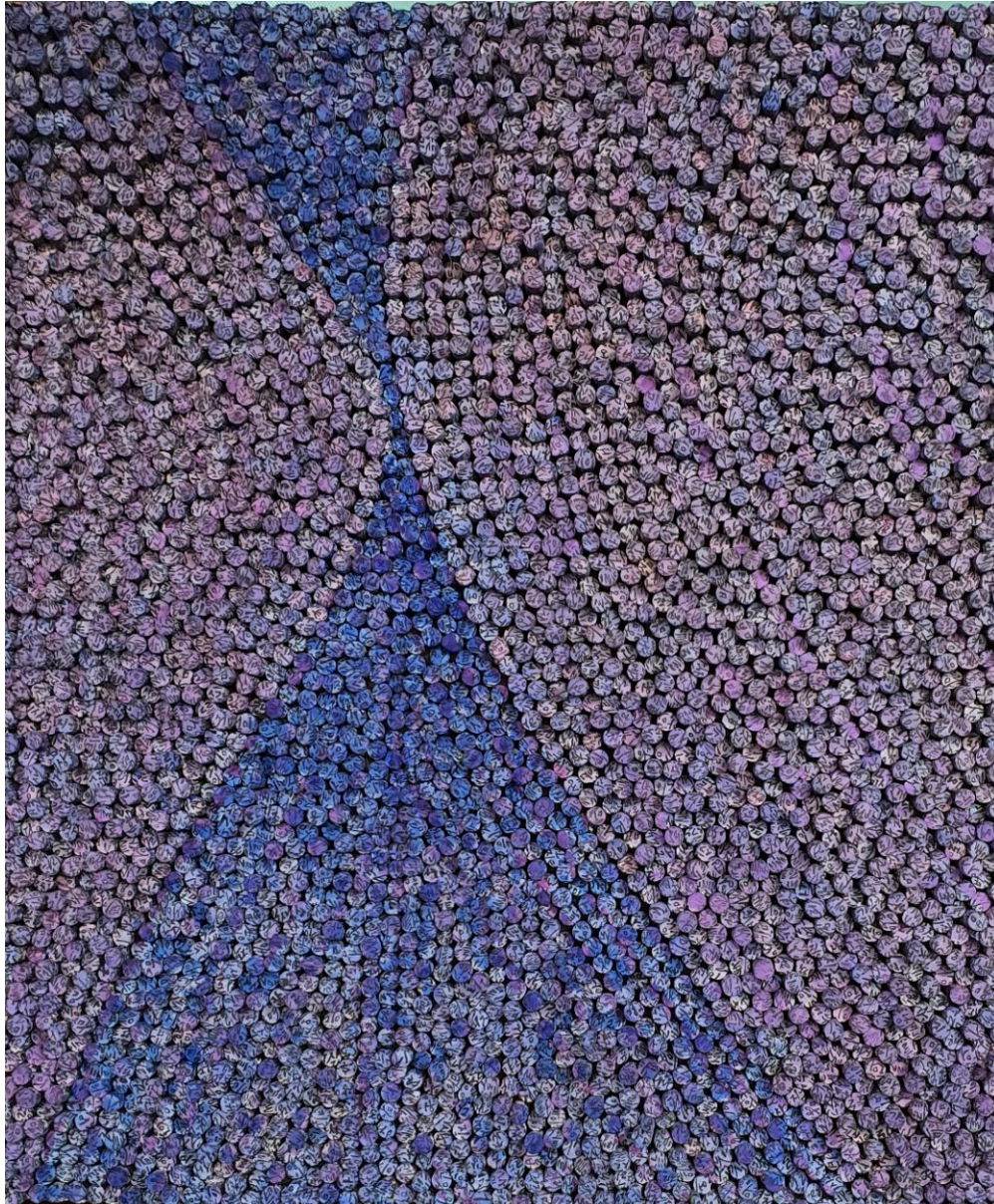




KAUPA Letters

Journal of the Korean American University Professors Association

KAUPA.CLUB



KOREAN AMERICAN UNIVERSITY PROFESSORS ASSOCIATION

북미한인교수협회

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Cover photo: Bed of Roses with Enumeration, Courtesy of Huh Hwe-Tae, © 2020

Korean Rice Paper (“Hanji”) and Mixed Media, 65cm x 60cm

Emography URL= <https://www.youtube.com/watch?v=dYLrIFuUENI&feature=youtu.be>

Artist URL=<http://moosan.net>

I. President's Message



Greetings from KAUPA!

I hope you are enjoying the summer vacation.

A good teacher can inspire hope, ignite the imagination, and instill a love of learning. - Brad Henry

In this issue, Professor Eun-Joo Kwak of Mansfield University of Pennsylvania introduced her exciting piano performance research with the topic 'My Quest for Debussy's *Préludes*'! with her recently published charming CD.

A dedicated KAUPA Columnist Prof. Yeomin Yoon contributed an article '*Look at the Moon Rather than the Finger*' and another renowned KAUPA Columnist Dr. Semoon Chang contributed an article '*My Suggestions to Young KAUPA Professor.*' I contributed an article '*Ten Ways to Foster Creativity.*' Prof. Youngsuck Kim contributed an essay '*음악기행: G. Mahler 와 그의 여름 오두막집 (Composing Hut).*'

For your better research work, I introduced ORCID which provides a persistent digital identifier (an ORCID iD) that you own and control, and that distinguishes you from every other researcher, ISSUU which provides a digital publication opportunity, an internationally renowned ETRI Journal edited by ETRI (Electronics and Telecommunications Research Institute) in Korea, and Asia Matters for America.

The great figures will be introduced continuously. Please let me know if you know any past or current KAUPA members or people relevant to KAUPA you want to introduce to all the members. Mr. Pyon Su, the first Korean who received an undergraduate degree in the U.S., was honored to be the third scholar introduced.

A new section called Special Invitation was added to this issue. A world-renowned artist Huh Hwe-Tae and his new art genre *Emography* was introduced. From now on, prominent people will be introduced in this section. Please let me know if you know any good candidates around you. Your voluntary recommendation is cordially encouraged.

I hope you enjoy reading the essays and other interesting teaching, research, and service-related articles. Have the rest of a great summer vacation!

With best regards,

A small, stylized signature of Young B. Choi in a dark ink, enclosed in a square border.

Young B. Choi, Interdisc. Ph.D.
Regent University
The 14th KAUPA President

II. KAUPA Activities

KAUPA Webinar

The First Inaugural Seminar on Success on the Road to Tenure and Promotion



Dr. Tae (Tom) Oh

Associate Professor (Promoted to Full)
School of Information
Golisano College of Computing and
Information Sciences
Rochester Institute of Technology

When: Thursday, June 25, 8 p.m. (CDT)

Where: <https://utsa.zoom.us/j/91543307708>

The Korean American University Professors Association
proudly presents its inaugural webinar!

SUCCESS ON THE ROAD TO TENURE AND PROMOTION



HOW TO PREPARE YOUR TENURE AND PROMOTION DOSSIER

Dr. Tae (Tom) Oh's research focus has been Vehicular Area Networks, Data Acquisition and Analytics, Mobile Device Security, Internet of Things (IoT) Security, Sensor Networks, and Assistive Technology (Smart Cane). He has over 18 years of experience in networking and telecommunication as an engineer and researcher for telecom and defense companies. Before RIT, he worked for Rockwell Collins, Ceterus Networks, Ericsson, Nortel Networks, and Raytheon.



**KAUPA as Powerhouse for Faculty Career Development:
Webinar on Tenure and Promotion**



Seok Kang

*Professor of Communication &
Associate Dean for Research, College of Liberal and Fine Arts
The University of Texas at San Antonio*

The KAUPA's inaugural webinar on tenure & promotion (T&P) was well received. Over 18 professors who may need to go through the T&P process sooner or later and tenured faculty for advice were attentive to Dr. Tae (Tom) Oh's (Professor of Information Technology at Rochester Institute of Technology, RIT) presentation in Zoom.

On Thursday, June 25, 2020, 8 p.m. (CDT), KAUPA members joined a virtual webinar and sought advice for success on the road to T&P. Tenure Track (TT) faculty appreciated Dr. Oh's presentation on dos and don'ts and helpful tips in the T&P process. Dr. Oh started his talk with an introduction of RIT and his academic career paths including professional experiences. He offered plenty of suggestions that we may not hear from the normal T&P experience.

Dr. Oh accented that TT faculty always step up and be proactive to ask any T&P questions for clarification. You will need to have the offer letter you received at the time of hire in mind and build yourselves to exceed expectations from the letter. Building your own scholarship could be the best defense for your T&P dossier. It will be smart to choose your field of expertise for teaching. The annual evaluation is a barometer to track your path to T&P. With the evaluation, you may make up underperformed areas and expand your strengths in teaching, research, and service. Balancing in workloads and constant monitoring of your department's expectations are strategic moves forward success in T&P, emphasizes Dr. Oh.

One impressive point, which I could not agree with him more was relationship. What if you are an overachiever in teaching, research, and service, but having a bit a cranky relationship with review committee members and the department head? Dr. Oh underlines that relationship is an unspoken criterion, but "very" important in the T&P process. If the committee and department heads nothing but recall inflicting moments with you, your "exceeds expectations" can be tainted, advises Dr. Oh.

Dr. Oh concurs that KAUPA members excel in research. You publish in high impact journals in both quantity and quality. Going further than publications, Dr. Oh asks you to approach your research program strategically. Those strategies include a) build a research theme, b) create collaborations, and c) receive competent research grants. Dr. Oh also points out the prominence of external reviewers. A tip pertaining to seeking external evaluators is to reach out to Korean American Professional Societies. You will be able to meet reputable Korean American scholars in your fields in Korean academic organizations.

Dr. Oh also encourages you to check out your college's T&P guidelines carefully because accuracy, precision, and compliance with the rules matter the most. Moreover, Dr. Oh hints that you ask the committee to review your dossier before the T&P process starts if it is allowed.

The webinar participants asked questions such as T&P preparation during the COVID-19 crisis and the matter of corresponding authorship in publications. Dr. Oh foresaw that universities will factor in the current challenging circumstances in teaching, research, and service, which can be reflected in T&P review. He also answered that as long as quality and quantity are met, authorship would not be a critical issue. However, first- and second-authored articles will benefit the TT faculty for sure. For more details on the webinar, you can watch the video on YouTube (<https://youtu.be/q5u03TbWONs>) and the PPT file can be acquired by contacting Dr. Oh directly.

To sum, I am in the hope that KAUPA will offer more meeting opportunities for the members online and offline in the future. KAUPA bears rich recourses to benefit Korean American scholars across the disciplines. With these efforts, KAUPA will be able to cultivate a community wherein professors exchange ideas and support for each other. ***



KAUPA Scholarship

Korean American University
Professors Association

Founded in
1986

2020 KAUPA Scholarship Announcement

Founded in 1986, the Korean American University Professors Association (KAUPA) is a non-profit organization consisting of Korean-descendant professors in North America, with the common interest of promoting the betterment of society through their talents and expertise.

KAUPA is committed to helping students with their educational expenses while attending school in North America. The awarded amount of each scholarship will be dependent on the budget available for each academic year.

Application Deadline: Saturday, August 1, 2020 (Late application will **NOT** be accepted!)

Sources of Scholarship Funds: The KAUPA scholarships are entirely funded by the annual membership fees and endowed funds. KAUPA may receive additional scholarship funds from industries, governments, organizations, and other various sources.

Sources of Endowed Scholarships: Three endowed scholarships are provided by the following donors:

1. [Yung Bog Chae](#): The 4th Minister of Science and Technology of Korea
2. [K. Wayne Lee](#): The 12th President of KAUPA
3. [Jae K. Park](#): The 13th President of KAUPA

Qualifications of Applicants: KAUPA scholarships will be awarded to Korean descendants who are pursuing an undergraduate or graduate degree at a college or university and aspiring a career in an academic field in North America. A Canadian or US citizenship is **NOT** required.

Application Information

The applicants should submit the following materials directly to the KAUPA Scholarship Director Dr. Jung Lee at lee@msoe.edu:

- Scholarship application form (fillable PDF available by sending an e-mail to the KAUPA Scholarship Director Dr. Jung Lee of Milwaukee School of Engineering or accessing [KAUPA website](#));
- Transcripts;
- CV or resume;
- An essay for the prompt: “How would you smartly cope with the stress imposed by the COVID-19 pandemic as a student”); and
- Three letters of recommendation.

The General Scholarships are open to undergraduate and graduate students in all majors. While the area and qualification of the Endowed Scholarships are chosen by the donors, the endowed scholarship candidates are selected from the same pool of the general scholarship applicants by the Scholarship Selection Committee and the donor(s).

Awardee Selection: The Scholarship Selection Committee members will consist of at least five KAUPA members. The Scholarship Director will form the committee. President and Vice Presidents may be asked to join the committee.

Selection Criteria: The criteria for KAUPA scholarships may include, but are not limited to, the following:

- Prior academic performance;
- A personal essay submitted with the application;
- Three letters of recommendation from the professors of the applicant (and/or others who have first-hand knowledge of the applicant's capabilities);
- Additional biographical information regarding the applicant's career, academic and other relevant experiences, supporting materials for competition participation, financial need; and
- The Scholarship Selection Committee's conclusions as to the applicant's motivation, character, ability, or potential.

Awardee Announcement: The recipients of KAUPA scholarships will be announced in September 2020 through the [KAUPA Facebook](#) and the [KAUPA website](#). In addition, the list of the scholarship recipients will be sent to the KAUPA members, who may notify their institution's recipient to their respective college or university.

Qualified Expenses: Educational, living, and travel expenses incurred while attending an educational institution, including:

- Tuition and fees for enrollment and attendance;
- Course-related expenses – fees, books, supplies, and equipment required for taking the courses; and
- Room and board, travel, research, clerical assistance.



CALL FOR PAPERS**KAUPA (Korean American University Professors Association) Newsletter**

KAUPA seeks “Research in a Nutshell” papers that will be published in the upcoming issue (a template attached) of KAUPA Newsletter. The purpose of this CFP is to provide KAUPA members with an opportunity to

- a) showcase their topnotch research and
- b) expect collaborations for future projects among interested members.

KAUPA welcomes members’ research studies summarized in one or two-page that can deliver key findings and implications.

The summary needs to be easily understandable by readers from different disciplines.

Topics encompass from Engineering to Natural Sciences, Human Sciences, and Liberal and Fine Arts, etc. The overall structure of a summary consists of a) Introduction, b) Related Studies, c) Methods, d) Findings, e) Discussion, and f) References.

The submission due date is always open. Please send your submission to Dr. Seok Kang (seok.kang@utsa.edu).

For additional information regarding the CFP, please contact KAUPA President Dr. Young Choi (ychoi@regent.edu) or Academic Director Dr. Seok Kang.

You are cordially encouraged to submit!



Research Paper Format for KAUPA Newsletter

Author Name¹, Co-Author Name²

¹Affiliation, ²Affiliation

I. INTRODUCTION

These instructions give you basic guidelines for preparing a publication-ready 1 or 2-page paper for KAUPA Newsletter.

Please follow these instructions as closely as possible to assist in publishing a uniform digest. These instructions have been prepared in the preferred format.

II. HOW TO FORMAT THE PAGE

A. Page Size and File Format

Prepare your paper on a Letter size paper 8 1/2" x 11" (21.5cm x 27.9cm). Do not use A4 size paper, as this will cause formatting problems. **Submit the Microsoft Word file of your paper.**

B. Fonts

Best results will be obtained if you use Microsoft Word or a word-processing program with several font sizes. Try to follow the font sizes specified in Table 1. As an aid to gauging font size, 1 point is about 0.35 mm. Use the Arial font.

C. Margins and Formats

In formatting your paper, set the top margin to 0.85 inch (22 mm), bottom margin to 1.25 inch (32 mm) and left and right margins to 0.9 inches (22.8 mm). The column width is 3.22 inches (82 mm) with 0.3 inches (7 mm) space between the two columns. It is best to simply use this template.

One column format is also very fine if you like.

You should left- and right- justify your columns. Use automatic hyphenation. Please adhere to American English spelling conventions. Please do not number this page.

III. ILLUSTRATIONS

You can include a maximum of 1 figure and 1 table as needed. Figure caption should be below the figure; table caption should be above the table.

ACKNOWLEDGEMENTS

Add appropriate acknowledgements as needed.

REFERENCES

1. Authors, "Title of the Article," *Reference Information such as Journal or Conference Proceedings*, Vol. X, No. Y, pp. 0000-1111, 2013.

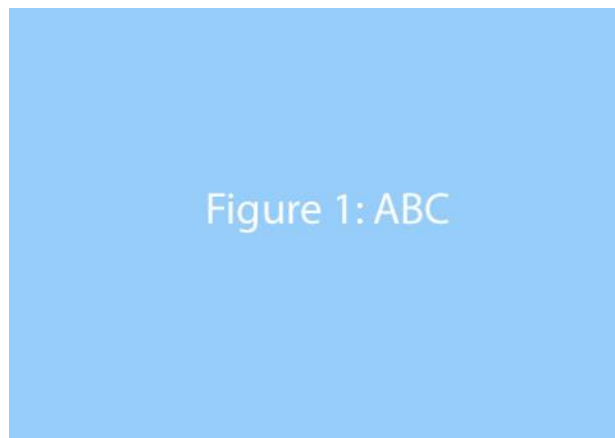


Figure 1: ABC

Table 1: Font Styles for Print-Ready Paper

Size	Bold	Italic	Text Type (example)
14	Yes		Paper Title
12	Yes		Presenter's Name
10	Yes		Co-Author's Name
10			Affiliations
10	Yes		Headings (SUMMARY)
10		<i>Yes</i>	Subheadings (<i>B. Fonts</i>)
10			Main Text

Acknowledgements: The paper format was composed by using the KSEA (Korean Scientists and Engineers in America) UKC (US-Korea Conference on Science, Technology and Entrepreneurship) paper format.

III. KAUPA Member News



Professor Jae Lim Wins 2020 Ho-Am Prize for Engineering

Prof. Jae S. Lim

Dr. Jae Lim, Professor in the Department of Electrical Engineering and Computer Science and the Director of the Advanced Telecommunications Research Program of MIT received 2020 Ho-Am Prize for Engineering. He was recognized for contributions to digital signal processing and compression technology. More details of his story can be accessed [here](#). Congratulations!





Assistant Professor Texu Kim Moved to San Diego State University

Prof. Texu Kim

Dr. Texu Kim moved to San Diego State University. He is a world-renowned Classical music composer and will start his new career at SDSU from this Fall 2020 semester. Congratulations!



Online Community Service of Dr. Semoon Chang of University of South Alabama

Dr. Semoon Chang of University of South Alabama (ret.) will teach two online courses for the Center for Lifelong Learning (CLL) via Zoom. Congratulations!

(Source: [Leisure World News of Maryland, June 5, 2020: Page 25](#))



Mutated Coronavirus Shows Significant Boost in Infectivity

COVID-19-causing viral variant taking over in the United States and Europe now carries more functional, cell-binding spikes.

Scripps Research virologist [Dr. Hyeryun Choe](#), senior author of the study, published her research with co-author [Dr. Michael Farzan](#), co-chairman of the Scripps Research Institute Department of Immunology and Microbiology. Congratulations!

June 12, 2020. [Source: The Scripps Research Institute]



Professor Hyungmin Michael Chung Presented at a Webinar Series to Help Korean Community to Overcome COVID-19

Dr. Hyungmin Michael Chung of California State University, Long Beach presented on the topic of 'Post COVID-19: Impact of Technologies' via Zoom through the support of The Korea Times LA on June 16, 2020. Congratulations and thank you!

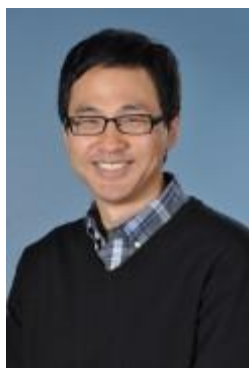
(Source: [미주한국일보 코로나 극복, 경제·법률·의료 웨비나 \(온라인 세미나\) 시리즈](#))
([YouTube Presentation Video](#))



Assistant Professor Ziho Kang Received an NSF CAREER Award

[Dr. Ziho Kang](#) of the University of Oklahoma received an NSF CAREER Award. Congratulations!

February 25, 2020. [Source: [OU School of Industrial and Systems Engineering](#)]



Associate Professor David Oh Published His Research Results

[Dr. David C. Oh](#), Associate Professor of Communication Arts of Ramapo College of New Jersey published the following three papers recently. Congratulations!

[1] Oh, David C. (2020). "Opting out of that": White feminism's policing and disavowal of anti-racist critique in The Unbreakable Kimmy Schmidt. *Critical Studies in Media Communication*, 37(1), 58-70.

[2] Oh, David C. (2020). Representing the Western super-minority: Desirable cosmopolitanism and homosocial multiculturalism on a Korean talk show. *Television and New Media*, 21(3), 260-277.

[3] Oh, David C. (2019). "I am Korean American": Constructing diasporic identifications on a Korean American Facebook Page and Pinterest Page. In E.-J. Han, M. W. Han, & J. Lee (Eds.), *Korean diaspora across the world: Homeland in history, imagination, media, and reality* (pp. 173-190). Lexington Books.



Associate Professor Julee Kim Walker Received a Distinguished Faculty Award

Prof. Julee Kim Walker

Dr. Julee Kim Walker, Associate Professor of Flute at Texas A&M University-Commerce, was awarded the 2020 Paul W. Barrus Distinguished Faculty Award for Teaching this past April 2020. She previously was the recipient of this

award in April 2016.

The purpose of this award is to “provide recognition and a monetary award for individuals who have performed in an outstanding manner in teaching”. The Paul W. Barrus Distinguished Faculty Award for Teaching is awarded every year. A cash stipend of \$1,000 and a plaque are given to each recipient.

Bio:

A native Houstonian and daughter of Korean immigrant parents, flutist Julee Kim Walker remains an active performer and pedagogue in the Dallas-Ft. Worth metroplex. She is President of the Texas Flute Society, Artistic Director of the Texas Summer Flute Symposium, and serves on the National Flute Association’s Diversity and Inclusion committee. She resides in Dallas, TX with her husband, associate professor of trumpet at Tarleton State University.

Enjoy her beautiful performances by surfing the following URLs:

YouTube: <https://www.youtube.com/user/flutistjulee/videos>

Website: <https://juleekimwalker.wixsite.com/flutist>

Congratulations!



Professor Young Choi Received Excellent Service Award from Regent University

Prof. Young B. Choi

Dr. Young Choi, Professor of Engineering & Computer Science received the Regent University Excellent Service Award with a bonus on July 1, 2020. Congratulations!



Professor Sung-Hyuk Cha of Pace University Published a Book: 7 Algorithm Design Paradigms

[Prof. Sung-Hyuk Cha](#)

Dr. Sung-Hyuk Cha, Professor of School of Computer Science & Information Systems of Pace University published a book “7 Algorithm Design Paradigms” in June 2020.



Ebook



Soft cover



Hard cover

Short description:

The intended readership includes both undergraduate and graduate students majoring in computer science as well as researchers in the computer science area. The book is suitable either as a textbook or as a supplementary book in algorithm courses. Over 400 computational problems are covered with various algorithms to tackle them. Rather than providing students simply with the best-known algorithm for a problem, this book presents various algorithms for readers to master various algorithm design paradigms. Beginners in computer science can train their algorithm design skills via trivial algorithms on elementary problem examples. Graduate students can test their abilities to apply the algorithm design paradigms to devise an efficient algorithm for intermediate-level or challenging problems.

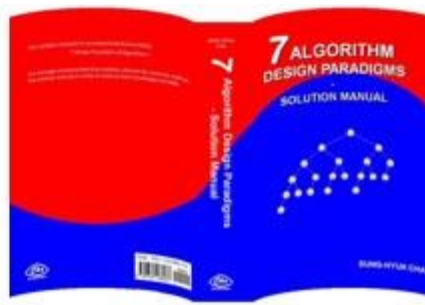
Key Features:

- 1. Dictionary of computational problems:** A table of over 400 computational problems with more than 1500 algorithms is provided.
- 2. Indices and Hyperlinks:** Algorithms, computational problems, equations, figures, lemmas, properties, tables, and theorems are indexed with unique identification numbers and page numbers in the printed book and hyperlinked in the e-book version.
- 3. Extensive Figures:** Over 435 figures illustrate the algorithms and describe computational problems.
- 4. Comprehensive exercises:** More than 352 exercises help students to improve their algorithm design and analysis skills. The answers for most questions are available in the accompanying solution manual.

Solution manual was also published.



Ebook



Soft cover

Ebook can be accessed by Google play:

https://play.google.com/store/books/details/Sung_Hyuk_Cha_7_Algorithm_Design_Paradigms?id=wH3oDwAAQBAJ

More detailed information about the book can be acquitted at Amazon or <http://ChaAcademyUSA.com>.

Point of Contact: <http://www.csis.pace.edu/~scha>



IV. Research in Progress

My Quest for Debussy's *Préludes*

[Eun-Joo Kwak](#), Associate Professor of Piano
Department of Music
Mansfield University of Pennsylvania
Mansfield, PA 16933
e-mail: ekwak@mansfield.edu



Debussy *PRÉLUDES* BOOK II

The year 1918 marked the 100th anniversary of French composer Claude Debussy's death. Commemorating this monumental event, Dr. Eun-Joo Kwak released a performance CD of Debussy's *Préludes* Book II (www.markcustom.com/Kwak). Debussy completed his second book of *Préludes* in 1913, after having finished the first in 1910. These two volumes of *Préludes* are often regarded as the paragon of an "impressionist" musical language, although the composer himself was known to have disliked that label and preferred the term "symbolist". Comprised of twelve in each volume, the 24 *Préludes* address a wide gamut of subjects drawn from nature, literary sources, historical figures, and ancient themes in a diversity of styles. While the standard location of titles is at the beginning of a movement, it is important to notice that Debussy deliberately inscribed titles at the end of each *Prélude*. Thus, the performer is given a poetic description only as an afterthought, being allowed a more personal discovery of images and sounds arising within each work. With musical notation spread across three musical staves (instead of the conventional two), Book II of the *Préludes* generally presents a more expansive and complex idiom than Book I. Debussy's experimentation with the latest harmonic innovations is evident, and a greater virtuosity and imagination is required from the performer while exploring the expressive and coloristic potential of the modern piano. Presenting an amazing array of sonic moods and textures, Debussy's *Préludes* Book II is true cornerstone of 20th century piano music.

I. ...*Brouillards (Mists)*

Debussy creates a fabric of mists by superimposing chords in different tonal centers.

II. ...*Feuilles mortes (Falling leaves)*

Darkness and a sense of the melancholy of autumn is captured through an ostinato bass and very slow harmonic motion.

III. ...*La puerta del vino (The wine gateway)*

Inspired by a picture on a postcard he received from his friend Falla, Debussy depicts the gate of the 13th Century Alhambra in Granada. The composer expects the pianist to perform “in the motion of a habanera” and “with sudden oppositions of extreme violence and passionate tenderness”.

IV. ...*Les fées sont d'exquises danseuses (The fairies are exquisite dancers)*

Various pianistic techniques such as fast arpeggios, trills, and tremolos are utilized in an Etude-like fashion to express images of the mythological creatures.

V. ...*Bruyères (Heather)*

Along with the diatonic harmonies used throughout, the gentleness and lyricism make this Prélude sound the most Romantic of the set.

VI. ...*"General Lavine" - excentric*

Based on an actual figure in the 1910s Parisian Theater known as a comic juggler, tramp and warrior, this piece portrays the humorous and awkward gestures of the character.

VII. ...*La terrasse des audiences du clair de lune (The balcony where moonlight holds court)*

The title is believed to have come from a French newspaper article about one of the coronation settings of King George V as Emperor of India in 1912. From the balanced upper layers juxtaposed with bass pedal tones, one can imagine a sense of lights over dignified motion.

VIII. ...*Ondine (Undine)*

To conjure the legend of Ondine, a destructive water-nymph from Nordic folklore, Debussy employs rapid scales and arpeggios imitating the shapes of water and waves.

IX. ...*Hommage à S. Pickwick Esq. P.P.M.P.C.*

(Homage to S. Pickwick, Perpetual President-Member Pickwick Club)

This showcases Debussy's witty side, revealing his own amusement of the English habit of placing letters after a name. Opening with a quotation of God Save the King, the piece maintains a clear tonal center toward a cheerful ending.

X. ...*Canope (Funerary jar of Canopus)*

Known as a funerary urn, Canope earned its name from an ancient Egyptian city 'Canopus'. Minimal textures and fragmented melodies create an empty, distant atmosphere throughout the work.

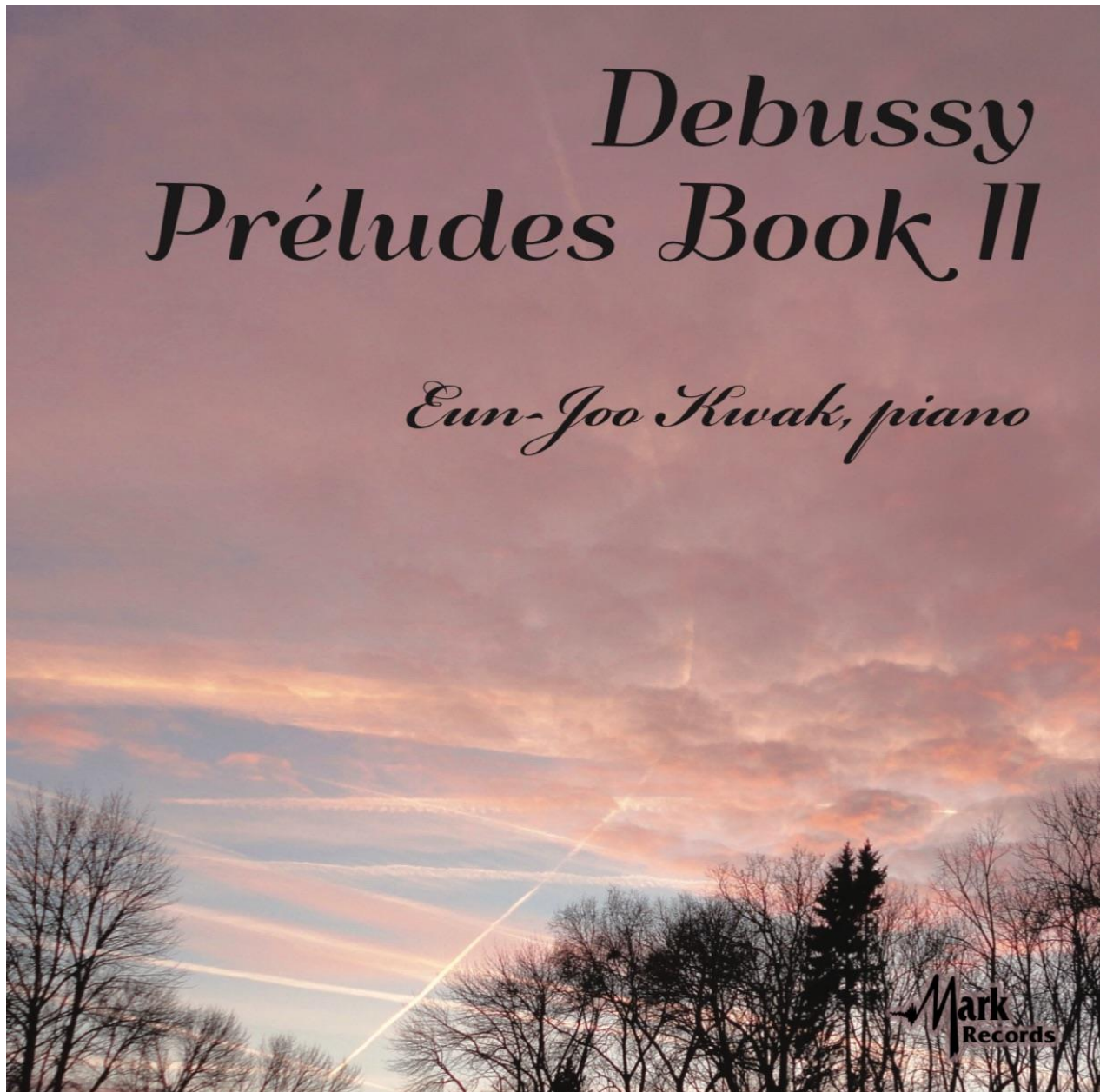
XI. ...*Les tierces alternées (Alternating thirds)*

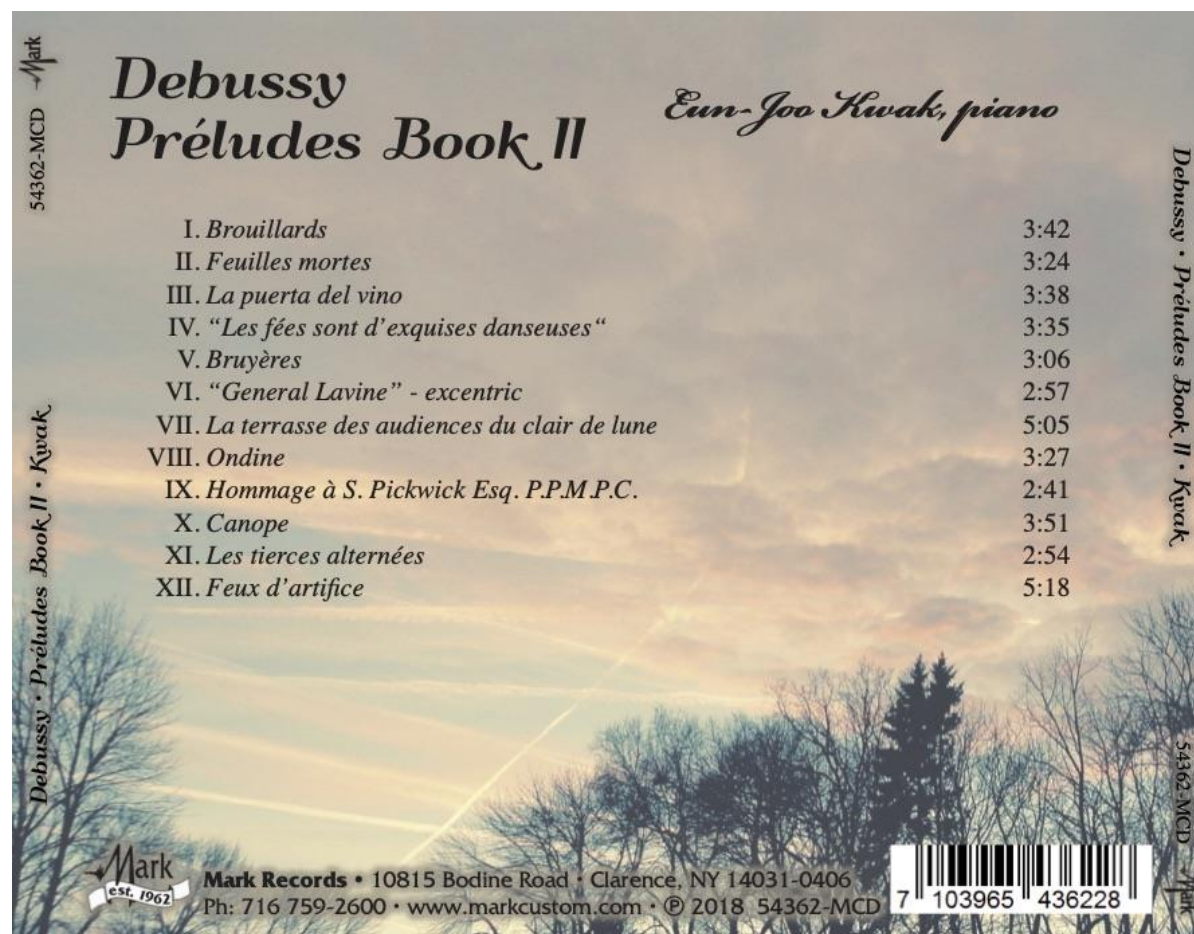
This piece stands out as the only Prélude without a descriptive title in the entire Book II.

Requiring a perpetual motion of the interval of the third, both hands alternate rapidly moving through various articulations of colors and intensity. This piece is widely thought to be an anticipation of Debussy's "Études", his last monumental work for the piano published in 1915.

XII. ...*Feux d'artifice* (Fireworks)

The most virtuosic Prélude of the set, *Feux d'artifice* is a culmination of pianistic techniques on full display. Deploying fast trills, flying octaves, large leaps, double glissandi on both white and black keys, and brilliant scale/arpeggios passages, this 'grand finale' of Book II depicts the fireworks of a Bastille Day celebration. After dramatic intensity and exciting climaxes, the last light of the fireworks extinguishes on a single note disappearing into dark.





Dr. Eun-Joo Kwak is an internationally admired concert artist and educator, whose professional engagements have taken her across Europe, Asia, and North America. A native of South Korea, her career was launched with top prizes in the Samick National Piano Competition (South Korea), Tokyo International Piano Duo Competition (Japan), International Beethoven Sonata Competition (Memphis, TN), and others. Her diverse concert life has included concerto appearances with the Milwaukee Symphony Orchestra, Chicago Chamber Orchestra, KBS Symphony Orchestra (Seoul), Sun- Hwa Philharmonic Orchestra (Seoul), Racine Symphony Orchestra, Manitowoc Symphony Orchestra, and numerous university orchestras. She has given recitals in significant venues, such the Dame Myra Hess Memorial Concerts (Chicago), World Piano Conference (Novi Sad, Serbia), American Landmark Festival (New York), Taipei National Recital Hall (Taiwan), with several broadcast internationally (WFMT- Chicago, KBS-Seoul, Christian Radio-Taiwan, Wisconsin Public Radio-Madison). An avid chamber musician, she was a member of the international prize-winning Cheng and Kwak Piano Duo, the Clarus Piano Trio, and has performed with members of the Chicago Symphony Orchestra, Milwaukee Symphony Orchestra, Lyric Opera of Chicago Orchestra, and Minnesota Orchestra. Her professional recordings are available from Northwestern University Press, Vienna Modern Masters label, Mark Records, and the Naxos Music Library.

Kwak continues to be in great demand as clinician, adjudicator and lecturer. Twice she was a judge for the International Smetana Piano Competition (Czech Republic), and has been an invited guest of the Isidor Bajic Conservatory (Serbia), Shin-Zhu Teachers University (Taiwan), Music Teachers National Association, PianoArts of Milwaukee National Competition, New York State School Music Association, UW-Madison, UW-Milwaukee, Wisconsin Music Teachers Association, Pennsylvania Music Teachers Association, and many other organizations.

After completing the Bachelor of Music degree in Piano Performance from Seoul National University, Kwak emigrated to the United States, where she earned the Master of Music from Roosevelt University and Doctor of Music from Northwestern University. She studied with Jeong-Joo Oh, Kui-Hyun Kim, Pawel Chęcinski, David Kaiserman, Sylvia Wang, and took master classes with such artists as Robert Levin, Ursula Oppens, and Garrick Ohlsson. Dr. Kwak previously taught at Truman State University, Northwestern University, Carthage College, Cardinal Stritch University, and is currently Associate Professor of Piano at Mansfield University of Pennsylvania.

V. Announcements

A Pilot Academic Exchange with Korean Universities: KAUPA-Korea Program

- KAUPA is recruiting the members who want to join a pilot 'KAUPA-Korea Program' which can be implemented during the summer vacation of 2020 (tentatively) or through sabbatical opportunities as an invited or a visiting scholar to Korean universities.
- KAUPA will do the best to establish mutual relationships with Korean universities' international offices interested in joining to the KAUPA-Korea Program.
- If you are interested in the program, please send an e-mail to the President (ychoi@regent.edu) with your information including target Korean university, the period of stay, your website URL, etc. More details about the program will be announced later.

KAUPA Ambassador Program (KAP)

If you want to volunteer as a representative of your university/college, you are a very good candidate as a KAUPA Ambassador of your university/college. The initial term of appointment is two years and it can be extended every two years.

The responsibility of an Ambassador is mainly a key liaison work between KAUPA and your university/college.

KAUPA is planning to appoint one KAUPA Ambassador for each member university/college. Your volunteering is highly encouraged. Please send your e-mail of intent to the address kaupahq@gmail.com or the President if you are ready to serve all the KAUPA members of your university/college.

If your volunteering request is accepted, a Certificate of Appointment will be sent to you from the KAUPA headquarter as an evidence of your service for KAUPA as a KAUPA Ambassador to your university/college.

The following members were recently appointed as a KAUPA Ambassador. Congratulations!

- Heung Joo Cha, Associate Professor, University of Redlands, CA
- Helen Cho, Professor, Davidson College, NC
- Kyung Cho, Professor, University of South Florida, FL
- Won Cho, Professor, University of Alabama at Birmingham, AL
- Dong H. Donna Choi, Professor, Park University, MO
- Hyeri Choi, Assistant Professor, Idaho State University, ID
- Angie Y. Chung, Professor, University at Albany, NY
- Sam Chung, Professor, City University of Seattle, WA

- Misoon Ghim, Professor, St. Joseph's University, PA
(Prof. Ghim was also appointed as a KAUPA Ambassador to the Asian American Music Society.)
- Hyo-Joo Han, Associate Professor, Georgia Gwinnett College, GA
- Seong Nam Hwang, Assistant Professor, Southeast Missouri State University, MO
- Yumi Hogan, Adjunct Faculty, Maryland Institute of College of Art, MD
- Paul C Hong, Professor, The University of Toledo, OH
- Kyong Seon Jeon, Professor, Columbus State University, GA
- K. Casey Jeong, Associate Professor, University of Florida, FL
- Sun-Ah Jun, Professor, University of California, Los Angeles, CA
- Bomi Kang, Professor, Coastal Carolina College, SC
- Jinyoung Kang, Assistant Professor, Mary Baldwin University, VA
- Seok Kang, Professor, The University of Texas at San Antonio, TX
- Albert Kim, Assistant Professor, Temple University, PA
- Bryan S. Kim, Assistant Professor, Syracuse University, NY
- Eunjin (Anna) Kim, Assistant Professor, University of Southern California, CA
- Jaeyoon Kim, Professor, Point Loma Nazarene University, CA
- Jeong-Hee Kim, Professor, Texas Tech University, TX
- Kristine Kim, Associate Professor, Kennesaw State University, GA
- Ryu-Kyung Kim, Lecturer, University of Dayton, OH
- Texu Kim, Assistant Professor, San Diego State University, CA
- Young Kim, Assistant Professor, Marquette University, WI
- Doyuen Ko, Associate Professor, Belmont University, TN
- Eun-Joo Kwak, Associate University, Mansfield University of Pennsylvania, PA
- Chong Kyoon Lee, Assistant Professor, James Madison University, VA
- Eun-Joo Lee, Associate Professor, East Stroudsburg University, PA
- Jaesub Lee, Professor, University of Houston, TX
- Jeonghwa Lee, Professor, Shippensburg University, PA
- Jung C. Lee, Associate Professor, Milwaukee School of Engineering, WI
- Jung-lim Lee, Associate Professor, Delaware State University, DE
- Sangwon Lee, Associate Professor, Ball State University, IN
- Soo-Kyung Lee, Professor, University at Buffalo, NY
- Woo Hyoung Lee, Associate Professor, University of Central Florida, FL
- Yong Gyo Lee, Associate Professor, University of Houston-Victoria, TX
- Jee Hyun Lim, Lehigh University & William Patterson University, NJ
- Jaewook Myung, Assistant Professor, Southern Methodist University, TX
- Hyuntae Na, Assistant Professor, Penn State Harrisburg, PA
- Gon Namkoong, Professor, Old Dominion University, VA
- Won Gyun No, Assistant Professor, Rutgers University, NJ
- Tae-Sik Oh, Assistant Professor, Auburn University, AL
- David C. Oh, Associate Professor, Ramapo College of New Jersey, NJ
- Tae (Tom) Oh, Associate Professor, Rochester Institute of Technology, NY
- Indy Nohjin Park, Associate Professor, Oklahoma City University, OK
- Moon-Sook Park, Associate Professor, University of Arkansas, AR
- Jinsook Roh, Assistant Professor, University of Houston, TX

- Jungwoo Ryoo, Professor, Penn State Altoona, PA
 - Seong Sub Seo, Professor, Albany State University, GA
 - Sangwon Suh, Professor, University of California, Santa Barbara, CA
 - Sung Un Yang, Professor, Indiana University Bloomington, IN
 - Soon Suk Yoon, Professor, Western Illinois University, IL
 - Yeomin Yoon, Professor, Seton Hall University, NJ
 - Misook Yun, Professor, Youngstown State University, OH
- (In alphabetical order of each ambassador's last name)

KAUPA Columnist Wanted

Are you interested in writing your precious opinions or thoughts? If you want to contribute essays regarding your teaching and research or any interested areas to our flagship publication outlet KAUPA Newsletter, you are qualified to be a 'KAUPA Columnist.' Currently, the following five members are serving as the KAUPA Columnists:

- Professor Semoon Chang (ret.), University of South Alabama, Economics
 - Professor Young B. Choi, Regent University, Cybersecurity & Information Systems Technology
 - Professor Youngsuck Kim, Mansfield University of Pennsylvania, Music
 - Professor Jongwook Woo, California State University, Los Angeles, Information Systems
 - Professor Yeomin Yoon, Seton Hall University, Finance and International Business
- (In alphabetical order of each columnist's last name)

We are recruiting KAUPA Columnists in more diverse academic areas. If you are interested in, please send following information

- Your name
- Your e-mail address
- Your university/college name
- Your teaching/research or interested area(s)
- Your essay writing related experience

to the President or e-mail address kaupahq@gmail.com.

The initial term of appointment is two years. We are planning to publish four issues of KAUPA Newsletters per year, so the maximum number of your essay contributions would be eight. You are cordially invited to apply.

Academic Meetings

UKC 2020 – Call for Paper and Application for Financial Support (*Date Change*)

The 33rd annual US-Korea Conference on Science, Technology, and Entrepreneurship (UKC 2020) is jointly organized by [the Korean American Scientists and Engineers Association \(KSEA\)](#) and the Korean Federation of Science and Technology Societies (KOFST), and Korea-U.S. Science Cooperation Center (KUSCO). It draws over 1,000 scientists, engineers, entrepreneurs, government officials, corporate executives, and policymakers. This year's conference, UKC 2020, will be held on **December 16 – 18, 2020** at the [Hyatt Regency Orange County](#) (suburb of Los Angeles), CA, USA. Building on the strength of having numerous national laboratories, government agencies, universities and industries near the venue, UKC 2020 provides valuable opportunities for cooperation between the US and Korea.

The theme of UKC 2020 is “Applied Science/Engineering with Social/Cultural Disciplines for a Sustainable Future.” We would like to address the importance of “humanity” in the era of Artificial Intelligence (AI) and Machine Learning (ML). Social scientists are invited to discuss how to better apply technologies to make a sustainable future, collaborating with scientists and engineers. Los Angeles is an ideal place to bring professionals working in arts, music, and movie industries together to discuss how state-of-the-art technologies can be best utilized to bring their products to the general public.

Symposiums

On behalf of the UKC 2020 Program Committee and organizing/sponsoring organizations, we invite you to submit the paper, which describes significant research findings, R&D trends, and future prospects of sciences and technologies in the technical groups listed below:

1. Physics
2. Chemistry
3. Mathematics, Geology, Meteorology, Statistics
4. Biology, Botany, Zoology, Biomedical Engineering, Genetic Engineering
5. Agriculture, Ecology, Food, Nutrition
6. Medical Science, Pharmaceutical Science, Veterinary Medicine, Physical Education
7. Chemical Engineering, Textile Engineering, Nuclear Engineering, Petroleum Engineering, Applied Chemistry
8. Mechanical Engineering, Aerospace Engineering, Naval Architecture
9. Materials Science, Metallurgy, Mining Engineering
10. Civil Engineering, Architecture, Environmental Engineering
11. Electrical and Electronics Engineering, Communication Engineering
12. Computer Science, Systems Engineering ([Specific Call for Paper](#))
13. Industrial Engineering and Management Science

During a submission process, you must select a technical group (A through M) where your paper will be considered for a poster or any free format of technical session that each technical program committee will design. All papers are required to be written in English. The papers submitted will be reviewed and selected by each Technical Program Committee. All papers accepted for UKC 2020 will be published in an electronic version of the proceedings/program booklet.

Young Generation and Professional Forums

For professionals and Young Generation members of KSEA, UKC 2020 provides the following non-technical avenues of participation through the Young Generation Forum and the Professional Forum (also known as YG/PF):

- Lightning Talk – 5-min presentation (followed by 1-2 min of Q&A) on a career development or leadership topic
- Poster – present at the Poster Session about a career development or leadership topic

Submission of Paper and Application for Financial Support

All papers must be submitted through the online system at <http://ukc.ksea.org/ukc2020/>. Online submission website is available starting February 21, 2020. The paper template can be obtained from <http://ukc.ksea.org/ukc2020/>. Please note that there is a **separate application process** (via UKC website) for YG/PF participants.

Should you have any questions, please send your inquiry to [**2020ukc@gmail.com**](mailto:2020ukc@gmail.com).

Sincerely,

Soolyeon Cho, Conference Chair / KSEA President-Elect

Woo Il Lee, Conference Co-Chair / KOFST President-Elect

Job Opportunities

- Courtesy of KSEA Job Opportunities Link: <https://ksea.org/us/information/job-opportunities/>

2020 현대자동차 해외 우수인재 채용



모집대상

해외에 이공계 석/박사 학위 소지 및 취득 예정자,
또는 그에 준하는 경력자 (해외 post-doc 포함) 중 해외 거주 중인 자
※ 단, 12월 8일까지 입사 가능자

모집분야 및 직무

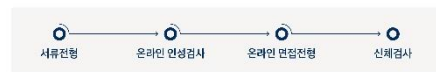
모집 분야	직무
Autonomous Driving	<ul style="list-style-type: none"> 자율주행 특기분야의 소프트웨어, 소프트웨어 아키텍처 개발 자율주행 및 자율주행의 이해 / 평가 / 시뮬레이션, 개발 연산/최적화 시스템, 센서/통신 기술 개발 수집/분석/표지/노출/처리/시뮬레이션 기술 개발
Power Electronics	<ul style="list-style-type: none"> 환경차 연비개선 배터리 수명/신기술, 인공위성/배터리 시스템 개발 수집/분석/표지/노출/처리/시뮬레이션 기술 개발 전력회로 설계/회로 설계/회로 설계
Fuel Cell	<ul style="list-style-type: none"> 연료전지/배터리/수소 연료전지/수소 연료전지/수소 연료전지 연료전지/배터리/수소 연료전지/수소 연료전지/수소 연료전지 연료전지/배터리/수소 연료전지/수소 연료전지/수소 연료전지
Future Energy	<ul style="list-style-type: none"> 수소/배터리/수소 연료전지/수소 연료전지/수소 연료전지 수소/배터리/수소 연료전지/수소 연료전지/수소 연료전지 수소/배터리/수소 연료전지/수소 연료전지/수소 연료전지
Robotics	<ul style="list-style-type: none"> 로봇 소프트웨어 (로봇 소프트웨어 / 로봇 소프트웨어) 로봇 소프트웨어, 로봇 소프트웨어, 로봇 소프트웨어 로봇 소프트웨어, 로봇 소프트웨어, 로봇 소프트웨어
AI - S/W	<ul style="list-style-type: none"> 통계/빅 데이터 (ML/DL) 기술 개발 컴퓨터 비전, AI 응용/개발, 데이터 분석/분석 시스템 개발 로봇/로봇 소프트웨어, 로봇 소프트웨어, 로봇 소프트웨어 로봇/로봇 소프트웨어, 로봇 소프트웨어, 로봇 소프트웨어
Big Data	<ul style="list-style-type: none"> 데이터/빅 데이터/빅 데이터/빅 데이터/빅 데이터 데이터/빅 데이터/빅 데이터/빅 데이터/빅 데이터 데이터/빅 데이터/빅 데이터/빅 데이터/빅 데이터

지원방법

현대자동차 채용홈페이지 접속	2020 해외 우수인재 채용 공고 클릭	지원서 제출
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국문 | <http://recruit.hyundai.com>
영문 | <http://recruit.hyundai.com/hfront/eng/main.do>

전형일정



※ 2020년 상반기 모집 공고로, 상세 일정은 채용 안내 예정

문의처

- 채용지원센터 : (recruit09@hyundai.com)
- Talent Management팀 : (global_recruit@hyundai.com)
- 미국 동부 Global Recruiting Officer : 이현정 책임매니저 (mhk@hyundai.com)
- 미국 서부 Global Recruiting Officer : 김경진 책임매니저 (kyoungjin@hyundai.com)



2021 KSEA Young Investigator Grants (YIGs)

The Korean-American Scientists and Engineers Association (KSEA) is pleased to announce an opportunity for the **2021 KSEA Young Investigator Grants (YIGs)**, which intend to recognize those who have demonstrated outstanding early career development in science, engineering and/or technology. Two grants will be awarded this year as follows:

Grant: US \$10,000 for each awardee with an additional travel support up to \$1,000 to attend the award ceremony at UKC 2021.

Application Period: From October 15, 2020 to December 1, 2020

Description: The KSEA Young Investigator Grant is the KSEA's highest recognition given to young professionals who earned a doctoral degree in science or engineering, and have been working in academia, industry, or government for no more than 6 years. Two YIGs will be awarded this year: one grant selected from Science, and the other from Engineering. Applicants should select either Science or Engineering based on their research field.

Eligibility and Application: Each applicant should have received a Ph.D. degree within six years of the application (On or after January 1, 2015). Application for the grant should be received through the KSEA website, <http://yigrant.ksea.org>. The required materials are a curriculum vita, a research or technology development plan for one year (five pages), and three reference letters. The application package must specify the pertinent Technical Group (A through M) in which it is to be evaluated. A list of 13 Technical Groups may be found at <https://ksea.org/us/organization/technical-groups/>.

Evaluation and Administration: Evaluation of the applications and selection of the successful applicants will be conducted by the KSEA Honors & Awards Committee (HAC) in collaboration with Technical Group Councilors and their representatives. The recipients will be announced on the KSEA web page and via email by March 31, 2021. The grant is awarded through the recipient's institution in the United States, not directly to the recipient. The recipient must submit a final report, which summarizes the achievements supported through the grant and expenditure details. The final report is due at the end of the grant period of 1 year. An extension of 3 months can be granted under special circumstances. The technical part of the report should be in the form of a featured article that can be published in KSEA Letters. An additional travel reimbursement up to US \$1,000 will be provided to the recipient to attend the award ceremony at UKC 2021.

For any questions, please contact the KSEA, sejong@ksea.org.

Kang-Wook Lee, Chair, Honors and Awards Committee
Sooyeon Cho, President of KSEA

Korean-American Scientists and Engineers Association (KSEA)

Website: <https://ksea.org/>

Facebook: <https://www.facebook.com/KSEA.HQ/>

VI. Member Essay

Look at the Moon Rather than the Finger

Yeomin Yoon

Professor of Finance and International Business, Seton Hall University



Some time ago, I mentioned to one of my business school colleagues that I would attend a seminar on the late Canadian Catholic priest Bernard Lonergan's theological anthropology. Looking a bit puzzled, he asked me a seemingly rhetorical question: "Does the business school pay a professor of finance and international business his salary to think about theological anthropology?" I confessed to him: "I have practiced economics and finance all my professional life. I feel suffocated both intellectually and spiritually in the silo of conventional economics and finance. I feel as if I were a prisoner in Plato's cave. If this seminar helps me to free myself from this silo, it will be good not only for myself but also for my students as well as my school."

I approached the seminar with a convoluted mixture of the following thoughts: "Life is fired at me point-blank. What should I do? What must I do to be saved? My orthodox economist colleagues keep saying, 'Tell us precisely what you want, and we shall tell you how to get it.' The whole point is that I do not know what I want. Maybe all I want is to be happy? But the orthodox economists' answer 'Tell us what you need for happiness, and we shall be able to advise you what to do' will not do, because I do not know what I need for happiness." I was also curious about what kind of wisdom the seminar on the theological anthropology of the late theologian/philosopher/economic thinker Bernard Lonergan would provide for my sometimes-wayward soul.

It is gratifying to find through the seminar that Lonergan looks at the world and sees it whole. His *Transcendental Method*, which calls for transcending oneself on four levels – experience, understanding, judging, and deciding -- is highly instructive. And his counsel for us to "be attentive," "be intelligent," "be reasonable," and "be responsible" appeals to both my heart and mind.

Lonergan provides discussions that are complementary to the two exceptional thinkers and economists I admire, Adam Smith and E. F. Schumacher.

In *The Theory of Moral Sentiment* (1759), Adam Smith, who is universally considered the father of economics, shows us what it means to be human and how we can become a better, happier, and more fulfilled human being.ⁱ According to Smith, economics is about something more important than money. Smith believed that we humans are deeply moral beings. In this seminal bookⁱⁱ, which he deemed better-written than *The Wealth of Nations* (1776), he provides two important discussions on how to follow a moral path and find true happiness. Smith wrote eloquently on the futility of pursuing money with the hope of finding happiness. What matters to him is wisdom and

virtue, which is equivalent to Lonergan's call for "authenticity" -- the emphasis of being one's authentic self -- not the self that is dictated by unauthentic culture but the free creative self.

E F. Schumacher, author of *Small Is Beautiful* (1973) and *A Guide for the Perplexed* (1977), points out that there are two types of problems in the world -- "convergent problems" and "divergent problems." Convergent problems refer to the problems that are distinct, precise, and certain beyond any reasonable doubt. To solve such problems, we rely on geometry, mathematics, quantification, measurement, and exact observation. Most mainstream economists (albeit naively) believe that economic problems are convergent problems that can be solved by quantification and cost/benefit analysis. Divergent problems are the problems that do not yield to ordinary logic: the pair of opposites such as *Liberté* and *Egalité* (the slogan of the French Revolution). Whoever coined this slogan must have been a person of rare insight; he (or she) added a third factor -- *Fraternité*, brotherliness, which comes from a higher level. Liberty and equality cannot be reconciled without the third "transcending" force -- brotherliness (or sisterliness).

Schumacher points out that divergent problems cannot be solved by establishing formulae or mathematical models, but they can be transcended. A pair of opposites like freedom and equality cease to be opposites at a higher level. In this real human level, such higher forces as brotherliness, love, compassion, understanding, and empathy become available.

Divergent problems offend the orthodox economist's mindset of "a rational agent who optimizes his utility under the given budget constraint," in which the so-called *Homo economicus* cannot move against his utility function. Such a mindset reduces humans to clever "economic animals." According to Schumacher, this gross reductionism refuses to accept the divergency of divergent problems and causes higher human faculties to remain dormant and to wither away. And "when this happens, the 'clever animal' is more likely than not to destroy itself." It is revealing that a recent study finds that university students who take microeconomics become more selfish after taking the course. If the purpose of education (especially university education) is to develop "the whole human," mainstream economists have become unsuspecting agents of destruction following *corruptio optimi pessima*. As an economist, I could not agree more with Schumacher when he said: "There *is* no economic problem and, in a sense, there never has been. But there is a *moral* [emphasis added] problem, and moral problems are not convergent [but ...] divergent problems, which have to be understood and *transcended* [emphasis added]."

The three thinkers, Lonergan, Smith, and Schumacher, are outstanding representatives of all traditional wisdom, transcending ordinary and calculating logic, and define what we call "the good life" as that which helps us to become truly human by developing our higher faculties. Without them, there is no humanity, and the question of what is "the good life" reduces itself to the utilitarianism of the greatest happiness of the greatest number where happiness rarely implies anything more than consumerism, hedonism, or Bernard Mandevilleanism. In different words and styles, each of these three great thinkers serves for us as "a finger pointing to the moon" -- pointing to how we should live in the world and work out our salvation. To be saved, however, we should look at the moon rather than the finger.

¹ See Roberts, R., *How Adam Smith Can Change Your Life*, Penguin (2014)

¹ Amartya Sen regard this book as “one of the truly outstanding books in the intellectual history of the world. See Sen’s “introduction” to *The Theory of Moral Sentiments*, Penguin Books, 2009.

You may enjoy reading Professor Yoon’s [other article published in South China Morning Post](#) on June 25, 2020 "Americans are too immature to appreciate full scope of world history."



Ten Ways to Foster Creativity

Young B. Choi

Professor of Cybersecurity & Information Systems Technology, Regent University



There are many problems that appear as the world becomes more and more complex and technology develops day by day, but among them, creativity is quite important. Creativity is being discussed a lot. Opinions were expressed on how to cultivate creativity in education or how to train or how to do it. This is a simple issue.

As I have been in the teaching profession for a long time, I have done a lot of benefits for cultivating creativity in my own way. I tried to cultivate my own creativity by myself. I tried a lot of attempts and efforts like that. If we think from the problem of making a definition of creativity to creativity, it is an endless problem, but in order to develop creativity, I want to describe some of my own methods here.

First, have curiosity and passion in everything.

It is the most important. If there is no enthusiasm and curiosity in a certain thing, I think it is not very likely that the work will be uninteresting, and that creativity will rise.

Second, frequently ask, "Why is that?" against any work or phenomenon.

If you do this, you will be able to know the reason behind the phenomenon, the reason behind it, the reason, or its grounds, so that you can deal with the similar phenomenon or work later. It can be used for understanding, application, or creative work or research.

Third, get out of the ordinary frame of thought quickly.

I think that if you think and act like others, your chances of exerting creativity are low. A variety of angles and viewpoints in which one's new self is born can be generated by boldly deviating from the way of thinking and the range of thinking in a daily manner. I think it is necessary to think.

Fourth, read a lot of books to have diverse indirect experience.

Books are summarized by experts in each field in their own way, including their own experiences, knowledge, and feelings. Because of this, through reading, you can learn what you want to find out in a short period of time, and then use them as a basis for thinking creatively later. You can use it.

Fifth, take a lot of travel and constantly stimulate yourself intellectually.

When you travel, you will constantly plan, eat, sleep, and walk in a variety of new environments, until you have successfully completed the journey. You will mix with diverse groups of people and naturally feel and learn many things and receive fresh stimulation. In the future, this travel experience will help you to show your creativity.

Sixth, develop a habit of taking notes.

Even if a good idea is contained in your head, there is no use for a good idea, so whenever a good idea comes up, it should be recorded immediately. Then, it can be utilized well if it is needed later. It should be.

Seventh, exchange with people from various fields outside your field of study and broaden your knowledge. And study constantly.

Even if it is not your own major or field of interest, you learn a lot of things by talking and interacting with people in those fields unexpectedly and learn from them by yourself. By combining them with the field of yourself, you can create your own ideas that are more original and diverse.

Eighth, please read interesting websites, newspapers, magazines, especially private and new technology trends, new trends in the world, and new products and do writing through the criticisms and things that you feel.

These media are used to continuously grasp work or problems currently in progress in one's field of interest. Please try to approach to see what works are currently going on, what problems are currently emerging, and are actively being discussed. It is necessary to pay attention to them.

Ninth, think as much as possible with quiet time and space alone.

In a noisy place, it is very easy to disperse your thoughts. If possible, forget about everything, even for a short period of time during the day, and try to concentrate on your own space. If you invest yourself in something like problems or work in your mind, you can lead to a more creative solution.

Tenth, make your brain more enjoyable by enabling your brain while walking often and enjoying music and art activities.

Walking is well known as a very good exercise that gives good stimulation to the brain, and music and art are also good tools to stimulate the brain. Recent scientific experiments and research results have proven this well. Facilitating the activity of the brain which is the core part of the body responsible for creative thinking is very important. This healthy brain stimulation is very desirable. In addition to these methods, the exercise that entertains the brain is known to have various things.

In my own way, I briefly introduced ten ways to cultivate the creativity of self-recognition through the experience. As all work requires constant effort, even in the process of strengthening creativity, these desirable methods should be practiced continuously and repeatedly throughout life. I think it is possible to develop stronger mental powers to exert creativity by practicing. The following quote about the creativity of Einstein, a world-renowned physicist and philosopher touch the heart.

“I have no special talents. I am only passionately curious.”
— Albert Einstein (1879-1955)

("I never have a special talent. I only have curiosity full of enthusiasm. ")

Also, the words of Bernard Shaw, an Irish playwright, are worth a look.

"Imagination is the beginning of creation. You imagine what you desire, you will intend what you imagine and at last, you create what you will. "

— George Bernard Shaw (1856-1950)

("Imagination is the beginning of creativity." Imagine what you want, the intention of what you imagined, and finally the creation of what you intended. ")

Prof. Choi's more interesting essays, Korean/Chinese poems and photos can be accessed at <https://www.ktown1st.com/blog/VALover> freely.

His recent book "[Selected Readings in Cybersecurity](#)" was published by Cambridge Scholars Publishing Ltd. in United Kingdom in 2018. Currently, he is serving as a member of Advisory Board of Computer Science and Computer Security areas of Cambridge Scholars Publishing Ltd.



My Suggestions to Young KAUPA Professors

Semoon Chang

Professor of Economics (ret.), University of South Alabama



Hopefully, you read this article with an open mind. I know I am not any more than smart or intelligent than you are. While I was teaching at the University of South Alabama, I was actively involved in voluntary community services by serving, for instance, as President of the Homeless Coalition of the Mobile, President of the Planning Committee of the United Way of Southwest Alabama, and many more. My only reason for writing this article today is to convey my caring concern to the future of young members of KAUPA.

To begin with, you may want to make copies of all your files such as teaching materials and research papers. Chances are small that you may lose your only copies of these materials. It can happen. Once I read an article of a fire in the building of a professor who lost all his files.

An expert does not mean someone who knows everything on a given subject. Expert means someone who knows a little more than the rest of us. In other words, you may focus on a research topic of your personal interest. There is no need for you to try to be an expert. If you spend enough time on a particular subject of interest, you will become an expert.

Talking about research, do not be discouraged when you receive rejection letters. Professors who have many publications are likely to have letters of rejection many times more. Once I submitted my article on local economic forecasting model to the good Review of Regional Studies. It was rejected. I then submitted the same article to the highly prestigious Journal of Regional Science. They accepted it.

Twice on other papers I wrote, I received a letter from editors of two different journals, stating that even if their reviewers recommend acceptance of my paper, they would not publish them. I moved on, thinking that it was funny. Do not look back. A long road ahead of you.

Some of you may have experience of being accused of sexual harassment. There is no doubt that you have to be careful. Sometimes, any casual touch that can be passed over as nothing between persons of the same race can be an issue because you belong to a minority. I do not consider that as being a racial discrimination issue. It may simply represent a misunderstanding of cultural differences. If you have that kind of experience, be careful but be sure to move on. Other people will forget about it long before you do.

If you are teaching at a prestigious place that requires publication in a limited number of journals, you just have to do it. If you are teaching at more or less average places, you have the flexibility of working as a consultant in your specialty. When the opportunity comes, do not be timid and take it. However, be sure to follow my advice below.

In pricing, do not give the consulted a final price. You need to leave a room for counteroffer by saying that this is the amount I would like to work under but let me know if it is too high or too low. By saying “too low”, you are changing the tone of your conversation toward a more relaxed one.

When you prepare a report, never submit your first draft as your final report. In fact, it is a good practice to submit a draft report, clearly stating that the report is a draft report that will be finalized after review by the consulted. You never change the key points of your report since ultimately you alone are responsible for the contents of the report. A review of the draft report by the consulting, however, can point toward factual errors that may be present without your knowledge.

Once I prepared a report on property development that a large state organization did not like. Sensing potential legal problems, I included my assumptions clearly in the Executive Summary of the report. Eventually, both sides filed lawsuits against everyone involved in the project except me. When you work on a controversial project, be sure to look at the project from the view of the opponents. Usually, opponents also have valid points that may have to be considered in your report.

If you are fortunate enough to work on some consulting projects, you may also consider asking data from the consulted, well beyond what you need for your consulting report, but sufficient enough for you to work on a research paper. I have had a number of publications in well-known refereed journals that are based on my consulting projects. Before submitting to a journal, however, I always made sure that it was acceptable to the consulted. They usually like publicity. My final advice today is that you should never criticize others in public including online venues, even if you think you are absolutely right. While I was teaching, I was a darling of the media because I always said from the view of the average person. Sometimes I had to walk on a fine line, but I always made sure not to criticize anyone, politicians or business leaders, personally. You may forget that you criticized someone. He or she, however, never forgets that you did. ***

Dr. Chang's more articles contributed to The Korea Times also can be accessed by clicking [The Korea Times URL](#).



음악기행: G. Mahler 와 그의 여름 오두막집 (Composing Hut)**Youngsuck Kim***Professor of Music, Mansfield University of Pennsylvania*

1880 년 비엔나 음악학교를 졸업한 말러는 음악가로서 인생의 방향을 잡기위해 고민 하던중 도보 여행을 떠났다. 비엔나를 출발해서 바바리아 지방을 향해 가는 여정은 Berchtesgaden 을 통과하여 바그너의 집이 있는바이로이트와 바그너 오페라 "뉘른베르크의 명가수"의 배경이 된 중세도시 뉘른베르크를 거쳐서 돌아오는대장정이었다.

3 주 동안 약 600Km 를 걸었으니 하루에 평균 약 20-

30Km 를 걸은 셈이다. 필자의 소견으로는 말러가 존경하던 바그너의 흔적을 돌아보던 이때의 경험이 아마도 그로 하여금 바그너의 작곡을 계승,

20 세기로 연결하는 가교의 역할을 하게 만든 계기가 되지 않았나 싶다.

바로 4 년전인 1876 년에 바그너의 기념비적인 오페라 "니벨룽의 반지 4 부작"이 바이로이트 에서 초연 되었는데, 이후 거의 모든 작곡가들이 바그너의 영향을 받았다고 해도 과언이 아닐 것이다.

말러는 짧지만 그리 순탄치 않은 드라마틱한 삶을 살았다. 일생 자연을 사랑했던 그는 시간이 허락되면 자연으로 돌아가서 자연과 함께 숨쉬고, 걷고, 산에 올랐다. 그로 인해 그는 건강을 지켰고 영감을 얻었으며 작곡을 할 수 있었다.

말러는 그의 생애 대부분을 지휘자로서 활동하며 명성을 얻었다. 그렇지만 평생 작곡에 대한 갈망을 지녔던말러는 함부르크 오페라 극장(1891-1896)이나 비엔나 국립극장(1897-1907)의 지휘자로 있으면서도 7~8 월에 주어지는 여름휴가 동안에는 작곡에 전념할 수 있었다. 그래서 자신을 "여름 작곡가" 라고 부르기도 했다.



Dolomites 에 도착한 Mahler

두 달간의 여름휴가 동안 말러는 아무에게도 방해를 받지 않고 주변의 산이나 호수에 영감을 받으면서 창작활동을 할 수 있는 조용한 곳을 찾았다. 그리고 그곳에 작은 오두막을 짓고 작곡 활동에 전념했다. 말러를 위한 창작의 산실로 쓰였던 여름 오두막집 (Composing Hut) 세 곳은 오늘날까지 놀라울 정도로 잘 보존되어있다. 각기 다른 장소에서 쓰여진 그의 기념비적인 아홉 개의 교향곡을 비롯한 성악곡들을 비교해서 살펴보는 것도 꽤 흥미로운 일이 될 것이다.

말러가 머물렀던 여름 오두막집 세 곳의 위치를 소개하면 다음과 같다.

1. Steinbach am Attersee, 오스트리아 (1893-1896)
2. Maiernigg am Wörthersee, 오스트리아 (1900-1907)
3. Toblach (Dobbiaco), 당시 오스트리아 영토였지만 1919 년 이태리로 편입. (1908-1910)



첫번째 오두막집



두번째 오두막집



세번째 오두막집

2019 년 8 월 잘츠부르크 음악축제에 참가하고 있던 나는 음악회가 없는 날을 골라서 첫 번째 오두막집이 있는 Steinbach am

Attersee 로 향했다. 그곳은 잘츠부르크에서 약 45Km 정도 떨어져 있는데 비엔나에서는 잘츠부르크 쪽으로 약 255Km 정도의 거리에 위치하고 있다.



첫번째 오두막집의 피아노, 말러가 쓰던 것인지는 확인 되지 않았다.

말러의 첫번째 여름 오두막집은 오스트리아에서 가장 아름다운 지역인 잘츠카머гут(Salzkammergut)의 작은마을 슈타인바흐(Steinbach)에 있는 오두막집이다. 오두막집은 호텔 Föttinger 로비에서 열쇠를 받아서 뒷문을 거쳐 해변 쪽으로 조금 걸어가면 아테(Attersee)라고 불리는 호수가 보이는 곳에 위치해 있다.

Attersee 는 Salzkammergut 지역에서 가장 큰 호수이다. 지난 몇 년 동안 여름에 와서 작곡을 하던 말러를 위해 호텔주인이 뒷뜰 호수가 보이는 곳에 오두막집을 지어 주었다 한다. 방 한 개의 조그맣고 단순한 구조이며 책상, 의자 그리고 피아노가 전부이다.

1891 년부터 7 년 장기계약으로 함부르크 오페라 극장의 지휘자가 된 구스타프 말러는 이곳에서 교향곡 제 2 번 "부활", 교향곡 제 3 번, 그리고 초기 교향곡 에 많은 영향을 끼친 "Das Knaben Wunderhorn"(소년의 요술피리)의 일부를 작곡 하였다. 말러의 Assistant Conductor 로 일하던 Bruno

Walter 가 여름에 이곳을 찾았을 때 자신이 작곡하고 있던 교향곡 3 번에 대해 이야기하면서 주변에 보이는 산, 절벽, 들꽃, 호수, 돌, 동물 등, 눈에 보이는 모든 것들을 자기의 교향곡 안에 다 집어넣었으니 경치는 볼 필요 없다고 말했다는 일화가 전해진 곳이기도 하다.

말러의 제 3 번 교향곡은 6 개의 악장으로 나누어져 있는데 각 악장마다 서술적인 제목을 붙여 놓았다. "초원의 꽃들이 내게 들려주는 것"

2 악장의 부제는 말러의 음악과 그 속에 녹아있는 자연과의 관계를 잘 설명해주는 부분이다.



잘츠부르크 음악제가 끝나고 다음 행선지인 슬로베니아의 수도 류블리아나로 가는 길에 말러의 두 번째 여름 오두막집에 들르기로 했다. 구스타프 말러의 두 번째 여름 오두막집은 Maier nigg am Worthersee 에 위치하고 있다. 이곳은 Klagenfurt 에서 호수 쪽으로 약 10Km 정도 떨어져 있다. 이곳에서 슬로베니아 까지는 약한시간 정도의 거리이다.

말러는 함부르크 오페라 극장에서 7 년 계약을 마치고 1897 년, 약관 37 세의 나이로 당시 유럽 최고의 오페라극장인 비엔나 국립오페라 극장의 음악 감독 겸 지휘자가 되었다. 경제적인 여유가 생긴 말러는 이곳 Wörthersee 라고 불리는 호숫가에 Villa 를 지으면서 Villa 에서 산속으로 조금 떨어진 곳에 작곡을 위한 오두막집을 같이 지었는데, 1900 년에 시공해서 1901 년에 완공되었다.

1902 년 말러는 출중한 재능과 뛰어난 미모를 지닌 19 살 연하의 Alma Schindler 와 결혼했는데 둘 사이에 Maria Anna 와 Anna Justine 를 낳으면서 그의 평생에 가장 행복한 시절을 보냈다. 그러나 운명의 시샘일까? 1907 년 그렇게 사랑하던 큰딸 Anna Maria 가 이곳에서 성홍열로 사망하는 아픔을 겪게 되었다. 그리고 10 년 동안 비엔나 국립오페라 극장의 음악감독 겸 지휘자로 일하면서 음악적 완성도에 대한 완벽주의와 타협을 모르는 태도 때문에 단원들과 많은 갈등을 빚었는데 설상가상으로 유대인에 대한 차별에 휘말리게 되면서 결국 사임하게 되었다. 다음 해에 그는 여름 별장과 두 번째 여름 오두막을 팔아 버리고 다시는 이곳으로 돌아오지 않았다고 한다.

말러의 교향곡 4 번, 5 번, 6 번, 7 번, 많은 부분의 8 번, KINDERTOTENLIEDER, Rückert Lieder 와 Das Knaben Wunderhorn 의 일부도 두 번째 오두막에서 작곡되거나 마무리 되었다. 1904 년 여름, 말러가 <죽은아이를 그리는 노래>의 완성된 악보를 알마에게 보여줬을 때 그녀는 경악했다. 알마는 셋째 곡 '네 엄마가 문으로 들어설 때' 에서 그가 절절하게 묘사한 슬퍼하는 어머니의 모습이 마치 자신처럼 느껴져 불길하다며 화를 내었다. 앞날에 대한 소름 끼치는 예고였을까? 운명의 장난인지, 공교롭게도 이 연가곡을 완성한 3 년 후 1907 년 7 월 12 일, 그는 사랑하는 딸 마리아가 죽는 비운을 맞는다. 알마의 두려움은 현실이 되었다. 이후 말러와 알마 사이는 급격히 나빠지기 시작했다.



Wörthersee 호수에 있는 말러의 여름 별장

이곳에서의 말러의 일상은 대부분 본인이 스스로 정한 규칙을 따랐는데 매일의 생활이 거의 비슷하였다. 그는 보통 6 시와 6 시 반 사이 일어나서 조반을 준비시켰고, 조반이 오두막집에 도착 할 때쯤 자신도 오두막집에 도착해서 난로를 지피는 것으로 일과를 시작했다. 난로에 불을 지필 때마다 데는 일이 많았는데 항상 무얼생각 하는 듯 보였고 이러한 일에 매우 서툴렀다고 한다. 아침 식사는 대체로 금방 끓인 커피, 빵, 버터, 잼 이었는데 과일 잼은 매일 조금씩 달랐다. 오두막집은 벽돌로 지어진 조그마한 방 하나에 창이 세 개 나있고 피아노가 중간에, 책상과 의자가 전부였다. 벽에는 괴테 전집과 칸트가 꽂혀 있었고, 음악 책으로는 바흐 정도만 있었다고 한다.

점심 때 쯤에는 호숫가에 있는 Villa 로 내려가서 옷을 갈아입고 점심을 먹었는데, 오두막집에서 작곡을 할 때에는 항상 오래되고 편한 낡은 옷을 즐겨 입었다. 그리고 호숫가로 가서 항상 같은 장소에서 카누를 타든지수영을 하였는데 비가 오는 날에도 거르는 법이 없었다. 그리고 호수 주위를 산책을 하였는데 이곳에 있는 동안에는 항상 꿈을 꾸는 듯, 속세를 초월한 듯한 모습으로 마치 이 세상 사람이 아닌 것처럼 보였다고 한다.



세번째 오두막집이 있는 현재 Gustav Mahler Stube 라는 이름의 호텔

Slovenia 를 떠나 오스트리아 Hohetauern National Park 에서 일주일 머물고 Dolomite 로 가는 길에 Dolomite 입구에 위치한 말러의 마지막 여름 오두막집을 방문했다.

말러의 세 번째 여름 오두막집(Composing Hut)은 Toblach 에 있는, 현재 Gustav Mahler Stube 라는 이름을 가진 조그만 호텔이다. 이 호텔에는 작은 동물원이 딸려 있는데 동물원 안쪽에 말러가 작곡을 하던 여름 오두막집이 있다.

말러의 생존 당시에 오스트리아 영토였던 Toblach(Dobbiaco)는 1919 년 이후 이태리 영토로 편입되었는데 알프스에서 가장 아름다운 지역 중의 하나인 Tre Cime 혹은 Drei Zinnen 이 위치한 Dolomites 국립공원이 25Km 정도 떨어진 지척에 있다. Vienna 에서는 Graz 를 경유하여 520Km, 잘츠부르크에서는 약 230Km 떨어진 곳으로, 당시로서는 상당히 먼 거리이다.

1907 년 비엔나 국립오페라를 사임한 말러는 새로운 변화를 찾아 미국 메트로폴리탄 오페라 하우스로 향했는데, 1908 년 한 시즌 동안 메트로폴리탄에서 지휘한 뒤 곧 이어 New York Philharmonic

Orchestra 의 지휘자로 제안을 받았다. 이후 말러는 1911 년 죽을 때까지 미국과 유럽을 오가며 지휘 활동을 이어 나갔다.

1907 년 당시 심각한 심장병의 진단을 받은 말러는 끊임없이 죽음에 대한 두려움과 부인 알마의 외도로 인한 충격으로 마음 편한 날이 없는 시기를 보내야만 했다. 이 무렵 심신이 약해진 말러는 지그문트 프로이트에게가서 자신의 정신분석을 의뢰했다고도 한다.

이 시기에 작곡된 작품으로 “대지의 노래”와 교향곡 9 번, 그리고 결국 미완성으로 남은 교향곡 10 번이 있다. 이 시기의 작품들은 죽음의 공포와 이별, 부인 Alma 로부터 버림받을지도 모른다는 두려움 등이 뒤엉켜 있는데 말러가 교향곡 9 번에 해당하는 “대지의 노래”에 9 번이라는 이름을 붙이지 않은 것도 죽음에 대한 공포의 영향으로 보인다. 고전음악에 내려오는 운명같은 저주로 “아홉 번째의 교향곡은 작곡가의 마지막 교향곡이 된다.” “열 번째 교향곡을 쓰는 작곡가는 작품을 끝내기 전에 죽는다.”는 속설이 있는데, 불행하게도 말러는이 미신 같은 저주에서 벗어나지 못했다.

특히 말러의 마지막 오두막집에서 조금 떨어진 Dolomites 국립공원은 말러가 가장 힘든 시기에 즐겨 찾던 곳으로 이전의 오두막 주변과는 전혀 다른 풍경이다. 그 광활하고 큰 바위들로 이루어진 이색적인 풍경이 Das Lied von der Erde(대지의 노래)에 잘 녹아 있다. 아마도 비엔나에서 상당히 멀리 떨어진 곳이지만 (약 520 km) 이곳을 택한 이유는 이런 Dolomites 가 가까이 있기 때문이었을 것이다.

말러는 비엔나에서 당시 유럽 음악계 최고봉의 위치에 있으면서도 정신적으로나 육체적으로 매우 힘든 세월을 겪어야만 했다.

열네 명의 형제들 중 여덟 명이 어릴 때 죽었고, 남은 형제들마저 자살, 정신질환으로 고통 받는 것을 지켜보았다. 유대인으로서 빈 궁정 오페라극장의 지휘자가 되기 위해 카톨릭으로 개종 하지 않을 수밖에 없었던 정체성에 대한 갈등, 단원들과의 끊임없는 불화와 유대인 차별로 인한 사임, 사랑하는 딸의 죽음과 심장병 악화, 부인 알마와의 불화와 그녀의 외도.....

이 모든 고통들은 말러의 음악에 고스란히 녹아들어 오늘날에도 우리의 가슴을 끝없는 심연으로 끌고 들어가는 것 같다.

말러가 사랑하였던 Salzkammergut, Berchtesgarden

(독수리 요새라고 불리는 히틀러의 별장이 이곳에 있다) 그리고 Dolomites...

그에게 수많은 영감을 불어넣어 준 오스트리아의 아름다운 산과 호수, 그리고 그의 오두막집을 둘러보면서 그곳을 거닐었을 말러가 느꼈던 자연에 대한 사랑과 경외감, 환희와 고통, 절망과 체념을 온 영혼으로 새겨 넣은 그의 음악들을 마음속으로 떠올렸다.

1911 년, 말러는 먼저 간 딸 옆에 자신을 묻어 달라는 유언을 남기며 51 세의 젊은 나이로 눈을 감았는데 혼수상태의 그가 마지막 내뱉은 말은 “모차르트! ...모차르트!” 였다. ***



이탈리아 Dolomites 국립공원에서 필자

VII. News

**사이버 음악회를 기획하며****Professor Youngsuck Kim, Mansfield University of Pennsylvania**

Prof. Kim's KAUPA Cyber Concert essay – [사이버 음악회를 기획하며](#) - was published by The Korea Times (미주 한국일보) New York on June 6, 2020.

**KAUPA was Introduced in The Korea Times by Dr. Semoon Chang**

Dr. Semoon Chang of the University of South Alabama (ret.) introduced KAUPA mission and its activities by contributing an article 'Promoting academic, research cooperation' to The Korea Times on June 21, 2020.

He also contributed the articles '[Thoughts on North Korean issue](#)' and '[Everybody is Zooming](#)' to The Korea Times on July 5 and July 19, 2020 respectively.

(Source: The Korea Times, Opinion, June 21, July 5, and July 19, 2020.)

**Professor Emeritus Young-Dal Song Published a Book – 'Old Korea'**

Professor Emeritus of East Carolina University, Dr. Song's book *Old Korea* features the art pieces of British artist Elizabeth Keith (1887-1956), which focus on Korean scenes from about 100 years ago. The book was published and introduced by the following Korean media. [Photo image source: Yonsei University]

The Korea Herald

['Old Korea': Presumed portrait of Joseon war hero revealed in revised book](#), June 10, 2020. [Source: The Korea Herald]



Attorney Beong-Soo Kim Appointed as a USC Senior Vice President and General Counsel

Kaiser Permanente's Beong-Soo Kim named new USC general counsel

USCNews, June 10, 2020. [Source: University of Southern California]



VIII. Useful Websites

ORCID

Source URL= <https://orcid.org>

ORCID provides a persistent digital identifier (an ORCID iD) that you own and control, and that distinguishes you from every other researcher. You can connect your iD with your professional information — affiliations, grants, publications, peer review, and more. You can use your iD to share your information with other systems, ensuring you get recognition for all your contributions, saving you time and hassle, and reducing the risk of errors.

[Reference: ORCID homepage]

Introduction: <http://orcid.org/about>

Registration: <https://orcid.org/signin>

ISSUU

Source URL= <http://issuu.com>

ISSUU provides a digital publication opportunity. It transforms images, text, videos, and pdfs into ready-to-publish content for every digital channel, format, and device. (Source ISSUU homepage)

ETRI Journal

Source URL= <https://onlinelibrary.wiley.com/journal/22337326>

ETRI Journal is an international, peer-reviewed multidisciplinary journal edited by Electronics and Telecommunications Research Institute (ETRI) in the Republic of Korea. The main focus of the journal is to provide an open forum to exchange innovative ideas and technology in the fields of information, telecommunications, and electronics. For the Aims & Scope of the journal, [click here](#). [Source: ETRI Journal Homepage]

It is published by Wiley and freely accessible and click [here](#) for the Call for Papers.

Asia Matters for America

Source URL= <https://asiamattersforamerica.org/>

Asia Matters for America is a project of the East-West Center in Washington, D.C.

Korea Matters for America Matters for Korea

Educational Exchange

Source Article:

[Yu Kil-chun \(유길준\): Korea's First Student in the United States, Jisoo Lee, October 10, 2013.](#)

IX. Pioneers

Pyon Su (변 수: 邊 燧)

The First Korean Who Received an Undergraduate Degree in the U.S.



After the U.S.-Korea Treaty of 1882, [Pyon Su](#) came to the U.S. as a member of Bo Bing Sa (the Korean Delegation to the U.S.) in 1883. In 1883, he started studying at the Agricultural College of Maryland, which later became a part of the University of Maryland. He graduated from the College in 1891 and worked at the U.S. Department of Agriculture before he passed away in a train accident in the same year. He was commemorated by the Pyon Su Room at Stamp Union Building at the University of Maryland, College Park.

Picture is of circa 1890, courtesy of Samuel Hawley.

(Image source: umdarchives.wordpress.com)



X. Special Section

[The Editor-in-Chief's Note]



Moosan Huh Hwe-Tae is a world-renowned artist who created a new form of art genre called 'Emography.' He is an enthusiastic supporter of KAUPA. He is generous enough to donate his wonderful artwork to be used as the covers of KAUPA Newsletter since this year.

Currently, he is the Director of KAIROS Museum of Huh Hwe-Tae Art in Korea and a Distinguished Professor of Academy of Fine Arts of Yanbian University, China.

Artist Huh Hwe-Tae was born in 1957 in Suncheon, Korea and has won various outstanding awards, including the prize at the Grand Award: The Most Renowned Korean in the 21st Century (Art, Culture) in 2016, which marks a milestone in his career.

With almost 58 years of experience of studying and practicing traditional Korean calligraphy since his age of five as a prodigy, he took inspiration from nature to create a new art form called "Emography" that blends emotion and calligraphy to tell stories.

His trial has been maintained looking for new methods in which he can transform calligraphy into contemporary art. In order to escape from past images of mere brushstrokes on plain paper, he has been experimenting with inventing new materials freeing himself of stereotypical painting and brushwork.

He has had several invitational exhibitions overseas such as in Germany, USA, China. So far, he has participated in various exhibitions and had twenty-one Solo exhibitions and twenty-eight Group exhibitions as well. He recently had an exhibition in Slovakia, which provided many visitors a chance to appreciate the unique charm and dynamism of Korea, broadening the horizons of Korean traditional arts.

More details of his artistic world can be found at the following URLs.

Emography URL=<https://www.youtube.com/watch?v=dYLrIFuUENI&feature=youtu.be>

Artist URL=<http://moosan.net/>

내가 생각하는 서예가의 길

茂山 허회태

시는 말하는 그림이요, 그림은 말없는 시라 할 때 서예는 무엇인가?

서예(書藝)는 흔히들 묵음으로 얘기하는 시서화(詩書畵)의 가운데 자리한다. 서예는 그림이면서 시(詩)고, 시이면서 그림이다. 그래서 두 영역의 사이에 서서 시와 그림을 이어주는 매개로 작용하는 것은 아닐까 생각해 본다.

시(詩)는 서(書)로서 빛나고, 그때 비로소 화(畵)가 된다. 서예(書藝)는 말하는 시요, 말하는 그림이다. 서예를 하는 예인이 서예가에 그치지 않고 시인이며 동시에 화가일 때, 더욱 자기의 작품세계를 풍요롭게 할 수 있다고 나는 믿는다.

무릇 문학과 미술과 음악 이런 대부분의 예술이 그렇듯이 서예 역시 작품 속에는 장인(匠人)의 혼과 삶의 역정이 묻어있게 마련이다.

시는 천가지 언어로, 그림은 천가지 색으로, 음악은 천가지 현으로 그 무한한 표현의 도구를 가지고 있지만, 서예는 오직 먹의 농담(濃淡)이 있을 뿐이다. 일점 일획, 먹의 윤갈(潤渴)과 선의 굵기와 붓의 강약이 있을 뿐이다. 여기에 아무런 화려함은 없다. 한없이 단순하다.

그러나 그 단순함 속에는 천가지 말과 색과 음을 능가하는 무궁함이 있다. 나는 오히려 그 단순함 속에서 만가지 말과 색과 음을 발견한다.

텅빈 서실(書室)에 혼자 앉아 먹을 갈고 종이 위에 붓을 들기 전, 시경의 문장을 묵상(默想)할 때, 서예가는 비로소 자유인이 된다. 그때 오직 검정의 먹물은 진달래의 연분홍이 되기도 하고, 여름의 모란과 가을 국화와 겨울 동백의 화려한 색감을 얻으며 시의 평면적 언어를 그림의 감각적 세계로 끌어올릴 수 있다.

그것이 서예이고 나의 작품은 그렇게 시작된다.

한 사람의 서예가는 오랜 세월 각고의 노력 끝에 태어난다. 대부분 서예에 초발심(初發心)하는 사람들은 선현(先賢)들이 남긴 육필서책을 통해, 또는 어떤 필법을 연마하는 과정을 통해 그 정신과 기법을 터득해 나갈 것이다.

고전에 대한 선택적 시각을 갖고 서예에 대한 사유와 독자성을 탐구하면서 자신만의 세계를 찾으려는 노력은 누구에게나 공통된 것이며 나 역시 예외가 아니다. 서예를 하는 사람은 먹물이 마를 날이 없도록, 먹 냄새와 책냄새 속에서 잔뼈가 굵고 문자향(文字香) 서권기(書券氣)가 자연스레 몸에 배어야 하며, 그런 연마의 과정을 거친 뒤에야 나만의 조형언어를 추구할 수 있는 장인이 된다는 것이 나의 지론이다.

나는 좌고우면(左顧右盼) 하지 않고 평생 오직 한길로 금맥(金脈)을 찾아가는 길이 바로 우리가 걸어가야 할 숙명이라고 스스로에게 주문하곤 한다.

예술은 가슴속에 감동의 파장이 일 때 온다고 한다. 가만히 사물을 관찰하여, 그 사물로부터 어떤 감흥이 일어날 때, 그 때가 붓을 들 때라는 말이다.

밖으로 자연의 조화를 본받고 안으로 마음의 근원에서 얻는다는 묵지심용(默識心融)의 뜻이 그 안에는 담겨있다. 서예술의 본질을 깊이 들여다보고, 거기에 어떻게 작가의 혼을 투영시키느냐에 따라 작품은 살아있는 것이 되기도 하고 죽은 것이 되기도 한다.

작가가 스스로의 작품세계를 논하는 것은 온당치 않다. 자칫 자화자찬이 되기 쉽거니와, 그래서 그것은 평론가의 몫이다. 다만 나는 여기서 내가 중시하는 생각의 가치, 보편의 틀을 되새겨 보았다.

불가에 초발심(初發心)이 곧 깨달음이라는 말이 있듯이, 다시 처음으로 돌아가 먹을 갈고 또 갈고, 화선지 위에 쓰고 또 쓰고, 가만히 생각하고 또 생각하는 것 이상 무슨 길이 있을까 싶다는 것이 내가 늘 생각하는 서예가의 길이다.

하물며 "세상 사람들은 고작 유자서(有字書, 글자 있는 책)나 읽을 줄 알았지 무자서(無字書, 글자 없는 책)를 읽을 줄은 모르며, 유현금(有絃琴, 줄 있는 거문고)이나 뜯을 줄 알았지 무현금(無絃琴, 줄 없는 거문고)은 뜯을 줄 모른다. 그 정신을 찾으려 하지 아니하고 껍데기만 쫓아다니는데 어찌 거문고와 책의 참맛을 알 도리가 있겠는가." 라고 꾸짖는 채근담, 그리고 덧붙여 "소리를 통해 듣는 것은 소리 없는 데서 듣는 것만 같지 못하며, 모습을 즐기는 것은 모습 없는 데서 즐기는 것만 같지 못하다.

예술이란 귀로 하는 것이 아니라 마음으로 하는 것이다."는 서화담의 경구는 내게 아직 아득하기만 하다. ***

This column was translated into English by the Editor-in-Chief of KAUPA Newsletter, Prof. Young Choi as 'My Calligraphic Way' and it can be accessed freely at <https://www.ktown1st.com/blog/VALover/12079>.



Emptiness (비움), Courtesy of Huh Hwe-Tae, © 2020
Korean Rice Paper ("Hanji") and Ink Stick, 70cm x 40cm



Peacefulness (康: 강), Courtesy of Huh Hwe-Tae, © 2020
Korean Rice Paper ("Hanji") and Ink Stick, 130cm x 170cm

You are Cordially Invited to Contribute Your Precious Articles!

To help us share your news on your recent academic, professional activities, achievements and other news of interest, email Young Choi, the KAUPA President and Professor of Regent University at [ychoi \[at\] regent \[dot\] edu](mailto:ychoi@regent.edu) or [kaupa2021 \[at\] gmail \[dot\] com](mailto:kaupa2021@gmail.com).

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Directory of the 14th KAUPA Administration Leaders (1 of 3)

Position	Name	Affiliation	Point of Contact (e-mail)
President	Young B. Choi	Regent University, VA	ychoi AT regent.edu
Vice President 1	Youngsuck Kim	Mansfield University of Pennsylvania, PA	ykim AT mansfield.edu
Vice President 2			
Operations Director	Tae (Tom) Oh	Rochester Institute of Technology, NY	tom.oh AT rit.edu
Regional Leaders	Sam Chung	City University of Seattle, WA	chungsam AT cityu.edu
Northwest			
Southwest	Jaeyoon Kim	Point Loma Nazarene University, CA	jkim AT pointloma.edu
North Central	Seong Nam Hwang	Southeast Missouri State University, MO	shwang AT semo.edu
South Central			
Northeast	Angie Y. Chung	University at Albany, SUNY, NY	aychung AT albany.edu
Central East	Jung-lim Lee	Delaware State University, DE	jlee AT desu.edu
South East	Bomi Kang	Carolina State University, SC	bkang AT coastal.edu
Canada West			
Canada East	Sohee Kang	University of Toronto Scarborough	soheekang AT utsc.utoronto.ca
Financial Director	Yanghee Kim	Northern Illinois University, IL	ykim9 AT niu.edu
Planning Director	Seong Nam Hwang	Southeast Missouri State University, MO	shwang AT semo.edu
Membership Director	Munsup Seoh	Wright State University, OH (Emeritus Professor)	munsup.seoh AT wright.edu
Assistant Membership Director			
Scholarship Director	Jung C. Lee	Milwaukee School of Engineering, WI	lee AT msoc.edu
Technology Director	Munsup Seoh	Wright State University, OH (Emeritus Professor)	munsup.seoh AT wright.edu
Academic Director	Seok Kang	University of Texas at San Antonio, TX	seok.kang AT utsa.edu

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Agriculture			
Anthropology			
Arts	Taehee Kim	Sam Houston State University, TX	thkim AT shsu.edu
Business	Hyuna Park	Brooklyn College of the City University of New York, NY	hyuna.park38 AT brooklyn.cuny.edu
Dentistry	Mary Kang	New York University College of Dentistry, NY	marykang AT nyu.edu
Education			
Engineering	Woo Hyoung Lee	University of Central Florida, FL	woohyoung.lee AT ucf.edu
Hospitality & Tourism	Bomi Kang	Carolina State University, SC	bkang AT coastal.edu
Human Ecology	Jung-lim Lee	Delaware State University, DE	jlee AT desu.edu
Law & Politics			
Letters & Science	Kyongseon Jeon	Columbus State University, GA	jeon_kyongseon AT columbusstate.edu
Life Science			
Literature	Sharon Kim	Judson University, IL	skim AT judsonu.edu
Medicine			
Music	Ryu-Kyung Kim	University of Dayton, OH	rkim03 AT udayton.edu
Nursing	Chin S. Park	New York University Rory Meyers College of Nursing	cp116 AT nyu.edu
Pharmacy			
Public Affairs			
Public Health			
Sociology	Angie Y. Chung	University at Albany, SUNY, NY	aychung AT albany.edu
Statistics			
Veterinary Medicine			

Directory of the 14th KAUPA Administration Leaders (3 of 3)

Position	Name	Affiliation	Point of Contact (email)
Recent Former Presidents	Jae Kwang (Jim) Park (The 13 th)	University of Wisconsin-Madison, WI	jkpark AT wisc.edu
	Kang-Won Wayne Lee (The 12 th)	University of Rhode Island, RI	leekw AT uri.edu
KAUPA Columnists	Semoon Chang	University of South Alabama, AL (ret.)	changsemoon AT yahoo.com
	Young B. Choi	Regent University, VA	ychoi AT regent.edu
	Youngsuck Kim	Mansfield University of Pennsylvania, PA	ykim AT mansfield.edu
	Jongwook Woo	California State University, Los Angeles, CA	jwoo5 AT calstatela.edu
	Yeomin Yoon	Seton Hall University, NJ	yeomin.yoon AT shu.edu