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콜로키움 논문자료집



국립중앙박물관
National Museum of Korea

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국립중앙박물관은 지난 2012년부터 국외 한국학 연구의 증진과 국외 박물관·미술관과의 국제 네트워크 강화를 목적으로 “박물관 네트워크 펠로우십”사업을 매년 운영하고 있습니다. 당초 국외 한국학 연구자를 중심으로 시작된 이 프로그램은, 점차 국외 박물관·미술관 큐레이터로 그 참가 대상을 확대하였고 커리큘럼 역시 전문화·다양화하는데 지속적으로 노력하고 있습니다.

제 8회를 맞이하게 된 올해에는 9개국 14명의 큐레이터와 연구자를 초청하여, 주제강연 및 워크숍, 문화유적 답사, 현장조사, 국립중앙박물관 큐레이터와의 전문가회의 등을 진행할 예정입니다. 그 일환으로 국내 각 분야의 전문가들을 비롯하여 국외 박물관·미술관 큐레이터 등 모두 12명의 발표자를 모시고 학술대회 ‘콜로키움’을 2019. 7. 16.(화)~7. 17.(수), 이틀에 걸쳐 개최하게 되었습니다.

‘콜로키움’은 대외적으로 국내 유관기관 큐레이터·관계자 및 석사과정 이상의 연구자 외에도, 이 분야에 관심 있는 일반 관람객에 이르기까지 참여를 유도함으로써 폭넓은 학술 교류의 장을 마련하고자 하였습니다. 콜로키움의 발표자를 포함하여 논문자료집에 수록된 19명의 큐레이터·연구자들은 각기 다른 배경과 입장에서 해당 연구와 다양한 전시를 기획해 온 분들입니다. 이들의 고유한 경험과 연구 분야를 토대로 한 흥미롭고 다채로운 견해들은 향후 한국 미술의 연구와 전시 방향을 설정하는데 유익한 자료가 될 것입니다.

국립중앙박물관 “박물관 네트워크 펠로우십”사업과 학술대회 ‘콜로키움’은 앞으로도 계속 개최될 예정입니다. ‘콜로키움’이라는 학술적 소통의 자리를 통해, 세계 속 한국 미술의 내일을 전망하는 좋은 계기가 되기를 기대합니다.

2019년 7월

대한민국 국립중앙박물관
관장 배기동

In an effort to promote Korean studies overseas and to foster greater the international network among the experts in museum fields, the National Museum of Korea has run Museum Network Fellowship, an annual academic exchange program. Beginning the program with its focus on researchers, it has gradually expanded the sphere of participants to museum curators and strived to provide professionalized curriculum touching diverse grounds.

Marking the program’s 8th anniversary, this year welcomes 14 curators and researchers from 9 countries. We have prepared themed lectures, workshops, field trip, museum visits, and discussion session with the curators of the National Museum of Korea. In addition, it is our great pleasure to hold Museum Network Fellowship Colloquium from 16th to 17th July as part of it curriculum, where 12 experts will present their respective insightful research outcomes.

The Museum Network Fellowship Colloquium will be a great chanel for academic communication among museum curators and people from relevant institutions, researchers in the related fields. The curators and researchers who have contributed to the research papers and the colloquium as authors and presenters specialize in different research areas to one another and has numerous experiences in directing exhibitions. We believe the stimulating discourses the presenters share at the colloquium will serve to suggest directions for the exhibitions and studies on Korean arts in the years to come.

The National Museum of Korea will continue to hold the fellowship and colloquium. We expect the academic communication through the colloquium will shed light on the future of Korean arts world wide.

July 2019

Prof. Kidong BAE
Director General the National Museum of Korea

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SECTION I

2019 MUSEUM NETWORK FELLOWSHIP
COLLOQUIUM RESEARCH PAPERS

SECTION I

영국 브리티시박물관 실크로드 소장품 '스타인 컬렉션
(Stein Collection)'을 위한 새로운 방향

New Directions for the Stein Collection
from the Silk Roads at the British Museum



룩 유핑
Yu-ping LUK

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영국 브리티시박물관 실크로드 소장품 '스타인 컬렉션(Stein Collection)'을 위한 새로운 방향

초록

마크 아우렐 스타인 경(Sir Marc Aurel Stein, 1862-1943)이 1900년과 1916년 사이에 중국 서부 지역을 탐사하던 가운데 수집해서 영국으로 가져온 유물들은, 논자가 브리티시 박물관의 중국 회화, 판화, 중앙아시아 컬렉션 등을 담당하는 사료들 중에서 가장 중요한 소장품에 속한다. 이 컬렉션은 세계적으로 잘 알려진 중국 북서부 둔황 모가오굴(莫高窟)의 제17굴(장경동)에서 가져온 회화, 직물, 목판화를 비롯하여, 비교적 연구가 덜 진전된 실크로드 신장(新疆) 지역의 고고학 유물들을 포함하고 있다. 이 유물들은 스타인이 중국에서 가져온 전체 사료들 중에 한 부분을 구성하는데, 현재는 영국국립도서관(British Library), 인도 뉴델리 국립박물관, 런던 빅토리아 앤 알버트박물관에서 나누어 소장하고 있다.

브리티시박물관에서는 스타인 컬렉션에 대한 중요한 연구들이 진행되어 왔다. 로더릭 휘트필드(Roderick Whitfield) 교수는 1982년 스타인 컬렉션에 관한 연구서 <중앙아시아의 예술 (The Art of Central Asia)>을 세 권으로 편찬한 바 있고, 헬렌 왕(Helen Wang) 박사는 실크로드 지역에서 화폐로 사용되던 직물과 아우렐 스타인에 대한 중요한 연구를 남겼다. 또한 브리티시박물관은 멜론 재단(Mellon Foundation)의 후원으로, 스타인 컬렉션의 유물들을 온라인에서 검색할 수 있도록 하는 디지털화 사업을 추진하였다. 뿐만 아니라, 브리티시박물관에서는 스타인 컬렉션의 유물들을 최근 한국의 국립중앙박물관에서 개최한 <대고려, 918-2018 그 찬란한 도전>과 같은 주요 전시에 대여하는 사업들을 추진해 왔다. 먼저 이러한 사업을 대략적으로 살펴보는 것으로써 본 발표를 시작하고자 한다.

본고의 상당 부분에서는 브리티시박물관의 스타인 컬렉션과 관련된 최근의 새로운 전개를 중심으로 논하고자 한다. 새롭게 정비를 마치고 2017년 11월 재개관한 '조지프 호통 경 중국 전시실(Sir Joseph Hotung Gallery of China)'의 스타인 유물 전시 현황을 소개하고, 둔황석굴 회화에 나타나는 공양자의 도상들에 대한 논자의 초기 연구도 간략히 언급하려고 한다. 해당 연구가 스타인 컬렉션의 유물들을 재평가하는 하나의 방법을 제시한다고 생각한다. 나아가 본 발표에서는 브리티시 박물관 큐레이터의 연구 사업, 특히 직물들에 사용된 염료를 과학적으로 분석한 과학부 소속 디에고 탐부리니(Diego Tamburini)의 연구, 스타인 사료의 보존, 특히 직물류의 전시와 관련된 논의, 그리고 팀 클락(Tim Clark)의 기획 하에 둔황석굴 벽화들을 일본 나라(奈良)시대의 불교 미술과 함께 소개할 예정인 다음 전시에 대해서도 논하고자 한다. 이처럼 각기 다른 활동들을 개괄함으로써 브리티시박물관의 스타인 컬렉션과 관련된 전시 현황 및 연구 주제들을 살펴보고자 하겠다.

New Directions for the Stein Collection from the Silk Roads at the British Museum

Abstract

One of the most important groups of material that I look after as the Curator for Chinese Paintings, Prints and Central Asian Collections at the British Museum are the items brought back by Sir Marc Aurel Stein (1862-1943) from his expeditions to the western regions of China between 1900 and 1916. This includes the world renowned paintings, textiles and woodblock prints from Cave 17 (the Library Cave) of the Mogao Grottoes, Dunhuang, in northwest China, as well as the lesser studied archaeological material from Xinjiang along the Silk Roads. These constitute one part of the total group of material that Stein brought back from China, which is now divided between the British Library, the National Museum of India in New Delhi and the Victoria and Albert Museum in London.

The British Museum has an important history of scholarship on the Stein collection. Professor Roderick Whitfield published the collection in 1982 in *The Art of Central Asia* in three volumes. Dr Helen Wang has done substantial research on Aurel Stein and on textiles as money along the Silk Roads. The museum has also digitised the Stein collection with the support of funding from the Mellon Foundation, enabling these works to be searchable online. In addition, the museum has lent to major exhibitions, including recently to *Goryeo: The Glory of Korea* exhibition at the National Museum of Korea. I would like to begin my presentation by briefly surveying this work.

The main part of my presentation will then focus on some recent developments involving the Stein collection at the British Museum. The main part of my presentation will then focus on some recent developments involving the Stein collection at the British Museum. This includes the work of Dr Diego Tamburini in the Department of Scientific Research who conducted analysis of dyes in textiles. I will also discuss the conservation dilemma between preserving and displaying objects from the collection, particularly textiles. Finally I will consider how items from the Stein collection have been integrated into the narrative of the newly refurbished Sir Joseph Hotung Gallery of China at the British Museum and in other displays. A brief survey of these different activities offers an indication of current issues in relation to the Stein collection at the British Museum.

New Directions for the Stein Collection from the Silk Roads at the British Museum

The Stein collection is one of the most important group of material in the British Museum's Asia department. It consists of items brought back to London by Sir Marc Aurel Stein (1862-1943) during his Central Asian expeditions to the western regions of China between 1900 and 1916. This includes archaeological material from primarily the southern Silk Road in Xinjiang, as well as world-renowned paintings on silk and paper, textiles and woodblock prints from Cave 17 (also known as the 'Library Cave') at Mogao Grottoes, Dunhuang. Cave 17 was sealed in the early 11th century by reasons that remain debated and discovered by chance at the beginning of the 20th century. The earliest painting from the cave is thought to date to the late 7th century. Stein travelled to Dunhuang in 1907 during his second expedition that was funded by the Government of India (60%) and the British Museum (40%). The material he brought back was divided accordingly. When the British Museum and the British Library became separate institutions in 1973, the manuscripts were moved to the British Library. The Stein collection is now kept at the British Museum, the British Library, the National Museum of India in New Delhi and the Victoria and Albert Museum in London. This material, particularly the portable paintings, have been the focus of considerable scholarship. This paper reflects on the work that has been done on this collection at the British Museum and highlights three areas of new development in relation to scientific analysis, conservation and display.

Scholarship on the Stein collection at the British Museum

In the years following the arrival of the Stein collection at the British Museum, efforts were focused on recording and conserving the items. The Sinologist Arthur Waley (1889-1966) published a catalogue of the paintings from Cave 17 in 1931.¹ Subsequently, curators at the museum such as Laurence Binyon wrote and promoted the collection but it would be some time before it was published in a large-scale catalogue with high quality images in *The Art of Central Asia* written by Professor Roderick Whitfield and published in Japan from 1982 to 1985.² This three-volume tome remains a key reference for the study

1. Arthur Waley, *A Catalogue of Paintings Recovered from Tunhuang by Sir Aurel Stein: Preserved in the Subdepartment of Oriental Prints and Drawings in the British Museum, and in the Museum of Central Asian Antiquities, Delhi* (London: British Museum and Government of India, 1931).
2. Roderick Whitfield, *The Art of Central Asia* vol. 1-3 (Tokyo: Kodansha, 1982-1985).

of the Stein collection at the British Museum. In 1990, much of the Stein collection was exhibited at the Museum and again in 2004 at the British Library for an exhibition on the Silk Road.³ The 2000s also saw the digitisation of the collection with the support of funding from the Mellon Foundation.⁴ As a result, images of the collection are searchable online on the British Museum website and the International Dunhuang Project platform administered by the British Library. Another British Museum colleague Dr Helen Wang, Curator of East Asian money, produced helpful reference tools for the Stein collection and made important contributions to the study of Aurel Stein's expeditions as well as textiles as money on the Silk Roads.⁵ In addition, she worked with Zhao Fang, Director of the National Silk Museum in Hangzhou, to publish *Dunhuang Textiles in the UK*.⁶

Scientific analysis

From the early stages of work that focused on cataloguing, dating and identification of subject matter, scholarship on the Stein collection has widened to include many different approaches and interests. At the British Museum, some of the most exciting recent work has taken place in the area of scientific analysis.

In 2017, conservation work was needed to prepare a monumental 8th century embroidery from Cave 17 for loan to Japan (Fig. 1).⁷ This offered an opportunity to closely examine the condition of the work and to analyse materials used in its production. Diego Tamburini, Mellon Postdoctoral Research Fellow in the Department of Scientific Research, conducted analysis using Liquid Chromatography Mass Spectrometry of 25 samples carefully selected from this embroidery in order to discover the dyes that were used to colour the embroidery threads. Taking samples from museum collection items, especially from material as important as the Stein collection, is not a decision that was taken lightly. On balance, it was felt that the knowledge that could be derived from the analysis and shared with the wider field justified taking

3. Roderick Whitfield and Anne Farrer, *Caves of the Thousand Buddhas: Chinese Art from the Silk Route* (London: British Museum, 1990); Susan Whitfield, *The Silk Road: Trade, Travel, War and Faith* (Chicago: Serindia Publications, 2004).
4. Carol Michaelson, 'A History of the Stein and Central Asian Digitisation Project at the British Museum', in Sir Aurel Stein, *Colleagues and Collections*, British Museum Research Publication 184, 2012, pp. 1-7.
5. Helen Wang and John Perkins, eds., *Handbook to the Collections of Sir Aurel Stein in the UK*, British Museum Occasional Paper 129, 2008; Helen Wang, ed., *Sir Aurel Stein, Colleagues and Collections*, British Museum Research Publication 184, 2012; Helen Wang and Valerie Hansen, eds., 'Textiles as Money on the Silk Road', special issue of the *Journal of the Royal Asiatic Society*, 3rd series, vol. 23, part 2, April 2013.
6. Zhao Feng et al, ed., *Dunhuang Textiles in the UK* (Shanghai: Donghua University Press, 2007).
7. The work is documented in a series of short films on youtube 'Conserving the Vulture Peak'.

small samples from the textiles. Tamburini was able to identify the main dyes used in almost all the samples by comparing the results to a reference database that he created.⁸ For instance, a pale pink salmon colour used in many places on the embroidery was identified as safflower dye. This finding is consistent with the extremely faded state of these areas on the front the work, since safflower dye is very light sensitive.⁹ A small area of purple on the Buddha figure in the embroidery was found to contain gromwell mixed with a red dye (sappanwood). Gromwell was a labour intensive and costly dye to produce, which helps to explain its limited use on the embroidery.¹⁰

In order to build on these promising results, it was decided that further dye analysis of 31 textile fragments from Cave 17 would be conducted. These include monochrome and polychrome woven silk as well as embroidered silk textiles (Fig. 2). Samples were only taken when non-invasive techniques were insufficient to identify the dyes used. They were taken from loose threads and often from the reverse of the fragments. The outcome of this work, which has been published in a series of articles, includes a mass spectra database of natural dyes used in China. This database can be used to help identify dyes in other archaeological textiles, which can lead to a better understand of the spread of certain dyeing techniques.¹¹ Tamburini's work also clarifies when it is necessary to take samples, and when non-invasive techniques, such as multi-spectral imaging, are sufficient for identifying dyes. In addition, he found instances of mixtures of dyes and evidence of over-dyeing in the textiles from Cave 17,¹² which suggests that textiles were recycled and possibly re-dyed in order to refresh their colour or create a different hue.¹³

Apart from textiles, glass is another material in the Stein collection for which scientific analysis has been conducted. Pieces from Xinjiang have recently been analysed using X-ray fluorescence (XRF) as part of a project led by St John Simpson, curator in the Middle East Department, to study glass beads from Central Asian sites and to catalogue Sasanian glass in the British Museum collection (Fig. 3). Scientific analysis in combination with historical studies has opened up new horizons for research on the Stein collection.

8. The results are published in Diego Tamburini, Caroline Cartwright, Monique Pullan and Hannah Vickers, 'An Investigation of the Dye Palette in Chinese Silk Embroidery from Dunhuang (Tang Dynasty)', *Archaeological and Anthropological Sciences*, 30 January 2018.

9. Monique Pullan and Hannah Vickers, 'Conserving Vulture Peak: An 8th Century Buddhist Embroidery from Dunhuang', unpublished conference paper from IIC-Palace Museum Symposium 'Unroll and Unfold: Preserving Textiles and Thangkas', Hong Kong, 24-26 November 2017. Thanks to the authors for sharing their paper with me.

10. Ibid. Also see Diego Tamburini, 'Investigating Asian Colourants in Chinese Textiles from Dunhuang (7th-10th century AD) by High Performance Liquid Chromatography Tandem Mass Spectrometry – Towards the Creation of a Mass Spectra Database', *Dye and Pigments* 163 (2019a), p. 466.

11. Tamburini 2019a, p. 472.

12. Diego Tamburini and Joanne Dyer, 'Fibre optic reflectance spectroscopy and multispectral imaging for the noninvasive investigation of Asian colourants in Chinese textiles from Dunhuang (7th-10th century AD)', *Dyes and Pigment* 162 (2019b): 494-511.

13. Tamburini 2019a, p. 468.

Dilemma of display and preservation

Moreover, better understanding of object material through scientific analysis is important for the conservation and display of the Stein collection.¹⁴ Museums face a constant dilemma between preserving objects and displaying them, since showing objects exposes them to light that will inevitably damage them. This damage may not be noticeable in the short term, but it does occur and will become visible over time. This is a particular concern for items as old and significant as those in the Stein collection.

The best way to preserve artefacts is to place them in an environmentally controlled store and never show them, but that is not often possible for museums. Museums minimise and manage the damage to objects by limiting the duration of their exposure and by controlling the environmental conditions of display. The current conservation recommended guideline at the British Museum for the display of organic materials with sensitive dyes and pigments is in total two out of ten years at maximum light levels of 50 lux. However, objects have to be considered on a case by case basis, especially as we learn more about the different material features of objects, which could contain a mixture of both very sensitive and more stable colourants.

Recently I experienced this issue first hand when I wanted to display a banner from Cave 17 in the Sir Joseph Hotung Gallery of China (Room 33) at the British Museum for a new six-month rotation. This banner is made of dyed hemp with a painted figure of a bodhisattva and is dated to the 9th to 10th century (Fig. 4). Monique Pullan, Head of Organics Material Conservation, raised concerns about the light fastness of the colourants on the banner. Following her advice, microfading testing was carried out. Microfading is an accelerated method for assessing the light fastness of pigments and dyes by focusing a tiny spot of intense light on the object. It is an essentially a non-invasive test method since the test is stopped before change is perceptible by the human eye. The results for the banner identified the pink areas in the upper part to be extremely fugitive. Given the results, a decision was made not to put this banner on display in order to preserve its pristine appearance and instead replace it with a banner that has evidence of past exposure and hence would experience a much slower rate of further fading. In the most recent rotation in June this year, we decided not to display textiles from Cave 17 at all and instead will show wall painting fragments from Khadalik, Xinjiang, which are also from the Stein collection (Fig. 5). The colours of the wall paintings are much more stable in comparison because the pigments are fused with the substrate.

Finding a balance between displaying and protecting items from the Stein collection remains an ongoing issue. Moving forward, it will be important to develop a better understanding of materials and gather specific fading rate data in order to make more informed decisions about the acceptable risks involved in displaying objects from the collection.

14. This section draws on a presentation 'No Light Matter: Conservation Considerations in Providing Access to the Stein Textiles' given by Monique Pullan, Head of the Organic Materials Conservation Studio, at the study day 'Stein Collection from the Silk Roads' at the British Museum on 1 April 2019.

Connecting the Stein collection to broader narratives

Today, visitors can see items from the Stein collection in the Sir Joseph Hotung Gallery of China, which was reopened in 2017 after refurbishment (Fig. 6). The refurbishment provided an opportunity to re-think how the Stein collection is incorporated into narratives of the permanent gallery. Prior to the refurbishment, the gallery was organised chronologically from ancient China to dynastic China and later China. There was a separate section on China's trade with the outside world and an area where archaeological material from Xinjiang in the Stein collection was featured. In the new gallery, efforts were made to highlight China's cultural diversity and to make China's links with the wider world an integral part of its story from early times. This is an attempt to challenge common assumptions about China as a monolithic, unchanging entity. My colleague Chen Yi, curator of early China collections, emphasised early China's interactions with Steppe cultures. As I joined the refurbishment process at a later stage, she also planned the displays on the 'Introduction of Buddhism to China' and the 'Silk Roads AD 100-1000' that showcase Stein material. These are located between sections on the Han and Tang dynasties and are fully integrated into the broader narrative of the gallery.

The Stein collection contains renowned examples of early Buddhist painting from China derived from a region of active cultural exchange along the Silk Roads. They can be linked to cultures west and east of China. In the Hotung Gallery of China, archaeological material from the Stein collection is shown alongside Gandharan objects to introduce the transfer of Buddhist motifs from South Asia through Central Asia into China proper. The recent large-scale exhibition at the National Museum of Korea 'Goryeo: The Glory of Korea' includes loans of Dunhuang paintings from the British Museum and suggests iconographic links between Dunhuang paintings and paintings from Goryeo Korea. Similarly, two Dunhuang silk paintings will be put on display alongside Buddhist treasures from Nara, Japan, in a forthcoming display at the British Museum. One of the Dunhuang paintings dated AD 910 depicting Avalokiteshvara bears visual similarities with an earlier sculpture of the bodhisattva dated to AD 600 or early 700 from Horyuji, Nara (Fig. 7). Such visual comparisons raise interesting questions about the persistence and circulation of particular representations over time and the routes through which such representations spread. The display and study of the Stein collection is relevant for thinking about how an encyclopaedic museum like the British Museum can do more to highlight interactions and connections between cultures that go beyond national borders and the practicalities of gallery and departmental divisions.

This paper presents some of the notable recent developments concerning the collection at the British Museum. As for myself, I have begun to conduct research on the donor images found in the portable paintings from Cave 17. Focusing on the people who commissioned the works and / or are represented in them offers a compelling way to study the paintings. There is still much scope for studying the Stein collection and for exploring the ways it is displayed.



Fig. 1
Embroidery depicting the Buddha with disciples and bodhisattvas, Cave 17, Mogao Grottoes, Dunhuang, ca. 8th century, silk thread on silk with hemp backing, 241 x 159 cm, The British Museum, MAS.0.1129. © The Trustees of the British Museum



Fig. 2
Woven silk textile fragment, Cave 17, Mogao Grottoes, Dunhuang, late 7th century to early 8th century, length 22.50 cm, The British Museum, MAS.924. © The Trustees of the British Museum



Fig. 3
Glass beads, Kelpin, Xinjiang, 1st century BCE- AD 4th century,
The British Museum, MAS.
© The Trustees of the British Museum



Fig. 4
Banner depicting a bodhisattva, Cave 17, Mogao Grottoes,
Dunhuang, AD 851-950, ink and colours on hemp,
The British Museum, 1919,0101,0.156.
© The Trustees of the British Museum



Fig. 5
Wall painting fragment, Khadalik,
Xinjiang, 6th century, height 12 cm,
The British Museum, 1919,0101,0.272.
© The Trustees of the British Museum



Fig. 6
Sir Joseph Hotung Gallery of China,
the British Museum.
© The Trustees of the British Museum



Fig. 7
Painting of Avalokiteshvara with donors,
Cave 17, Mogao Grottoes, Dunhuang,
dated AD 910, ink and colours on silk,
77 x 48.9 cm, The British Museum,
1919,0101,0.14.
© The Trustees of the British Museum

SECTION I

중국 청룡전(靑龍鎭)과 북동아시아의 교역: 청룡전 출토 도자의 증거

Exploring the Trade between Qinglong Town
and Northeast Asia:
Evidence from the Unearthed Porcelain



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중국 청룡전(靑龍鎭)과 북동아시아의 교역: 청룡전 출토 도자의 증거

초록

청룡전(靑龍鎭) 유적은 상하이 청푸구(靑浦區) 바이헤전(白鶴鎭)에 위치한다. 역사 기록에 따르면, 청룡전은 상하이에서 가장 오래된 교역항이었다. 상하이박물관(上海博物館)은 2010년부터 2019년까지 이곳에서 고고학 발굴 조사를 여러 차례 진행하였다. 6천여 점의 복원 가능한 도자와 수백 수천여 점의 도자 편이 출토되었다. 이들은 저장성(浙江省), 푸젠성(福建省), 지양수성(江苏省), 지양시성(江西省), 후난성(湖南省), 허난성(河南省), 허베이성(河北省) 등 각 지역의 다양한 도요(陶窯)에서 생산된 것들이다.

청룡전 유적에서 출토된 도자들은 대체로 중국 남부 지방의 도요서 생산된 것이다. [그 중에서] 당대(唐代, 618~907)의 도자기들은 대체로 저장성과 후난성에서 생산된 것으로, 대다수가 월주요(越窯), 덕청요(德淸窯), 장사요(長沙窯)의 도자이다. 그 중에서 월주요와 장사요 도자는 수출용 도자기들이었다. 그러나 [출토 유물 가운데] 송대(宋代, 960~1279) 도자는 주로 푸젠, 저장, 지양시 지방의 생산품이 주를 이루는데, 그 중 민청(閩淸), 용천요(龍泉窯), 월주요, 경덕진(景德鎭)의 도자가 다수를 차지한다. [제작 연대가] 북송(1060~1127) 말인 출토 유물 중에는 특히 푸젠 지방의 도자가 다수를 차지하는데, 출토 유물 거의 절반 가량이 푸젠 지방의 것으로 확인된다. 따라서 청룡전 유적은 가장 많은 수의 푸젠 도자기가 출토된 항구 중 하나이다.

항구 도시로서 청룡전은 북항로와 남항로가 교차하는 지점에 위치하고 있다. 또한 우장강(烏江)과 양쯔강(揚子江)이 내륙과 연결된다. 지리적 위치 또한 독특하다. 청룡전은 중국 대륙의 동쪽 끝에 위치하고 있어, 이곳으로 운송된 물자들은 지역의 수요를 위한 소량을 제외하고, 대부분 다시 해외로 수출되었다. 수출 품목으로서 푸젠 도자기는 주로 저장성과 지양시성 도자를 모방한 것이었다. 전반적으로 품질이 조금 낮은 편이었지만, 운송의 용이성과 비용 효과 때문에 푸젠 도자들은 해외 시장을 위해 생산되었고, 지역에서는 적은 수량만이 소비되었다. 현재 청룡전 북부의 내륙 및 넓은 해안 지역에서 발견되는 푸젠 도자는 흑유 도자기 소량을 제외하면 그 수가 적다. 청룡전에서 출토된 도자류의 조합은 한국의 태안 마도 지역이나 일본의 후쿠오카에서 출토된 것과 상당히 유사하다. 청룡전은 중국과 한국, 일본을 이어주는 가장 중요한 항구이다. 북동아시아와의 교역로와 문화 교류는 흥미로운 후속 연구 주제라고 할 수 있겠다.

Exploring the Trade between Qinglong Town and Northeast Asia: Evidence from the Unearthed Porcelain

Abstract

The site of Qinglong town is located in Baihe Town, Qingpu District, Shanghai. According to historical documents, this is the earliest trading port in Shanghai. From 2010 to 2019, the Shanghai Museum carried out many archaeological excavations on this site. More than 6,000 restorable pieces of porcelain and hundreds of thousands of shards have been unearthed, which were made in various kilns from Zhejiang, Fujian, Jiangsu, Jiangxi, Hunan, Henan, Hebei provinces and etc.

The porcelains unearthed from this site are mainly from kilns in Southern China. Wares of the Tang Dynasty (618-907 B.C) mostly consist of Zhejiang and Hunan products. The majority are Yue, Deqing and Changsha wares. Among them, Yue and Changsha wares are common combination of exported porcelain. However, Song dynasty(960-1279 B.C) products are mainly from Fujian, Zhejiang, and Jiangxi, while Mingqing, Longquan, Yue, and Jingdezhen wares are the most common ones. In the late Northern Song Dynasty (1060-1127), the quantity of Fujian products was especially large, accounting for almost half of the unearthed products. Therefore, this site is one of the ports that have yielded the largest number of Fujian porcelain.

As a port town, Qinglong town is located at the crossroads along Southern and Northern Sea routes. It also has Wusongjiang and the Yangtze River to connect the inland. The geographical position is unique. Since this town is located at the Eastern end of mainland China, once products were shipped here, most of them were re-exported to the outside world, leaving only a small amount for local consumption. As products for export, Fujian porcelain mainly imitates Zhejiang and Jiangxi products. Overall, the quality is slightly worse. But due to convenient transportation and its cost-effectiveness, most of these Fujian wares were made for overseas markets, while only a small amount were for local consumption. At present, in the vast coastal and inland areas to the North of Qinglong Town, few Fujian wares have been found, except for a small amount of black glazed ones. The combination of wares unearthed from Qinglong town is quite similar to the that from Taean-Mado Area in Korea and Fukuoka in Japan. It is one of the most important ports connecting China, Korea and Japan. The trade routes and cultural exchanges with Northeast Asia are interesting topics for future research.

Exploring the Trade between Qinglong Town and Northeast Asia: Evidence from the Unearthed Porcelain

The site of Qinglong Town is located in Baihe Town, Qingpu District, Shanghai. From 2010 to 2016, the Department of Archaeology in Shanghai Museum conducted three excavations and multiple investigations on the site, and is gradually revealing the mystery of a bustling trading port that has been annihilated.

Overview of porcelain unearthed from the site of Qinglong Town

In recent years, more than 6,000 pieces of recoverable porcelain and hundreds of thousands of pieces of broken porcelain have been unearthed in the 4,000-square-meter excavation site of Qinglong Town. The comprehensive classification and statistical work are still in progress. This paper selects 100 square meters of excavated porcelain. Do preliminary statistics to get a glimpse of it.

From the origin of porcelain excavated porcelain and kiln mouth, mainly Fujian porcelain, accounting for 63%; followed by Zhejiang, accounting for 21%; Jiangxi accounted for 5%, Hunan accounted for 1%; undetermined kiln accounted for 10%, mainly some bottles, The origin is difficult to determine (Fig. 1). The porcelain from Fujian is dominated by the products of the Lancang River Basin, including the kilns of Mingqing Kiln, Zhuguang Celadon (Tongan Kiln), Jian Kiln, Dongzhang Kiln, Pukou Kiln, Yulinting Kiln and Huai'an Kiln. In general, the Fujian porcelain unearthed in Qinglong Town is mostly from the kilns distributed along the coast and along the Yangtze River. It is convenient to transport by waterway. Especially in the Song Dynasty, the number of products in Fujian's kilns is very large, accounting for about half of the unearthed products. It is one of the ports that have been found to be the most unearthed in Fujian. It is one of the ports that have been found to be the most unearthed in other places outside Fujian Province. It shows that during this period, Qinglong Town was one of the most important ports for Fujian porcelain sold to Korea and Japan, increasing the understanding of traditional trade routes. (Fig. 2).

Zhejiang porcelain unearthed, accounting for 21%. In the Tang Dynasty, the Deqing Kiln and Yue Kiln were the main ones, and the Song Dynasty was the Yue Kiln and Longquan Kiln. In the Gf excavation area on the west bank of Tongbo River in 2012, a large number of Tang Dynasty Deqing kiln products were found, which is the largest area found outside Zhejiang.

Deqing kiln is located in Deqing County, Zhejiang Province. The kiln site is distributed along the banks of Dongtiao River. It is an ancient kiln with celadon and black porcelain. A large number of Tang

Dynasty Deqing kiln porcelains were found in the site of Qinglong Town. The main shapes were bowls, cans, pots, etc. Most of them had no traces of use, which was the largest discovery outside the kiln site. Deqing kiln products flow down the Dongtiao River to Tai Lake, then along the Tai Lake to Wusong River, along the Wusong River to Qinglong Town, a small part for local consumption, most of which are transported to other places, is the most convenient passage. The earliest Chinese porcelain discovered overseas is the black glazed porcelain of the Deqing kiln in the Eastern Jin Dynasty. The transportation route may also be transported overseas through Wusong River (Fig. 3).

Yue kiln site is one of the earliest porcelain kiln in China. It is a native area of China's kiln technology and has a wide impact on the development of Chinese porcelain technology. A large number of Yue Kiln porcelains were unearthed from the site of Qinglong Town. The ages were mainly from the late Tang Dynasty to the Northern Song Dynasty. There were common bowls of jade bowls and large bowls of mud, and a small amount of very high quality, close to the glaze. The porcelain glaze of the color porcelain is engraved with a flower bowl (Fig. 4). Among the number of porcelain excavated in the Tang Dynasty, it was second only to Deqing Kiln.

Changsha Kiln is an important export porcelain kiln in the Tang Dynasty. The products are not only sold domestically, but also exported to Southeast Asia, Japan, the Korean Peninsula, and West Asia. A large number of Changsha kiln porcelains were unearthed from the site of Qinglong Town. Most of the shapes and patterns can find the same products at the kiln site (Fig. 5). One of the Changsha kiln green glaze brown and green lotus petal bowls has a distinctive extraterrestrial color. It has a small amount of unearthed at the Changsha kiln site, but it is mainly sold to overseas markets. In the Changsha kiln found in the "Blackrock" shipwreck that was salvaged in the Indonesian waters in 1998, there were many similarly shaped bowls (Fig. 6).

The Yi Kiln is located in Mingqing County, Fujian Province. It was sold in the Song and Yuan Dynasties. The porcelain varieties are green glaze, blue glaze and black glaze. The Yilan kiln porcelain product is imitation from Jingdezhen kiln, but it is burned with long kiln. The output is large, the quality is slightly worse, and the cost performance is higher. A large number of Yi Kiln products have been found in the Hakata ruins in Japan, the shipwrecks in the South Korean island, the East China Sea, and the South China Sea. A large number of Yi Kiln porcelains were unearthed from the site of Qinglong Town. It is the port with the largest number of kiln products and the northernmost location in the Min River Basin. Due to the confrontation between the north and the south during the Song Dynasty, trade channels were blocked, and Yiwu products reached Qinglong Town along the coastline to the north, with a small amount for local consumption, and most of them were transferred to Japan and the Korean Peninsula. Qinglong Town is one of the most important trade ports for the export of products in the Min River Basin to Northeast Asia. A large number of Fujian porcelains were found in the Korean island shipwreck and Fukuoka, Japan, especially most of them are from the Yi kiln (Figs 7-8).

The Jian kiln site is located in Jianyang County, Fujian Province. Among them, the black glaze is the most famous in the Northern Song Dynasty. The glaze is rich in iron and black. The products were very valuable at that time, and the number of archaeological discoveries was very small. More than 20 pieces were unearthed in the Qinglong Town site, which is rare (Fig. 9). After the tea ceremony was introduced to Japan, the black glaze was highly sought after in Japan. Among them, the tea buds with Jian kiln and imitation were the most popular. After the Southern Song Dynasty, the tea ceremony in China was not popular with black glaze, but it was still very popular in Japan. A number of Jian kiln were unearthed in the Sinon shipwreck. At that time, the kiln was stopped, and the Japanese purchased a second-hand construction. When it trafficked to Japan, unfortunately sunk on the coast near Korea (Fig. 10).

The Chayang Kiln is located in Chayang, Hulushan Village, Nanping City, Fujian Province. It is a large-scale folk kiln in northern Fujian. In the middle of the Northern Song Dynasty, it was prosperous in the Song and Yuan Dynasties. The products of the burning were mainly black glaze, green glaze, blue-white porcelain, and also burned white black flowers and green glazes, thus forming a diversified porcelain pattern. The glaze is not at the bottom, and most of the outer wall glaze is thick. Due to the low iron content, the tires are mostly gray or grayish white, a small amount of grayish black, and the texture is not as thick as the kiln. The most black glaze varieties in the tea kiln belong to the genus, and they burn more during the Song and Yuan Dynasties. Black glaze produced in the Song Dynasty. A small amount of tea kiln black glaze was unearthed from the site of Qinglong Town.

The Dongzhang Kiln is located in Fuqing County, Fujian Province. It is exported to China in the Song Dynasty. There are two types of green glaze and black glaze. The black glaze was the enamel variety that was generally fired in the northern part of Fujian during the Song and Yuan Dynasties. The Dongzhang kiln burned a large number of black glazed porcelain under the influence of the kiln. The types of utensils were also diverse, and the quality was thicker than that of the Jian kiln. A large number of Dongzhang kiln black glazes were unearthed from the site of Qinglong Town (Fig. 11).

The Jingdezhen kiln site is located in Jingdezhen, Jiangxi Province. From the Five Dynasties to the Qing Dynasty, the three generations of the Yuan, Ming and Qing Dynasties have been the national center of porcelain making. In the Song Dynasty, the production of blue-white porcelain was mainly produced. The quality of Hutian kiln was good, the shape was regular, the carcass was firm, the glaze was white and the pattern was beautiful. The Qinglong Town ruins unearthed a large number of Jingdezhen Qingbai porcelain, mainly from the late Northern Song Dynasty to the late Southern Song Dynasty. The shape of the bowl was dish, dish, enamel, enamel, furnace, etc. The shape was exquisite, and the glaze color was white (Fig. 12).

The Jizhou kiln site is located in Yonghe Town, Ji'an City, Jiangxi Province. The most representative one is the black glaze, which is decorated with wood leaf, freckle, paper-cut decals and so on. A number of black glazes from the Jizhou kiln were unearthed from the site of Qinglong Town (Fig. 13).

The Longquan kiln site is located in Longquan, southwest of Zhejiang Province. More than 300 kiln sites have been discovered, the products last for seven or eight hundred years. It is an important celadon kiln. The production of porcelain in the Northern Song Dynasty began to take shape, it was a development period in the Southern Song Dynasty. It mastered the formula of glaze, multiple glazing techniques and the control of the firing atmosphere. The glaze was pure and the glaze layer was thickened. It was successfully burned into pink and plum green glaze, reach the peak in the history of green glaze. During the Song and Yuan Dynasties, the products of Longquan kiln were sold overseas, and a number of porcelain kiln in Zhejiang, Fujian, Guangdong, and Jiangxi successively produced the same products, forming a huge Longquan kiln system. A large number of Longquan kiln porcelains were unearthed from the site of Qinglong Town, from the late Northern Song Dynasty to the late Southern Song Dynasty, many of them were higher quality (Fig. 14).

Preliminary conclusions

In summary, the porcelain unearthed in Qinglong Town is basically southern porcelain. The Tang Dynasty was dominated by Zhejiang and Hunan products. In the Song Dynasty, it was gradually transformed into Fujian, Zhejiang and Jiangxi products. As a port town, Qinglong Town is located in the traffic of the North and South Sea Road, and has the Wusong River and the Yangtze River inland. The geographical position is unique (Fig. 15). Because it is located at the eastern end of mainland China, after the products are shipped to Qinglong Town, most of them are re-exported except for a small amount of local consumption. As a export of Fujian porcelain, the main imitation of Zhejiang and Jiangxi products, the overall quality is slightly worse, but because of convenient transportation, cost-effective, in addition to a small amount of local consumption, most of which are sold to overseas markets. At present, in the vast coastal and inland areas north of Qinglong Town, except for a small amount of black glazed enamel produced in Fujian, few other kinds of porcelain produced in Fujian are found. Therefore, after Fujian porcelain arrived in Qinglong Town, except for part of domestic sales, it was basically re-exported overseas. According to the prevailing route at that time, it was mainly sold to Korea and Japan in Northeast Asia, which can be confirmed by the literature. Fujian porcelain sold to Southeast Asia can be directly loaded from Fuzhou Port. There is no need to detour to the north. This can also be confirmed by the shipwreck discovered by East Asian underwater archaeology in recent years (Fig. 16).

More than 6,000 pieces of recoverable porcelain were unearthed in Qinglong Town, and hundreds of thousands of broken pieces were found. The combination of objects is similar to the Hakata site in Fukuoka, Japan. Therefore, exploring the trade routes and cultural exchanges between the two places is an important research topic in the future. At the same time, a large number of porcelain excavated from archaeological excavations reflect the breadth and depth of foreign trade and cultural exchanges. It proves that Qinglong Town is one of the origins of the marine ceramic road and an important port for the Maritime Silk Road.



Fig. 1

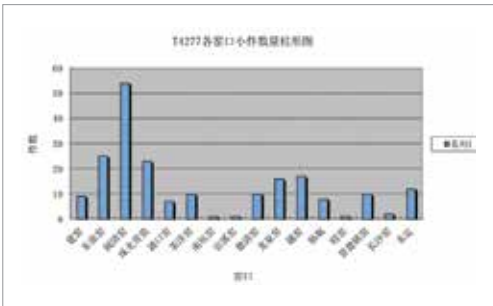


Fig. 2



Fig. 3



Fig. 4



Fig. 7



Fig. 5

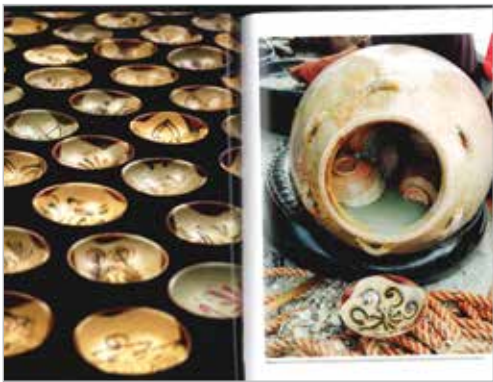


Fig. 6



Fig. 8





Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15

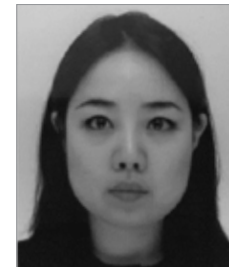


Fig. 16

SECTION I

8~14세기 한국과 중국의 청자유개합(靑磁有蓋盒) 연구

**A Case Study: Ceramic Lidded Boxes
from Eighth to Fourteenth Centuries
from Korea and China**



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8~14세기 한국과 중국의 청자유개합(靑磁有蓋盒) 연구

초록

한국 청자와 중국 청자의 관계는 도자사에서 주지되어 있는 사실이다. 청자 제작 기술은 중국인 도공들을 통해 한반도에 유입 되었고, 12세기 이후로 한반도의 도공들은 출곤, 특히 고려시대(918~1392)에는 상감 기법을 통해 한국 고유의 청자 양식을 발전시켜 왔다.

고려시대의 생활과 관습을 기록한 문헌은 남아 있는 수가 많지 않다. 그 중에서 중국 사대부 서경(徐兢, 1091~1153)이 쓴 『선화봉사고려도경(宣和奉使高麗圖經)』은 가장 참고 할 만한 자료이다. 그는 고려인이 청자를 “상당히 귀중하게” 여겼다고 기록하고 있다. 그리고 잔, 향로, 주자 등, 그가 고려에서 본 청자의 유형들을 분류해서 정리하였다. 그러나 서경은 화장품을 담는 용기로 쓰였던 것으로 널리 알려져 있는 청자 유개합에 대해서는 특별히 언급 하지 않았다. 고려청자를 소장하고 있는 박물관과 연구기관이라면 대개 이러한 기종의 청자 합을 몇 점 혹은 그 이상 보유하고 있는데, 그 중 일부는 중국, 특히 용천요(龍泉窯)나 월주요(越州窯) 청자의 화장합과 매우 유사하지만, 일부는 그렇지 않다.

본 연구는 고려시대의 ‘화장품’ 사용 문화와 중국 송대(960~1279)와 원대(1279~1368)의 화장품 사용 맥락을 중심으로, 고려청자 화장합과 중국 청자 화장합의 관계를 고찰할 것이다. 이를 위해 [런던 소재] 빅토리아 앤 알버트박물관(Victoria and Albert Museum) 동아시아컬렉션 소장 청자합을 중심으로 청자합의 형식, 형태, 유약, 장식 요소를 면밀히 살펴볼 것이다. 특히 출처 면에서는 빅토리아 앤 알버트박물관의 오브리르블롱(Aubrey Le Blond) 기증 컬렉션의 청자합 역시 중요하게 다루고자 한다.

해외에서는 ‘K-beauty’라고도 알려져 있는 동시대 한국의 화장 문화가 세계의 관심을 받고 있다. 이러한 상황은 한국의 박물관들이 청자화장합과 같은 유물들의 전시를 통해서 한국의 화장 역사를 소개하는 연구와 전시를 전개하는 것에 타당성과 필요성을 부여해 왔다. 본 논문은 또한 고려와 조선의 ‘화장품과 몸단장 도구들(Cosmetic and grooming tools)’을 소개한 최근의 전시 사례를 포함해서 빅토리아 앤 알버트박물관의 여러 전시실에 진열된 한국과 중국의 청자화장합에 대한 현황을 고찰하고자 한다.

A Case Study: Ceramic Lidded Boxes from Eighth to Fourteenth Centuries from Korea and China

Abstract

The relationship between Korean and Chinese celadon is that which has been well recognised and acknowledged in ceramic history. The technique of creating celadon porcelain entered Korea via Chinese potters, and which the Korean potters developed into a unique Korean style from the 12th century onwards, in particular through the *sanggam* inlay technique during the Goryeo dynasty (918-1392).

Amongst the few surviving contemporary sources that record Goryeo life and customs, the Chinese scholar official Xu Jing's (1091-1153) *Xuanshe fengshi Gaoli tujin* (Illustrated Record of the Chinese Embassy to the Goryeo Court during the Xuanhe Era) remains the most illuminating. He notes celadon ware as being ‘quite precious’ amongst the Koreans, and goes on to give categorisation of the types of celadon he sees in Korea including drinking vessels, incense burners, and water kettles. However, he does not make specific mention of lidded celadon boxes in his record, that are now widely known to have been used to contain early forms of cosmetics. Museums and institutions that have a collection of Korean celadon ware will most often have several or more examples of these lidded celadon boxes amongst which some bear close resemblance to the lidded cosmetic boxes from China, especially Longquan and Yue ware, and some do not.

This paper will examine the relationships between the lidded boxes concentrating on their ‘cosmetic’ use context from the Goryeo dynasty (918-1392) in Korea with those from the Song (960-1279) and Yuan (1279-1368) dynasties in China. It will do so through closely looking at the form, shape, glaze, and decorative elements of extant lidded boxes, with particular focus to those in the Victoria & Albert Museum's East Asian collections. Aspects of their provenance, in particular, those that came from the Aubrey Le Blond bequest in the V&A will also be considered.

The recent global interest in the contemporary cosmetic culture of South Korea, also known as ‘K-beauty’ abroad, has given much relevance and engagement to the growing research and exhibition interest in Korean museums to present the cosmetic history of Korea through displaying historical objects such as these lidded celadon boxes. This paper will also examine a recent display case showing ‘Cosmetic and grooming tools’ from Goryeo and Joseon dynasties in the Korean Gallery, as well as how lidded celadon cosmetic boxes from Korea and China are displayed across several galleries at the Victoria and Albert Museum in London.

A Case Study: Ceramic Lidded Boxes from Eighth to Fourteenth Centuries from Korea and China

The first published volume devoted to Korean art by a British institution was the *Catalogue of the Le Blond Collection of Korean Pottery* by Bernard Rackham (1876-1964) in 1918, Keeper of the Ceramics Department at the Victoria and Albert Museum, London (henceforth V&A) from 1918 to 1938. Rackham identified three main categories of classifying Korean ceramics: '1) those undoubtedly made in Korea; 2) those resembling known Chinese types, and perhaps to be regarded as importations rather than indigenous production; and 3) those which may confidently be classified as of undoubted Chinese origin'.¹ This shows an inclination in the early years of Korean ceramics study in Britain to be looked at in the context, in reference, or as a counterpart to Chinese ceramics.² Particularly those from the Song and Yuan dynasties (960-1279, 1279-1368) with those from the Goryeo dynasty (918-1392) Korea.

This is in part due to the undoubtable cultural exchange between Chinese ceramics and Korean wares from this period.³ It is said that early Goryeo potters had learnt from the Chinese potters from Yue kilns. By the eleventh century Goryeo potters developed a unique style and technique of ceramics that became the now renowned and prized Goryeo celadon ware. This is a case study into a group of these ceramics in the form of small lidded boxes produced in Korea and China from the tenth to fourteenth centuries focusing on those in the collection of the V&A. They will be examined through the framework of their acquisition, cataloguing and display history from the time of their acquisition in the early twentieth-century to their present-day display in the Museum. The paper aims to illuminate some of the changes in history of display of Korean and Chinese objects, which has been shaped by three main factors: development in the scholarship of the Korean art, changes in contemporary museology in display of non-Western cultures, and lastly changes in the perception of Korean as a nation in the West.

Most of the Goryeo small lidded celadon boxes range from circular shape with a flat lid, or circular with a domed lid around 6 to 11 cm in diameter and 3 to 5 cm in height. There are also types that have lobbed sides.⁴ Such shapes of lidded box is also found in lacquer and metal ware.⁵ However, the prevalent

1. Bernard Rackham, *Catalogue of the Le Blond Collection of Korean Pottery*, Victoria and Albert Museum, London, 1918, p.5
2. R.L. Hobson, 'Song & Yuan wares in Korean tombs', *Burlington Magazine*, Vol. LXIV., 1934.
3. G. St. G. M. Gompertz, *Celadon wares*, (1968)
4. See celadon covered boxes, with inlaid chrysanthemum design, National Museum of Korea, Deoksu 6268,
5. Such as a half-flower shaped container lacquerware inlaid with mother-of-pearl and tortoiseshell. British Museum number: 1937,0416.217. Purchased from George Eumorfopoulos in 1973.

extant examples from the Goryeo dynasty are those made in celadon, and Museum collections with Goryeo celadon often have one or more of these boxes, produced between the tenth-century up to the end of celadon production in the fourteenth-century.⁶ One of the most well-known of these celadon lidded boxes is the rectangular openwork tortoiseshell design from the thirteenth-century in the National Museum of Korea, Seoul.⁷ It had been thought to be used to keep incense.⁸ It is now regarded as a woman's cosmetic box due to the fact it was found containing a bronze mirror, a needle case and a small oil bottle when excavated in Jangheung, South Joella province in 1941.⁹ Small lidded boxes of Song and Yuan wares have also been excavated from Korean tombs.¹⁰

It is thought that the first half of the eleventh-century was when Goryeo celadon most emulated Chinese models, which later had a renewed influence from the second half of the thirteenth-century.¹¹ Perhaps because during the Yuan dynasty, the Goryeo dynasty became a semi-autonomous vassal-state under the Mongol rule from 1270-1356.¹² A thirteenth-century Goryeo celadon lidded box with a semi-flat lid, the inside show a delicate relief of four semi-open lotus flowers buds joined by stems is in the collection of the National Museum of Korea (Fig. 1).¹³ It bears striking similarities with two Song and Yuan examples in the V&A. The first, is a circular Longquan ware box with a domed lid and green celadon glaze (Fig. 2).¹⁴ Inside are three shallow cups fixed to the base and joined by strips of moulded blossoms.¹⁵ The other is a qingbai glaze box, with the inside presenting three fixed shallow cups and delicate floral stem relief in between.¹⁶ These two V&A 'make-up boxes' are said to be a speciality from kilns in Zhejiang and Jiangxi provinces.¹⁷

A chief difference between lidded boxes of the Song-Yuan and Goryeo wares, is that more variations of small boxes can be found from Tang, Song and Yuan dynasties in ware types. The Goryeo boxes in large adopt the technique of inlay or sanggam to decorate the outer sides of the box and lid, which will be discussed later.¹⁸ Further, the number of the shallow 'cups' inside the Chinese examples are almost always

6. There are also Beakje period earthenware lidded boxes which are thought to have kept cosmetic powder. See *Coreana Cosmetics Museum: Korea's Traditional Makeup Containers*, (2011) p.8
7. National Museum of Korea number: Bon.14563. Acquired in 1941
8. Pak Youngsook. *Handbook of Korean Art: Earthenware and Celadon*, (Laurence King: London, 2002), p.228
9. For a photograph of the box together with needle case and bronze mirror see: Evelyn McCune, *The Arts of Korea: an illustrated story*. (Rutland: Tokyo, 1962), plate 175, p.224
10. Rackham, p. 17
11. G. St. G. M. Gompertz, *Fitzwilliam Museum Cambridge: Korean Ceramics*, p.6
12. This ended with the rise of the Ming dynasty over Yuan, and King Gongmin of Goryeo (1330-1374) began to push back Mongol garrisons in the 1350s.
13. National Museum of Korea no: Deoksu 1908.
14. V&A Museum number: C.29-1935
15. C.29-1935, V&A, London. A very similar piece was sold at Christie's London 14 May 2014, Lot 623.
16. V&A Museum number: FE.14-2001
17. Rose Ker, *Song Dynasty Ceramics*, (V&A Publication: London, 2004) p.91
18. There are also that show 'marbleising' celadon techniques in the Leeum Museum, Seoul.

found with three compartments whereas the Goryeo example have four. This is reflected in the so called “mother-and-child” lidded boxes where four to five sets of smaller boxes sit inside a larger ceramic box. In some a set of four smaller boxes surround a central oil bottle or a central case in the middle.¹⁹

The Goryeo kingdom shared customs, rituals and of Song and Yuan China as noted by the Chinese diplomat Xu Jing in *Xuanhe Fengshi Gaoli Tujing* (Illustrated Account of a Diplomatic Mission to Goryeo in the Xuanhe Period).²⁰ Xu also noticed that, ‘Goryeo women wore face powder but no rouge on their lips, drew eye brows’²¹ Xu’s account and the extant lidded celadon boxes suggests that China and Korea shared a certain cosmetic culture. Given that Xu was writing on what is different to China, it can be deduced that Song women wore rouge. Later Joseon diplomatic missions to the Qing court saw the contents of the small covered boxes stored in a large cosmetic box, containing oils and aroma has been used to suggest the cosmetic function of the Goryeo lidded celadon pieces.²²

Early forms of these small lidded ceramic boxes are found from the Tang dynasty China (618-907), such as the white earthenware box from the seventh century with transparent glaze outside and green glaze on the inside at the V&A.²³ Though initially catalogued as ‘box and cover’ in 2019, At some point in the 1990s, it was updated as ‘Cosmetic box and cover’. Different labels written over the years by V&A curators show the range in cataloguing them as ‘Toilet Boxes’, ‘Cosmetic boxes’ and ‘Pigment boxes’ for both Chinese and Korean boxes.²⁴ Historically, little is explained or published on why these boxes were thought to have been used to hold cosmetics.²⁵ Early scholarship have suggested that, ‘The small neatly-fashioned boxes, circular or octagonal, with flat-topped lid, were made for the writing table to contain vermilion or

19. Examples can be seen in Kansong Art Museum, Leeum Museum, Seoul, Amore Pacific Museum, Seoul, Coreana Cosmetics Museum (Check Fitzwilliam Museum and Tokyo Museum, Ewha Collection)

20. ‘Goryeo aristocrats at that time were fond of articles made in Song China and adopted various aspects of Chinese culture in their daily lives and hobbies.’ Xu Jing, Sem Vermeersch, *A Chinese Traveler in Medieval Korea: Xu Jing’s Illustrated Account of the Xuanhe Embassy to Koryo*, (Honolulu University of Hawai’i Press, 2016)

21. Xu Jing, Sem Vermeersch, *A Chinese Traveler in Medieval Korea: Xu Jing’s Illustrated Account of the Xuanhe Embassy to Koryo*, (Honolulu University of Hawai’i Press, 2016), p.32

22. Another is a Chinese painting depicting a woman putting on makeup shows three-tiered box which contain small covered boxes, on front of which lies a red tray with an oil pot and another covered box. See *Sparkles of Jade: Goryeo Celadon*, (The Museum of Oriental Ceramics: Osaka, 2018), p. 92

23. V&A Museum number: C.11-1929

24. Other Western collections during the mid-twentieth century have catalogued as ‘Rouge box with cover’, as was the case with a 13/14th century *sanggam* lidded box in the Seattle Art Museum in a bulletin published in 1957. Millard B. Rogers, *Korean Ceramics in the Seattle Art Museum*, (1975), p. 20

25. Another difficulty in identify makeup use during the Goryeo period is little paintings extant from the Goryeo period. A presumed portrait of Lady Joban from and portrait by King Gongmin does seem to show women had pale white powdered faces and indeed thin eyebrows.

other pigments for use on seals.²⁶ Though indeed some may have been used to contain seal paste, as in the case for some of the small boxes from China, recent scholarship from 1990s onwards have also attributed them towards a cosmetic use.²⁷

This is certainly the case for the Goryeo celadon boxes in the recent years. These objects have gained considerable interest as telling the story of the history of cosmetic culture in Korea.²⁸ New museums in South Korea, founded by Korean cosmetic companies, have championed research in this field. Coreana Cosmetic Museum, Seoul opened in 2003 ‘with the purpose of preserving and introducing traditional cosmetic culture’.²⁹ Highlights from this collection toured to Britain in 2013 with the exhibition ‘Inspired by Nature: The Traditional Cosmetics of Korea’ at the Korean Cultural Centre, London, which included the small Goryeo celadon boxes. The South Korean cosmetics conglomerate AmorePacific’s eponymous museum has catalogued their permanent collection of objects related to ‘The Culture of Women’ into three subcategories of ‘Personal Ornaments’, ‘Hair Ornaments’ and ‘Toiletries’.³⁰ The small Goryeo celadon boxes fall within the last category together with small celadon oil bottles, jars, dishes and water droppers that are thought have been used for mixing natural ingredients with oils to create early forms of makeup. The Goryeo celadon boxes are thought to have contained a variety of cosmetic substances from powder for the face and ink for the eyebrows.³¹

The V&A’s ten lidded boxes from Goryeo were largely acquired in the early twentieth-century, of which half are from the 1918 gift of Aubrey Le Blond.³² It is reflective of when most of the Korean objects were acquired at the Museum, and the emergence in collecting of Goryeo celadon in Europe, United States, Japan and Korea during this time.³³ After visiting Le Blond’s collection for the first time, Rackham

26. Rackham, p.5-6

27. There is currently a case in the Chinese Galleries at the British Museum, that show small ceramic boxes as holding seal paste and another case that suggests cosmetic use.

28. ‘K-Beauty: the Blooming Industry and Korean aesthetics’, *Koreana: Korean Culture&Arts*, Vol.32 No.4 (Winter 2018)

29. Moon Sun-joo ed. *The Amore Museum: Permanent Collection – The Culture of Women*, (Seoul, 2006), p. 170. See also exhibition catalogue *Mot: The Beauty and Style of Korean Women: the Permanent Collection of the Amore Museum*, (2005) which also toured to the Japan Folk Crafts Museum, Japan.

30. Kyung Bae Suh, ‘Toiletries’, *The Amore Museum Permanent Collection: The Culture of Women*, (2006), pp.130-184

31. *Coreana Cosmetic Museum Top 100 Highlights*, (Coreana Cosmetic Museum: Seoul, 2003), p. 21

32. Ceramics from China and Korea had all formed part of the Ceramics Department, until the establishment of the Far Eastern department in 1970. Present day East Asia section of the Asian Department.

33. The V&A started collecting ceramics in 1906 and in 1909, that first celadon pieces were purchased from John T.S. Audley. See Liz Wilkinson. ‘Collecting Korean Art at the Victoria and Albert Museum 1888-1939’ *Journal of the History of Collections*. Vol.15 no.2 (2003), pp.241-256. Also see Charlotte Horlyck, ‘Desirable Commodities – unearthing and collecting Koryo celadon ceramics in the late nineteenth and early twentieth centuries’, *Bulletin of the School of Oriental and African Studies, University of London*, Vol. 76, No.3 (2013), pp.467-491

reported back: 'In my opinion the collection is very important one and would make a very interesting exhibit in the Loan Court as representing a class of pottery new to the Ceramic world'³⁴ Rackham's excitement was not only in the potential acquisition of the Korean ceramics but also to immediately display them in the Museum. A photograph of the Loans Court from around 1911 (Fig. 3) show the type of display cases Rackham may have been referring to and how the display of Korean ceramics loan from Le Blond may have looked when it went on display in the Loans Court in 1914, including the five small celadon boxes.^{35 36} Their display ultimately led to Le Blond gifting the collection to the V&A in 1918. Rackham wrote to Le Blond, 'I feel that the gift is particularly important to us as there is so much to be learnt, technically and artistically, from these wonderful early wares.'³⁷

The technical and educational merits of the Goryeo celadon is also highlighted in the purchase of two Goryeo lidded boxes by the Circulation Department at the V&A during the early twentieth-century.^{38 39} A department entirely dedicated to disseminating 'design inspiration' throughout Britain, by hosting touring exhibitions, study collections, and loans to secondary schools and colleges through innovative collecting practices. It shows the display and study of Goryeo celadon fulfilled an educational purpose for design practitioners in Britain.⁴⁰

In the similar manner, in which the collection of Korean ceramics developed as an offshoot of collection of Chinese ceramics in the late nineteenth and early twentieth century, Charlotte Horylck observes 'For some Chinese art collectors studies of Korean celadon aided understanding of early Chinese ceramics. For this reason, wares from China and Korea were at times displayed alongside one another.'⁴¹ This was the case for the eminent collector George Eumorfopoulos who had collected Korean art alongside Chinese. His large collection of Chinese art was shown in the seminal 'International Exhibition of Chinese Art' at the Royal Academy, London from November 1935 to March 1936 as the 'first fully representative collection of the arts of China seen in Europe'.⁴² A subsequent iteration of the show was then exhibited at the V&A from April 1936 until September 1936.⁴³ This time, 'the arts of the Nomad tribes and of Korea, which were not eligible

34. V&A Archive. Nominal File: Aubrey Le Blond.

35. V&A Museum numbers: C.548-1918, C.556-1918, C.561-1918, C.562-1918 and C.563-1918

36. The Loans Court is now present-day Fashion Gallery Room 40.

37. 3 July 1918. V&A Archive. Nominal file: Aubrey Le Blond.

38. V&A Museum number: CIRC.27-1928 and CIRC.229-1920

39. There are 26 Goryeo celadon objects that once formed part of the Circulation Department. V&A (CIRC.27-1928 and CIRC.229-1920) were purchased for the Circulation department, and can be identified by the 'CIRC' prefix in the Museum number.

40. V&A Archive. Guard Books. A photograph of the office and storage areas of the Circulation Department in 1956 shows many objects packed and ready to be studied, or lent.

41. Horylck, p. 475

42. V&A Archive, Exhibition File: Chinese Art: The Eumorfopoulos Collection

43. V&A Archive, Exhibition File: Chinese Art: The Eumorfopoulos Collection

for inclusion in the previous exhibition, are finely represented' and Eumorfopoulos' collection of Goryeo celadon and Korean bronzes were shown in two separate cases in the exhibition of Chinese Art (Fig. 4).⁴⁴

Prior of this, the Japan-British exhibition of 1910 in Shepherd's Bush showed a 'Korean Pavilion' that included ceramics, in the year Japan annexed Korea. Jane Portal notes the exhibition aimed to develop 'Japan-Britain relationship under the shared ethos of empire', and echoes the sentiments of the Great Exhibition of 1851.⁴⁵ Therefore, a type of assimilation can be seen in the early displays of Korean ceramics, as either a sub-category of Chinese or Japanese exhibitions in Britain during the early twentieth century. In Britain, it was not until the 1975 exhibition of 'Korean and Chinese ceramics' at the Fitzwilliam Museum, Cambridge that explored cross fertilisation of Korean and Chinese ceramics together. There, inlaid Goryeo lidded boxes were displayed as examples in 'decorative divergencies'.⁴⁶

These historic display contexts of these lidded boxes can be seen in comparison with their present-day display at the V&A. Many of the Asian ceramics are now displayed across the Ceramics Galleries, a top floor level of the Museum dedicated to ceramics. In one of these galleries (Room 137), the display is divided into two parts, a large dense storage display case with sections divided into geographic regions, and loosely by chronology and ware types. Curated cases along the wall sides of the gallery, also divide ceramics by country specific regions, accompanied by case theme panels and object labels. The Song lidded boxes can be found in the 'China' case and Goryeo boxes can be found in the 'Korea' case (Fig. 5).

Today, some of the Le Blond small lidded boxes are in the case displaying 'World trade in Chinese ceramics, 700-1500' (Fig. 6).⁴⁷ A section of this case show a Yuan lidded box and a Song lidded box in *qingbai* glaze, both acquired in Korea by Aubrey Le Blond, alongside a Goryeo lidded box, demonstrating the exchange of ceramic culture between China and Korea.⁴⁸ The two Le Blond boxes were initially thought to be Korean in the early twentieth-century, that in fact they are now displayed to show cultural connections between China and Korea show a shift in museum practices since the 1960s to 'more diverse representations of community and identity, necessitating a shift not only in museum content, but also in display techniques'.⁴⁹

44. V&A Archive. Exhibition File: Chinese exhibition. It is interesting to note at one point they had considered adding 'Exhibition of Chinese and Far Eastern Art' however curators had ultimately decided to keep it as 'Exhibition of Chinese Art'

45. Korean objects from the exhibition were subsequently donated to the British Museum. Jane Portal, 'Korea: Land and People', *Korea: Art and Archaeology*, (British Museum Press: London, 2000), p.17.

46. Margaret Medley, *Korean and Chinese Ceramics*, (Fitzwilliam Museum: Cambridge, 1975), p. 34

47. It is interesting also to note that these boxes were originally catalogued as being 'Korean' by Bernard Rackham. 'Amongst the specimens of Ting ware in the Le Blond Collection the earliest are probably several small circular boxes with a body showing a brownish hue where not covered by the minutely-crazed cream-coloured glaze. These may be, perhaps, be dated before the Korai dynasty and are very likely indigenous'. Rackham, pp. 17-18

48. V&A Museum nos.: C.500-1918, 618-1918 and C.78-1927

49. Jillian Wallis, 'Exhibiting Environmental History: The Challenge of Representing Nation', *Environment and History*, Vol.18, No. 3 (August 2012), pp.423-445

A Goryeo celadon boxes is also shown inside a display case telling the story of ‘Inlay’ techniques in the Ceramics Galleries.⁵⁰ The celadon box is displayed to demonstrate the unique *sanggam* technique and shown together with reproductions by a contemporary celadon artist, showing step by step of the *sanggam* process (Fig. 7). The *sanggam* technique developed around 1150 and is a technique which Rackham and subsequent scholars as identifying celadon ware ‘undoubtedly made in Korea’.⁵¹ It is one the most popular narrative in which the small lidded boxes were displayed to demonstrate the ‘uniquely Korean’ technique.⁵²

The lidded boxes can be found in permanent region-specific galleries in the Museum. A Southern Song cosmetic box is shown in the ‘Collecting of Song dynasty’ case in the T.T Tsui Gallery of Chinese art.⁵³ Recently, the Goryeo boxes have been displayed in a themed display case showing ‘Cosmetic and grooming tools’ in the Korea Gallery at the V&A (Fig. 8).⁵⁴ Three of the boxes are displayed together with three celadon oil bottles, five bronze mirrors, a pair of metal tweezers and four bitchigae (hair ornaments) from the Joseon dynasty, part of a story that told a functional and historic narrative of the objects in terms of their cosmetic and grooming use.

In conclusion, this case study into lidded ceramic boxes from Goryeo and Song-Yuan show their display method and context is conditional to a specific time and narrative. The recent desire to know further about these boxes in terms of their cosmetic use, is linked to the desire to know about lives of Goryeo women. But also the rise of the modern cosmetics industry in South Korea, or ‘K-beauty’ as known abroad, which have become a signifier of contemporary South Korea’s most popular exports alongside ‘K-pop’ and ‘K-drama’. The change in display approaches also coincides with the general development of worldwide trends in museum displays. For the case of displaying Korean culture, a new narrative has emerged for Goryeo celadon which can tell a story that is relevant and engaging to a contemporary audience. It is interesting to observe in the recent years, some cosmetic companies in South Korea have embraced the historic cosmetic culture and have incorporated design elements such as motifs of chrysanthemum flowers and curling clouds found in Goryeo celadon boxes into their cosmetics packaging.⁵⁵

50. V&A Museum number, C.77-1927. This was also lent to the Museum Altes Rathaus, Ingelheim am Rhein for the exhibition ‘Korean Days: Korean Art, 5th-19th century, from European Museums and Collection’ in 1984 alongside 4 other objects: a Silla dynasty funerary urn (C.488-1918), a celadon jar (FE.32-1983) and a celadon oil bottle (C.60-1918).

51. Eckardt also notes that the ‘most original pottery produced in Korea’ are the pieces with ‘Sangkam. Andreas Eckardt, *A History of Korean Art*, (Edward Goldston: London, 1929), p. 164

52. Beth McKillop, *Arts of Korea*, (V&A: London, 19XX), p.

53. V&A Museum number: C.26-1935

54. Displayed as part of rotation of three displayed in April 2019 for the duration of two years.

55. See examples in Sulwhasoo and Story of Fu.



Fig. 1

Celadon covered boxes with inlaid chrysanthemum, 13th century, Goryeo dynasty, Korea. Accession number: 1908. National Museum of Korea. Courtesy of National Museum of Korea. <https://www.museum.go.kr/site/eng/relic/search/view?relicId=1082>



Fig. 2

Covered box with incised decoration under a celadon glaze, Longquan ware, Song-Yuan dynasties, 1250-1350, China. V&A Museum number: C.29-1935. Courtesy of the Trustees of the V&A Museum.



Fig. 3
Loan Court circa 1911
(present day Fashion Gallery, Room 40)
at the V&A, London.
Courtesy of the Trustees of the V&A Museum.



Fig. 4
Exhibition view of the *Eumorfopoulos Collection of Chinese Art* exhibition at the V&A, April 1936.
To the left and right of the sculpture cases containing Korean bronze and Korean celadon can be seen
Courtesy of the Trustees of the V&A Museum.



Fig. 5
Present day 'Korea' display wall case in Ceramics Galleries, Room 137 at the V&A, London.
Courtesy of the Trustees of the V&A Museum.



Fig. 6
Present day display of Goryeo celadon lidded box [C.77-1927]
and contemporary reproductions showing each step in the *sanggam* (inlay) technique in Ceramics Galleries, Room 143 at the V&A, London.
Courtesy of the Trustees of the V&A Museum.

SECTION I



Fig. 7
Present day shelf in display case 'World trade in Chinese Ceramics' showing both Goryeo and Song-Yuan ware together in Ceramics Galleries, Room 145 at the V&A, London.
Courtesy of the Trustees of the V&A Museum.



Fig. 8
Present day display case showing 'Cosmetic and grooming tools' in Korea Gallery, Room 47G at the V&A, London.
Courtesy of the Trustees of the V&A Museum.

고려와 북송·요(遼) 간 물자 교역이 도자 예술에 미친 영향:
11세기 초~12세기 초를 중심으로

The Impact of the Flow of Material Goods between
Northern Song, Goryeo, and Liao on Ceramic Art:
from the Early 11th to the Early 12th Century



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고려와 북송·요(遼) 간 물자 교역이 도자 예술에 미친 영향: 11세기 초~12세기 초를 중심으로

초록

11세기 초부터 약 100여 년간 동북아시아는 급격한 변화를 겪으면서, 북송, 요(遼) 고려 간의 정치·외교 관계는 복잡해졌다. 교빙(交聘), 조공, 상업 활동을 통해 생성되는 물자의 흐름을 위한 교역 체계 역시 매우 복잡했다. 3국 간의 긴장된 균형을 고려했을 경우, 교빙·조공·각장(榷場: 고려시대 보주(保州: 지금의 의주(義州)와 정주(지금의 정평(定平)에 두고 거란·여진과 무역하던 시장) 교역의 형태로 이루어진 교류는 양과 빈도를 막론하고 상호 간에 큰 영향을 미쳤다. 당시 고려와 북송·요의 미술품은 모두 정교하고 뛰어난 기술로 명성이 높았다. 북송 시대와 고려시대는 중국과 한국의 미술사에 있어서도 각각 황금기로 간주된다. 고려 왕조는 오대(五代)에서 명대(明代) 초기까지 오랜 기간 지속되었으나, 북송시대와 고려시대가 겹치는 이 시기에 양국의 미술은 정점을 이루었다. 20세기 말, 고고학 발굴에서 요대(遼代) 고분과 탑이 발견되자, 요대의 미술은 미술사학자들의 관심을 끌었다. 이제 미술사학자들은 북송과 요의 사람들이 거간꾼을 두고 각장 교역을 지속적으로 유지해 갔다는 사실을 분명히 인지하고 있다. 이러한 교역은 미술품에도 고스란히 반영되어 있다. 본고에서는 11세기부터 12세기 까지 고려, 북송, 요 3국 간의 교역 체계를 고찰하고, 이에 따라 도자 예술과 기술에서 보이는 분명한 변화들을 분석해 보고자 한다.

The Impact of the Flow of Material Goods between Northern Song, Goryeo, and Liao on Ceramic Art: from the Early 11th to the Early 12th Century

Abstract

Beginning from the start of the 11th century, Northeast Asia experienced a hundred years of drastic changes. The intertwining political and foreign relations between Northern Song, Liao, and Goryeo were complex. The loop network for the flow of goods created by foreign diplomacy (交聘), tributes (朝貢), and commercial activities were also convoluted. Interactions in the form of foreign diplomacy (交聘), tributes (朝貢), and Quechang (榷場) trade, regardless of volume or frequency, had certain impact considering the tense balance held by the three countries. The artworks from Northern Song, Liao, and Goryeo were all renowned for being exquisite and outstanding: Northern Song and Goryeo are both regarded as golden eras in their respective countries' art history. The Goryeo Dynasty spanned across a longer period, starting from the Five Dynasties and going into the early Ming Dynasty, but it was when Goryeo overlapped with Northern Song that both countries' art were able to reach their peaks. Liao art garnered the attention of art historians at the end of the 20th century, when archaeological excavations revealed tombs and towers from that era. Art historians now know that Northern Song and Liao used Yakuai (牙僧) to conduct a constant stream Quechang (榷場) trade. The trading is also visibly reflected in the artworks. This paper will observe the trade network of Northern Song, Liao, and Goryeo between the 11th to 12th century and will attempt to distinguish any evident shifts in ceramic art and techniques.

The Impact of the Flow of Material Goods between Northern Song, Goryeo, and Liao on Ceramic Art: from the Early 11th to the Early 12th Century

Motivation for Research

(1) Introduction

The 11th century was a time of immense change in Northeast Asia. The Northern Song dynasty (996-1127) faced the threat of the northern nomadic Khitan (907-1127), and, despite the Goryeo Dynasty's (918-1392) fealty to the Northern Song, the Goryeo devolved into a dependent vassal state due to the Khitan's pressure. Created from the confederation of the Khitan people, the Liao dynasty experienced difficulties in the form of both external pressure from the Western Xia and Bohai as well as internally with endless struggles for the throne and political upheaval. In addition to all this, the political ties between the Northern Song, Liao dynasty, and Goryeo dynasty were complex. The network for the flow of material goods between the three states was also an intricate combination of diplomatic exchanges (*jiaopin*), tributes, and commercial activities. Despite this fact, Chinese historical work traditionally only views this history through the lens of the Northern Song Dynasty and has shown an over reliance on Chinese historical material. One reason for this is the limited literature for the Liao dynasty, leaving researchers unable to objectively prove their historical theories. As such, there is a dearth in research regarding the civilizations outside of China. The researching into the relationship between the Goryeo dynasty and the Northern Song suffers a similar limitation with historians always viewing the two states through the eyes of the Chinese dynasty; however, the explanation for this is different. If one is able to move beyond the scope of exchanges between two sets of two states and instead widen their perspective to encompass the flow of goods between the three states altogether, perhaps there will be another way to discuss this issue.

(2) Beginning with Mallet-shaped Vases

As is well known, the birth of Ru ware celadon porcelain is the greatest mystery in Northern Song ceramic history between the early 11th and early 12th centuries. Despite only having fewer than 100 pieces remaining today, its sky-after-the-rain blue glaze and warm, refreshing look has captured the hearts of countless people. Later generations were unable to fire ceramics that could compare with the feel of Ru ware. Yet, Ru ware was not only part of China's long history of creating celadon ware. In fact, it was also a product of contemporary Northeast Asia, containing elements from different countries. The *Mallet-Shaped*

Vase with Celadon Glaze (Fig. 1) and the *Iranian Glass Mallet-Shaped Vase* (Fig. 2), excavated from the shared tomb of Liao Princess Chen and the Prince Consort in China's Inner Mongolia, have similar features and are tantalizing examples of this similarity.

The *Mallet-Shaped Vase with Celadon Glaze* and *Iranian Glass Mallet-Shaped Vase* have similar external features: dish-shaped mouth, straight neck, and tube shape. Yet, the *Iranian Glass Mallet-Shaped Vase* can be seen in similar works found in places including Fustat (Egypt) and Nishapur (Iran). Researchers believe such pieces are Islamic glass dating between the 10th and 11th centuries. Thus, the fact that the shape of Ru ware would be influenced by Iranian glass goes without doubt. Furthermore, the Iranian glass mallet-shaped vase excavated from the white tower of Dule Temple in Tianjin's Jizhou District in 1983 further proves that the later Liao dynasty was fully aware of this type of mallet-shaped vase. The shape found expression in the works done by the Zhang Gongxiang Kiln of Ruzhou (Fig. 3) as well as the Northern Song Guan Kiln (Fig. 4) and Longquan Kiln (Fig. 5). When discussing the clear imitation that occurred between Goryeo celadon and Northern Song Ru ware, one always thinks of the *Goryeo Celadon Mallet-Shaped Vase* (Fig. 5). In a lecture in South Korea during the summer of 2009, Professor Ming-Liang Hsieh raised a question regarding this imitation issue: If one supposes that Goryeo celadon and Northern Song Ru ware both are modelled after Iranian glassware, why is it that the direct explanation is that Goryeo celadon referenced Ru ware? Is it not possible that Goryeo celadon did not receive direct inspiration from the Islamic world?

Ms. Tsai Mei-fen's "Discussing the Accuracy of 'If Blemished, Dingzhou White Porcelain Could Not Be Used,' and Other Questions Related to 12th-Century Guan Ware" notes that the beginnings of Ru ware was perhaps due to people during the Northern Song Dynasty enjoying Arabic (*Tazi*) glassware. Tsai also discusses the records within the *Draft Compendium of the Collected Statutes of the Song Dynasty*. Because of the Song dynasty's love for these Arabic vessels, the number of glassware received for tribute ranged from 39 pieces to 189 pieces presented at one time, including glassware for imports such as rose water and spices. From other research, one can discover that it was not only the Liao but also Arabian merchants that exchanged West Asian glassware and Chinese ceramics. Goryeo was another point of sale for West Asian glassware, which would then be given over as tribute to the Song dynasty. Thus, the Goryeo and Northern Song dynasties would not have needed the Liao Dynasty as an intermediary and could have been capable of directly receiving and presenting the essence of Islamic art.

If the Northern Song's preference for porcelain facilitated the birth of Ru celadon, then from where did the style of Goryeo celadon originate? Why did the Goryeo dynasty also choose mallet-shaped vases? Did the Goryeo want the mallet-shaped vases of the Northern Song, or was it interested in Arabic glassware? Was the Goryeo mallet-shaped vase designed to mimic Arabic glassware's form or texture? Or was it created after the style of the Northern Song dynasty's Ru ware mallet-shaped vases? These are issues that are worth further consideration. As such, the author of this study is eager to investigate the exchange of materials

between the Northern Song, Goryeo, and Liao dynasties. Did the diplomatic relations between the three dynasties as well as the continual flow of goods have an impact on the technique for producing ceramics or their look in the Northern Song, Liao, and Goryeo dynasties? For example, the glassware excavated from Princess Chen's tomb is similar to that of the Northern Song, Liao, and Goryeo, yet the Islamic bronze basin cannot be found in the Northern Song or Goryeo dynasties. Likewise, the Northern Song and Liao dynasties both had phoenix vases, which were never imitated by Goryeo celadon. This gives rise to a number of questions. What were the material options available with the active or passive flow of goods? What kind of works would be assimilated and then presented in a particular country's own artwork? What types seemingly did not leave a trace of their influence?

(3) The Flow of Goods between the Northern Song, Liao, and Goryeo

With the numerous opportunities for exchanges between the Liao, Northern Song, and Goryeo in the form of diplomatic exchange (*jiao-pin*), border markets (*quechang*), and paying tribute, what was the state of the flow of goods between them as well as the impact of these exchanges? There was a reciprocal exchange of tributes, diplomatic exchanges, and border markets that can be seen in the tense but balanced three-way relationship between the dynasties. Regardless of the specific amounts or frequency of exchanges, there was nevertheless a definite influence that cannot be ignored. It is well known that these three dynasties were well-accomplished in producing exquisite and excellent artwork. The Northern Song and Goryeo both represent a golden age in art history for their respective countries. Despite the Goryeo dynasty spanning a long period lasting from China's Five Dynasties to the early Ming dynasty, the period of the Northern Song dynasty represents a high point in the two's artistic exchange. As for Liao dynasty art, the archaeological digs conducted at burial sites and pagodas have gained the attention of art historians. Scholars already understand how the Northern Song and Liao dynasties used the border markets of traders (*ya-kuai*) and intermediaries to continually exchange goods, which is reflected in the influence this trade had on their works of art. From another perspective, after the founding and expansion of the Northern Song, the dynasty united with the Goryeo Dynasty as a means to keep the Khitan in check. That relationship began during the 13th year of Goryeo Gwangjong's reign (962). The two dynasties' trade relationship began during the 3rd year of Goryeo Hyeonjong's reign (1012). That trade relationship gradually grew more prosperous even up to the final years of the Northern Song dynasty. The Goryeo dynasty presented many kinds of tribute, such as high-end textiles, metals, weapons, fine horses, etc. In return, the Northern Song gave items such as books, high-end textiles, and fine silver instruments. In addition to mercantile exchanges, the states also exchanged cultural artifacts and sent students to one another, providing for numerous cultural exchanges.

During the 12th reigh year of Goryeo Seongjong (993) Liao Shengzong commenced an invasion into the Goryeo dynasty's territory. After the Liao Dynasty's invasion, the Goryeo accepted the former's calendar and thus became a tributary state to the Liao. The Goryeo's relationship with the Northern Song experienced

regular highs and lows. The Liao and Goryeo regularly dispatched envoys to the other's territory toward the later period of their relationship. Although from a trade perspective the relationship between the Goryeo and the Liao dynasties was not as strong as the Goryeo and the Northern Song, the Goryeo dynasty and the Liao nevertheless maintained a steady level of tributes and exchanges. Beyond imperial court tributes, the two shared border markets and other avenues for private trade.

Literature Review

(1) Political and Economic Relations of the Northern Song, Goryeo, and Liao

The Song dynasty's history with groups beyond its borders is of great importance, particularly the dynasty's political, military, and economic relationships with the nomadic groups to its north. During this period, these northern nomadic groups also affected the Goryeo both politically and militarily. With the Northern Song and Goryeo dynasties in similar situations in terms of their international circumstances, the diplomatic and trade relations and history between the Goryeo, Northern Song and Liao dynasties were complicated. There has already been considerable research done into these three states in terms of their one-to-one relations, yet there is still considerable historical research to be done with regards to examining the political, diplomatic and trade relations that existed between all three.

(2) The State of Historical Research into Northern Song, Goryeo, and Liao Ceramics

Research on the artwork of the Northern Song and Goryeo was once the most exciting topic in art history, with wares such as Ru ware and Ding ware being the most representational works of the Northern Song Dynasty's ceramics. Taiwanese researchers have less frequently discussed Goryeo celadon. Instead, art historians cited research from Japanese or Western academics, despite their research centering on Goryeo celadon. It is highly likely that researchers will make a new discovery if they are able to break past the language barrier and incorporate Korean research for their comparisons.

Because the Liao dynasty had long been seen as a borderland and cultural desert, researchers seldom investigated Liao-era artwork. In recent decades, several important tombs have been discovered. For example, the tomb of Princess Chen and her prince consort contained a substantial set of cultural relics as it had never been discovered by tomb thieves. In 1992, an excavation of the Tomb of Yelü Yuzhi unearthed numerous gold and silver pieces, highlighting the high level of metalworking that the early Liao dynasty achieved. During 2003 mining operations on Tuerji Mountain discovered the earliest known tombs of Khitan nobility. The Liao Tomb at Tuerji held many relics such as gold and silver objects, decorative pieces, and other crafts, all of which presented several elements from outside cultures. In addition to the well-known

artwork discovered, such as metal masks, silver netting, and Iranian glassware, these famous Liao-period tombs also held objects including Yaozhou ware celadon, Yue ware celadon carrying official script, and black ceramic pots with dish-shaped mouths and narrowed necks. The Liao-period tombs contained many kinds of ceramic artifacts that were exquisite and crude. The ceramics can be divided into those produced by the Liao and those brought in from places populated by the Han. The objects reflect exchanges that occurred with kilns in the central plains through the border area markets. Wall paintings discovered in these Liao tombs largely depict the daily lives of the individuals buried there and serve as important materials for understanding the background of how Liao officials and people used the ceramics contained therein. Recently, the Asia Society Museum in New York City and Taiwan's National Palace Museum held exhibits centered around Liao-dynasty art: *Gilded Splendor-Treasures of China's Liao Empire (907-1125)* and *Gold and Glory: The Wonders of Khitan* from the Inner Mongolia Museum Collection, respectively. These exhibits have generated scholarly interest in Liao-era art in recent years.

(3) Culture Exchange between Northern Song, Goryeo, and Liao

In art history, besides the material exchanges that occurred between the Northern Song and Liao at border markets, scholars also acknowledge the definite influence the shape of imported ceramic vessels and other decorative pieces had on Liao-era works. Additionally, the tributes and trade between the Northern Song and Goryeo dynasties have produced enduring questions. For example, there is a high degree of similarity between Northern Song Ru ware and Goryeo celadon; several techniques and features of Goryeo celadon can be found in other kiln sites of the Northern Song. There is a consensus among scholars that Goryeo celadon was influenced by Yue ware out of China's Zhejiang province as there are a number of similarities seen in Goryeo celadon's jade qualities as well as its kiln structure. However, during the height of development for Northern Song ceramics, the shape of Goryeo celadon was influenced not only by Ru ware, which is commonly known, but it was also inspired by Yaozhou ware, Ci ware, and Jingdezhen's blue porcelain.

Scholars have already poured out considerable ink documenting cultural exchanges during the early Northern Song dynasty. What still requires further investigation is the three-way material exchange between the Northern Song, Goryeo, and Liao dynasties, which reached a high frequency from the early 11th to early 12th century and had a clear impact on art produced at the time.

Research Method

- (1) Gather existent historical materials
- (2) Compare archaeological discoveries and existent historical material
- (3) Multi-cultural historical artifacts
- (4) Application of new perspective and theories on Liao culture

With a focus on the beginning of interactions between the Northern Song, Liao, and Goryeo dynasties, this research will examine the network of material exchanges between the three dynasties from the 11th to the early 12th century. It will also attempt to analyze the clear change in ceramic art style and technique that occurred because of this exchange. The time period for this study will be from the early interactions of the Northern Song, Liao, and Goryeo to the fall of the Northern Song dynasty (1012-1127). The research aims to comb through historical documents related to the three dynasties' political and diplomatic history, their scholar and envoy exchanges as well as the activities of merchants and foreign artifacts unearthed at tombs.

This work will cover five areas. First, it will reexamine established scholarly work concerning this subject. The second section will discuss the political circumstances surrounding the relationship between the Northern Song, Liao, and Goryeo dynasties. This section will also examine inventories detailing trade and tribute between the three. In addition, it will follow the network that allowed for the flow of goods between the dynasties. Finally, to conclude the work, the evidence demonstrating the impact each dynasty had on the other will be discussed, providing a better sense of where the various styles originated.

There are many unsolved questions with regards to the exchanges of art and culture. They are questions that a two-country framework cannot answer. What product will produce a popular trend is often random and unpredictable. Those trends' popularity in another country as well as a trend's growth and decline will always have a time delay. Furthermore, cultural exchanges are not simply a matter of a one-to-one or one-way relationship. Such exchanges and influences are complex, often with no clear beginning or end. "Influence" is not a matter of either active or passive. Indeed, fixating on one singular notion of active or passive could lead one to miss the dynamism that comes in the right to choose or misappropriate. The cultural exchange between these three dynasties was reciprocal and cyclical. Perhaps a comprehensive and in-depth understanding is the only way to gain insight into these unsolvable questions.

In addition, this research seeks to solve still unanswered questions regarding the exchange of culture and art. For example, Professor Ming-Liang Hsieh once noted:

Emperor Huizong of the Song Dynasty used the *Xuanhe Catalogue of Antiques* (*Chong xiu Xuanhe bogutu*) to classify ceremonial vessels, which was a catalogue later given to the Goryeo dynasty in the 7th reign year of Northern-Song Emperor Zheng He (1117). The Korean peninsula also changed its production of ritual vessels. By the 12th century, the Goryeo dynasty created celadon ware based on the system laid out in the *Xuanhe Catalogue of Antiques*. Because Goryeo celadon was created based on official vessels used in the Northern Song dynasty, celadon from the Goryeo dynasty could serve as an important clue for restoring Guan ware from the Northern-Song.

This essay will make good use of these resources. Besides providing thorough contextualization for the history of exchanging cultural products, this work will strive to make use of Korean and Khitan language primary sources. Through the use of these different languages, the researcher hopes to add new perspectives to the conversation. It is also necessary to go to the three areas in which the artifacts originate to conduct a thorough examination.



Fig. 1
Flat-rimmed maltet vase, Ru ware,
Northern Song Dynasty, 12th century,
Henan Provincial Institute of Cultural
Heritage and Archaeology.



Fig. 2
Flat-rimmed maltet glass vase,
Liao Dynasty,
Tomb of Princess of Chen State .



Fig. 3
Flat-rimmed maltet vase,
Zhanggong Alley ware, Jing Dynasty.



Fig. 4
Flat-rimmed maltet vase, Guan ware,
Southern Song Dynasty.



Fig. 5
Flat-rimmed maltet vase, Goryeo Dynasy,
The Museum of Oriental Ceramics, Osaka

SECTION I

한국 문화재 국내 전시: 국립중앙박물관 특별전 "대고려 그 찬란한 도전"

National Museum of Korea's Special Exhibition,
"Goryeo: The Glory of Korea"



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한국 문화재 국내 전시: 국립중앙박물관 특별전 "대고려 그 찬란한 도전"

I. 전시 기획

2018년 12월 4일 개최된 '대고려(918-2018) 그 찬란한 도전' 특별전은(이하 '대고려전'으로 약칭함) 고려 건국 1100주년을 기념하여 열린 전시였다. 고려는 918년에 건국되어 1392년 조선이 세워질 때까지 475년이나 존속한 중세 왕조였다. 남아 있는 역사 기록이 많지 않고, 수도도 북한 지역인 개경(지금의 개성)에 위치해서 인지 고려사 연구는 미진한 편이다. 국립중앙박물관은 2016년 9월, '고려'를 주제로 한 특별전을 2018년에 중앙과 소속박물관에서 동시 다발적으로 개최할 수 있도록 기획하였다. 역사적으로 의미 있었을 고려 건국 1000주년은 1918년이었는데, 이때는 일제강점기여서 천 년을 기념할 만한 상황은 아니었다. 2018년 5월 부여박물관의 '개태사전'부터 12월 '대고려전'까지, 전국의 국립박물관에서는 다양한 주제의 고려 특별전이 개최되었다. 특히 전체 전시 일정을 알리는 리플릿을 홈페이지에 게재하였고, 1100주년을 강조하는 엠블럼도 제작하였다(도 1). 이처럼 고려라는 대주제 아래 각 국립박물관의 성격에 맞는 특별전을 동시 다발적으로 열었던 적은 처음이었다. 국립중앙박물관의 '대고려전'은 이와 같은 국립박물관의 새로운 시도의 대미를 장식하였다. 이러한 전국적인 규모의 기획이 가능했던 것은 그동안 국립박물관이 쌓은 저력 덕분이다.



도 1. 고려 건국 1100주년 기념 특별전 일정 홍보 리플릿

국립중앙박물관 미술부는 2017년 초부터 '대고려전'을 준비하였다. 대고려전의 목적은 독창적인 문화를 이룩한 고려 미술을 종합적으로 고찰하기 위해, 전 세계에 흩어진 뛰어난 고려시대 문화재를 모아 전시함으로써 기존의 장르별 전시와 차별성을 두는 것이었다. 대고려전 이전에 이미 고려의 불교 회화, 청자, 사경, 나전칠기 등

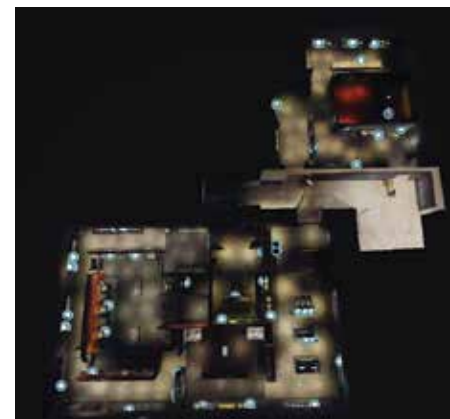
장르별 특별전시가 개최된 적이 있었다. 또한 '고려살', '청자살', '금속공예살' 등 상설전시실에 있는 고려 유물도 많기 때문에 기존의 전시와 다른 전시를 기획하는 게 주요 과제였다.

먼저 국외에 있는 중요한 미술품을 대여하기 위해 여러 차례 출장을 다녀왔다. 일본, 대만, 영국, 중국, 미국 등 중요 소장기관을 방문하여, 전시 대상품을 조사하고 대여 협의를 진행하였다. 이처럼 치밀한 사전 준비 덕분에 최종적으로 4개국(일본, 미국, 영국, 이탈리아) 11개 기관에서 62점을 대여, 전시할 수 있었다. 또한 국내에서도 주요 소장기관인 삼성미술관 Leeum, 호림박물관, 간송미술관 등과 대여를 협의하였다. 고려는 불교가 매우 번창한 시대였기 때문에 해인사, 장곡사 같은 사찰에서도 전시품을 대여할 필요가 있었다. 결과적으로 국내 34개 기관에서 전시품을 대여할 수 있었으며, 총 349건 452점이 특별전에 출품되었다. 그중 국립중앙박물관 유물은 170건 197점이었다.

II. 전시

전시 구성

전시는 크게 4가지 주제로 구성되었다(도 2). 첫 번째는 고려의 수도 개경이다. 지금의 한국인에게도 낯선 개경 근처의 항구 벽란도는 중국뿐 아니라 대식국(아라비아)의 상인들도 방문했을 만큼 국제적인 곳이었다. 이처럼 국제적인 고려의 수도 개경과, 화려한 왕실 미술을 고분 출토품을 통해 보여준다. 두 번째 주제는 '1100년의 지혜'와 '사찰로 가는 길'이다. 1098년에 나무에 새긴 불교 경전(화엄경)과 금?은으로 베껴 쓴 사경, 다양한 불교 조각과 불화 등은 불교가 일상이었던 고려인의 모습을 엿볼 수 있다. 이러한 불상과 불화를 지나다 보면, 세 번째 주제인 다점 공간으로 이동한다. 다점은 고려의 큰 사찰 앞에 있었다고 하는 찻집이다. 마지막으로 고려의 찬란한 기술과 디자인을 확인할 수 있는 공예품의 향연이 펼쳐진다.

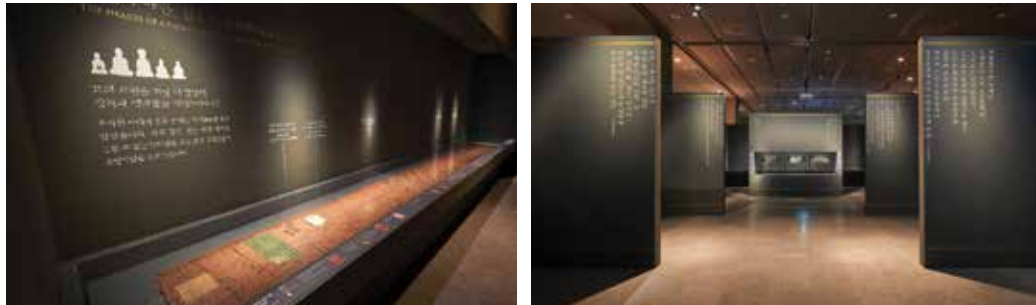


도 2. 전시 구성



관람객의 감성을 자극한 전시 기법

고려는 한국인에게도 베일에 싸인 나라다. 수도인 개경이 북한에 있기 때문에 고려의 문화재를 일상에서 직접 볼 수 없다. 다른 왕조의 수도였던 서울, 경주, 공주, 부여가 한국인에게 익숙한 공간인 것과는 차이가 있다. 또한 불교가 중심 사상이었던 고려의 많은 문화재를 종교적 배경이 없는 관람객에게 설명하는 방법도 매우 고민스러웠다. 그래서 “읽어 주는 고려”를 주요 전시 연출 기법으로 삼았다(도 3). 이런 새로운 아이디어는 전시 기획자와 디자이너의 긴밀한 협력을 통해서 발전된 것이다. 또한 디자이너의 전시품에 대한 관심과 이해가 있었기 때문에 가능했다. 사실 대다수의 사람이 읽기 어려운 한문의 내용을 이해하기 쉽도록 설명했기 때문에 관람객들이 편안하게 전시를 관람할 수 있었다. 또한 경전 등에서 인용한 글귀들이 화두처럼 주어져 생각거리를 제공한 점도 관람객들에게는 깊은 인상을 심어 주었다.



도 3. 읽어 주는 고려

전시는 보통 시각을 중심으로 디자인된다. 전시품에 어울리는 적절한 공간과 색채를 통해 고객에게 다가간다. 경우에 따라 분위기에 맞는 음악이 더해지기도 한다. 그런데 이번 대고려전에서는 시각과 청각에 이어 후각까지 자극하는 새로운 전시 기법이 시도되었다. 다점은 고려인들이 차를 마시던 공간을 재현한 곳인데, 관람객들은 이곳에서 잠시 휴식을 취할 수 있었다(도 4). 마치 산 속 사찰에 온 듯 경치를 보고 바람 소리를 듣고 코끝을 스치는 차향을 맡을 수 있는 공간이었다. 오감을 자극하는 다점에서 많은 관람객들이 새로운 경험을 했다고 만족스러워했다.

이처럼 대고려전은 전시 연출 단계부터 수요자 중심의 전시를 구성하기 위해 많은 노력을 기울였다. 전문가들이 만족할 수 있는 충실한 내용 구성과 더불어 박물관을 처음 방문하는 고객들까지 즐길 수 있는 전시를 준비한다는 것은 사실 매우 이상적이다. 그렇지만 새로운 전시 기법을 시도하고, 전시품 그 자체로도 목직한 감동을 줄 수 있게 준비한다면, 도달할 수 있는 목표가 될 수 있음을 이번 전시에서 확인하였다.



도 4. 다점

III. 홍보

사전 홍보

대고려전 홍보에서 두드러졌던 특징은 사전 홍보가 다양했다는 점이다. 고려 건국일인 (2018년) 7월 25일(수)에 여러 가지 행사를 진행한 것도 주요한 사전 홍보였다. 국립중앙박물관은 수요일마다 저녁 9시까지 전시장을 개관한다. 이때 전시품을 설명해 주는 ‘큐레이터와의 대화’ 행사가 4번 개최된다. 7월 25일은 때마침 이 큐레이터와의 대화가 시작된 지 600회를 맞이한 날이었다. 그래서 ‘고려 오백년을 거닐다’, ‘고려청자의 탄생’, ‘금속공예로 본 고려인의 일상’을 주제로 정해 행사를 진행하였다. 또한 고려의 가무악을 ‘전통과 현대’의 시각으로 감상하는 기념 음악회도 개최하는 등 다양한 방법으로 고려에 대한 시민들의 관심을 유도하였다(도 5).

11월 9일부터 10일까지 문화교류홍보과가 준비한 <고려대장경, 희랑대사좌상 이운행사>도 있었다(도 6). 고려를 건국한 왕건의 스승인 희랑대사의 좌상은 이번 대고려전에 전시되기 위해 처음으로 해인사 밖으로 나왔다. 이처럼 뜻깊은 순간을 기념하기 위해 11월 9일 경상남도 합천에 위치한 해인사에서 고불식을 거행하였다. 다음 날 아침 고려 종묘인 연천의 송의전에서 왕건(초상화)과 희랑대사(조각상)의 만남이 이루어졌다. 이 행사는 왕건을 비롯한 북한의 중요 문화재가 대고려전에 출품되어, 하나 되는 코리아가 되기를 기원하는 마음에서 개최된 것이다. 대고려전이 한반도 평화의 시작이 될 수 있다는 희망을 보여준 행사이기도 하다. 이런 새로운 기획은

전시에 대한 일반 시민들의 관심을 불러일으킬 수 있는 좋은 계기가 되었다. 비록 왕건상은 전시에 출품되지 못했지만, 회랑대사좌상 옆의 빈 자리가 오히려 관람객들에게 여운을 주었다(도 7). 전시품이 없는 빈 진열장을 놓는 것은 파격적인 시도였지만, 비어 있되 비어 있지 않은 왕건을 상상해 볼 수 있는 신선한 경험이었다.



도 5. 고려 건국일 기념 음악회



도 6. 회랑대사좌상 이운행사



도 7. 회랑대사좌상

전시 기간 중의 홍보

사전 홍보에 이어 전시 기간 중에도 다양한 홍보 행사가 이루어졌다. 교육과와 어린이박물관과에서 진행한 교육은 특별전에 대한 관심을 고취시켰다. 모든 교육이 성공적으로 잘 이루어졌지만, 특히 <엽서 들고 고려대장정!>은 흥미 있는 기획이었다(도 8). 엽서에 있는 모양의 전시품을 찾는 동안 452점에 달하는 전시품을 같이 볼 수 있었기 때문에 전시에 대한 집중도를 높일 수 있었다.

전시 기간 동안 관람객들의 관심을 지속시키기 위해 4회에 걸쳐 전문가 초청 학술 강연회도 개최하였다(도 9). 전시에 대한 이해를 돕기 위한 강연부터 고려불화, 고려시대 식물, 고려의 차문화 등 전시 주제를 깊이 있게 살펴보는 강연까지 다양하게 준비하였다. 매회 평균 370명이 참석하여 전시에 대한 뜨거운 관심을 느낄 수 있었다. 참석자들은 대부분 일반인이었는데, 다양한 전시품을 잘 알고 싶어서 참석한 경우가 많았다. 대고려전은 개막 당일 명사 초청 국제 심포지엄을 개최한 후에도, 2~3주 간격으로 전문가 초청 학술 강연회를 개최함으로써 전시 홍보를 꾸준히 진행하였다. 전시 초기인 2018년 12월 15일에는 한국미술사학회와 공동으로 고려 미술의 찬란함을 톺아보는 학술대회도 주최하였다. 또한 전시가 마무리되는 2019년 2월 19일에는 한국중세사학회와 공동으로 고려 건국 1,100주년 기념사업의 성과를 정리해 보는 자리도 마련하였다. 전문 연구자와 일반 관람객을 모두 아우르는 학술대회와 강연회가 전시 홍보에 큰 도움이 되었음은 물론이다.



도 8. 교육과 <엽서 들고 고려대장정!>



도 9. 전문가 초청 학술 강연회

지금까지 대고려전을 전시와 홍보 중심으로 살펴보았다. 중앙뿐만 아니라 소속 박물관에서도 좋은 전시를 개최하기 위해 많은 노력을 기울였고, 그 결과 모든 고려 전시가 성황리에 종료될 수 있었다. 개막일을 포함하여 89일 동안 총 172,101명이 대고려전을 관람하였다. 이러한 성공적인 결과는 전시를 준비한 미술부뿐만 아니라 박물관 내 여러 부서의 적극적인 협력이 있었기 때문에 가능했다. 각 분야의 전문가들이 모여 함께 특별전을 만들어 나가는 것이 바로 국립박물관의 저력이다. 대고려전은 이러한 저력이 드러난 특별전시였다.

National Museum of Korea's Special Exhibition, "Goryeo: The Glory of Korea"

I. Development

On December 4, 2018, the National Museum of Korea (NMK) opened the special exhibition, *Goryeo: The Glory of Korea*, in honor of the 1100th anniversary of the founding of the Goryeo Dynasty. From its establishment in 918 until it was displaced by the Joseon Dynasty in 1392, Goryeo ruled medieval Korea for 475 years. Yet there is relatively little research about Goryeo's history, perhaps because not many historical records remain and its capital was Gaegyeong (present-day Kaesong, North Korea). On September 2016, NMK developed an extensive plan to simultaneously hold special exhibitions on the theme of Goryeo Dynasty at NMK and affiliated regional museums in 2018. On the historic 1000th year of Goryeo's establishment in 1918, Korea was under Japanese rule and unable to mark the occasion. For the 1100th anniversary, the national museums in Korea held a series of special exhibitions on various themes related to Goryeo, beginning with *Gaetaesa: Royal Temple for Protecting the Goryeo Dynasty* at the Buyeo National Museum in May and leading up to *Goryeo: The Glory of Korea* at NMK in December. A publicity leaflet with the full exhibition schedule was made available on the museum websites, and an emblem was created to represent the 1100th anniversary (Fig. 1). This was the first time all the national museums held concurrent special exhibitions, each uniquely suited to the characteristics of the various museums but thematically linked to Goryeo. NMK's *Goryeo: The Glory of Korea* was the grand finale in this new endeavor. What made it possible to plan such sweeping nationwide exhibitions was the influence that NMK had built up over the years.



Fig. 1
Publicity leaflet with full schedule for the special exhibitions celebrating the 1100th anniversary of Goryeo's founding.

NMK's Fine Arts Division began preparing for *Goryeo: The Glory of Korea* in early 2017. The exhibition's goal was to provide a comprehensive retrospective on the art of a dynasty that achieved its own unique culture by bringing together Goryeo artifacts from around the world and differentiating the exhibition from previous genre-specific exhibitions. There had already been exhibitions that focused on Goryeo era Buddhist painting, celadon, Buddhist scriptures, and najeon chilgi (mother-of-pear lacquerware). There were also many Goryeo artifacts on permanent display in the Goryeo Dynasty Galleries as well as the Celadon and Metal Crafts Galleries. Thus our main objective was to plan a novel and original exhibition.

First, we made numerous overseas trips to facilitate the loan of major artworks. We visited prominent institutions in Japan, Taiwan, United Kingdom, China, the United States, etc. to investigate potential exhibition materials and begin talks about borrowing them for the exhibition. Thanks to such meticulous preparations, we were ultimately able to borrow and exhibit 62 works from 11 institutions in 4 countries (Japan, the United States, United Kingdom, and Italy). We also discussed borrowing works from prominent domestic institutions like Leeum, Samsung Museum of Art; Horim Museum; and Kansong Art and Culture Foundation. We needed works from Buddhist temples as well because Buddhism flourished during the Goryeo Dynasty. In the end, we successfully borrowed from 34 domestic institutions and displayed 452 pieces of 349 works, of which 170 pieces of 197 works belonged to NMK.

II. Exhibition

Exhibition Overview

The special exhibition was divided into four themes (Fig. 2). The first theme was Gaegyeong, the capital of Goryeo. Although Gaegyeong remains unfamiliar to Korean today, it was an international city with a nearby trade port, Byeongnando, which was visited by merchants from not only China but as far as Arabia. In the first section of the exhibition, artifacts excavated from ancient tombs created a picture of Goryeo's cosmopolitan capital and illustrate the opulent art of the royal court. The second section's theme was "1100 Years of Wisdom" and "The Way to the Temple." Woodblocks of Buddhist scripture (Avatamsaka Sutra) dated 1098, transcriptions written in gold and silver, and the variety of Buddhist sculptures and paintings showed how Buddhism was part of everyday life in Goryeo. Past the sculptures and paintings, visitors entered the third, teahouse-themed section of the exhibition. Such teahouses could often be found near large Buddhist temples during Goryeo times. Lastly, the exhibition presented a wide variety of objects representing the brilliant technical and design expertise of Goryeo



Fig. 2 Exhibition Layout

Display Techniques Designed to Awaken Viewers' Sensibilities

Goryeo remains shrouded in mystery even to Koreans. Its capital of Gaegyeong was located in what is now North Korea, making it hard to come across cultural heritage from the period in everyday life. This sets it apart from other historical dynasties with capitals in places that are familiar to Koreans, like Seoul, Gyeongju, Gongju, and Buyeo. Furthermore, it was very difficult to find ways to explain cultural artifacts to visitors without a religious background because Buddhism was so central to the Goryeo Dynasty. As a result, we adopted “Storytelling Goryeo” as our main production technique (Fig. 3). We developed this new idea thanks to close cooperation between the curators and designers. It was also possible because the designers were deeply interested in the objects on display and understood the subject. This technique entailed simple and clear explanations for Chinese texts, which most people struggle to read. With “Storytelling Goryeo,” visitors were able to enjoy the exhibition with ease. We also offered talking points using quotes from Buddhist scriptures and other sources. By giving visitors something to think about, the exhibition made a deep impression.

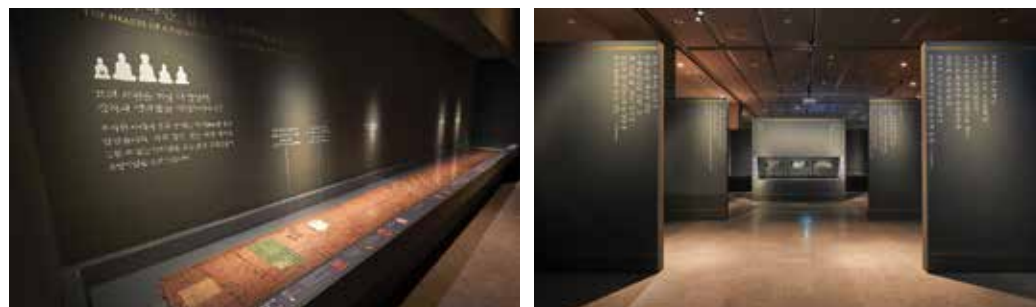


Fig. 3 Storytelling Goryeo

Exhibition designs are usually focused on the visual. The tendency is to approach viewers through spaces and colors that suit the objects on display. Sometimes, music is added to enhance the atmosphere. By contrast, *Goryeo: The Glory of Korea* tried new exhibition techniques that would stimulate visitors in visual, auditory, and even olfactory ways. We recreated the kind of teahouse Goryeo people would have frequented and allowed visitors to rest there for a while (Fig. 4). It was a space where visitor could see scenic views, hear the sound of the winds, and smell the scent of tea, as if they were really at a temple in the mountains. Many visitors commented on the positive experience of the teahouse where all five of their senses were engaged.

In that way, we made an effort to put on a viewer-friendly exhibition from the planning stages. It was idealistic of us to try to have meaningful content that would satisfy experts while preparing an exhibition that first-time museum-goers could also enjoy. However, this exhibition confirmed that it was a feasible goal if we tried new exhibition techniques and displayed noteworthy and affecting objects.



Fig. 4 Teahouse

III. Publicity and Promotion

Advance Promotion

The striking thing about publicity and promotion for *Goryeo: The Glory of Korea* was the diversity. A key part of the advance promotion came from various events held on July 25, 2018, the national foundation day of Goryeo. The day also fell on a Wednesday when the museum stays open until 9 pm. On these days, the museum held four “Curator’s Talk” events. July 25 happened to coincide with the 600th of these events, so we carried out events under the themes of “Five Hundred Years of Goryeo,” “The Birth of Goryeo Celadon,” and “Everyday Life in Goryeo Seen through Metalworks.” We also sought to attract the public’s interest in a variety of ways, including a concert that celebrated the song, dance, and music of Goryeo from the perspective of “tradition and modernity.” (Fig. 5)

In November, NMK’s Cultural Relations and Publicity Division arranged an event titled “Moving Ceremony for Tripitaka Koreana and Statue of Monk Huirang.” (Fig. 6) Monk Huirang was the teacher of Wang Geon, the founder of the Goryeo Dynasty. The statue of him would be leaving Haeinsa Temple for the first time ever so it could be exhibited for the *Goryeo: The Glory of Korea*. To mark this meaningful occasion, there was a gobulsik (ceremony of announcing to the Buddha) at Haeinsa Temple in Hapcheon, Gyeongsangnam-do Province. The next morning, the sculpture was reunited with a portrait of Wang Geon at Sungeuijeon Hall, the royal shrine of Goryeo, in Yeoncheon, Gyeonggi-do Province. The ceremony was motivated by the desire to see Korea united through the inclusion of cultural properties, such as the statue of Wang Geon, from North Korea. It expressed the hope that the special exhibition could be the beginning of peace on the Korean Peninsula. It was also a new kind of production that raised the general public’s interest. Although we were unable to include the statue of Wang Geon in the exhibition, the poignancy of the empty space next to the statue of Monk Huirang left a more lasting impression on the public (Fig. 7). The empty display case was an unconventional approach, but resulted in fresh new experience for the viewers who had to imagine Wang Geon’s presence in that space.



Fig. 5
Concert Celebrating the
National Founding Day of Goryeo



Fig. 6
Moving Ceremony for the
Statue of Monk Huirang



Fig. 7 Statue of Monk Huirang

Promotion during the Exhibition

Once the exhibition opened, a variety of promotional events followed the advance promotion. NMK’s Education Division and Children’s Museum offered educational programs that inspired interest in the special exhibition. All the programs were successful, particularly the fun production of “Tripitaka Koreana on a Postcard” (Fig. 8). In this activity, participants searched among the 452 objects featured in the exhibition to find objects that matched the shape on their postcards. This raised their concentration when viewing the exhibition.

We invited experts to give four academic lectures to maintain the public’s interest throughout the exhibition (Fig. 9). We also organized a variety of lectures to help visitors better appreciate the subject. These included in-depth looks at topics like Goryeo Buddhist paintings, textiles, and tea culture. An average of 370 people attended each lecture, demonstrating their enthusiastic interest in the exhibition. Most of them were members of the general public who wanted to learn more about the various objects on exhibit. On the opening day of *Goryeo: The Glory of Korea*, we invited a keynote speaker and hosted an international symposium. We continued to arrange academic lectures featuring experts every two to three weeks as part of our ongoing promotional efforts. On December 15, 2018, not long after the exhibition began, NMK and

the Art History Association of Korea co-hosted an academic conference on the splendors of Goryeo art. On February 19, 2019, the last day of the exhibition, NMK and the Korean Medieval History Society co-hosted an event to review the outcome of commemorative projects related to the 1100th anniversary of Goryeo's establishment. Of course, the academic conferences and lectures that brought together experts and the general public contributed greatly to the promoting the exhibition.



Fig. 8
Education Division,
“Great Journey around Goryeo with Postcards”



Fig. 9
Academic Lecture Featuring Experts

This report examined the exhibition and promotional efforts related to Goryeo: The Glory of Korea at the National Museum of Korea. There were also efforts to produce good exhibitions at the affiliated regional national museums. As a result, the entire Goryeo exhibition series was a rousing success. Over 89 days, including the opening day, *Goryeo: The Glory of Korea* alone attracted a total of 172,101 visitors. The successful result was made possible not only by the Fine Arts Division which planned the exhibition but also thanks to the cooperation between numerous NMK divisions. It speaks to NMK's prestige as a national museum that professionals from every field lent their expertise to the effort. In that sense, *Goryeo: The Glory of Korea* was truly a special exhibition.

SECTION I

한국 문화재 해외 전시: 사우디아라비아에서 만난 한국의 역사와 문화

2018 National Museum of Korea Overseas Exhibition: Encountering Korean History and Culture in Saudi Arabia



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한국 문화재 국외 전시: 사우디아라비아에서 만난 한국의 역사와 문화

국립중앙박물관은 소장품을 중심으로 한국의 역사와 문화를 소개하는 국외 특별전을 지속적으로 개최해 오고 있다. 최초의 국외 전시는 1957년 미국 메트로폴리탄박물관에서 개최한 한국미술명품전으로, 한국전쟁 후 국제사회에 한국을 알리기 위해 국보급 문화재들이 대거 출품되었으며 수년 간 유럽과 미주권에서 순회전으로 개최되었다. 이후 2005년 지금의 용산에 자리잡은 이래 국립중앙박물관은 총 19회의 한국문화재 국외 특별전을 개최한 바 있으며, 근래에는 해외 박물관과 상호 교환전시의 일환으로 국외 특별전을 추진하고 있다. 가장 최근에는 지난 2018년 12월 18일부터 2019년 3월 7일까지 사우디아라비아에서 아라비아반도 최초의 대규모 한국 문화 특별전 “한국 문화로 가는 매혹의 여정 The Enchanting Journey to Korean Civilization”을 개최하였다. 본 발표에서는 사우디아라비아 특별전의 전시기획과 구성 과정을 비롯, 상대 기관과의 협력, 그리고 전시 결과 등을 공유함으로써, 해외에서 한국문화재 전시를 준비하거나 연구하고 있는 2019년 국립중앙박물관 네트워크 펠로우십 참가자들에게 좋은 참고 사례가 되기를 바란다.



도 1. 사우디아라비아국립박물관 전경

"아라비아의 길 Roads of Arabia"

사우디아라비아는 중근동 고대 문명의 교차로이자 이슬람교의 발상지로서 세계사에서 중요한 위치를 차지했다. 또한 사우디아라비아는 한국의 가장 중요한 원유 공급처이고, 1970년대 이래 한국경제의 성장을 견인한 중동 건설 사업의 중심지이다. 최근 사우디아라비아는 국가 전반에 대한 개혁과 개방 정책을 추진하면서, 다양한 부문에서 한국과 협력 관계를 증진해나가고 있다.

지난 2017년은 한국과 사우디아라비아의 수교 55주년을 맞이하는 해로, 국립중앙박물관은 Saudi Commission for Tourism and National Heritage(이하 SCTH)와 공동으로 상호 교환 전시를 개최하기로 합의하였다. 먼저 2017년 5월 국립중앙박물관에서 사우디의 대표적인 해외 순회 전시인 특별전 “아라비아의 길, 사우디아라비아의 역사와 문화 Roads of Arabia, The Archaeological Treasures of Saudi Arabia”를 개최하였다. 16주간 열린 전시에는 약 12만 6천 4백 명의 관람객들이 사우디아라비아의 역사와 문화를 감상하며 큰 호응을 얻은 바 있었다.



도 2. 2017 국립중앙박물관 특별전 '아라비아의 길' 개막식

특히 당시 SCTH의 위원장이었던 현 국왕의 장남인 알 사우드 왕자는 지금까지도 전 세계에서 열린 역대 ‘Roads of Arabia’ 전시 중 한국의 국립중앙박물관에서 개최한 특별전을 가장 성공적인 전시로 손꼽는다. 그중에서도 그는 한국의 전시디자인과 연출력을 높이 평가하며, 2017년 말 사우디아라비아 국립박물관에서 다시 열린 “아라비아의 길” 특별전의 전시디자인을 한국 전시의 디자인을 다시 활용하기도 하였다. 이는 국립중앙박물관 디자인팀의 역량을 해외에 선보일 수 있는 첫 사례였다.

이 특별전의 교환전시로 2018년 12월 국립중앙박물관은 SCTH와 공동으로 한국의 역사와 문화를 종합적으로 보여주는 특별전 “The Enchanting Journey to Korean Civilization”을 개최하였다. 이번 특별전은 이슬람 중주국인 사우디아라비아는 물론 중근동 전역에 한국 문화에 대한 새로운 바람을 불러일으키는 중요한 계기가 되었다.

아라비아 반도 최초의 한국 전시가 열리기까지

2017년 한국에서 성공적으로 “Roads of Arabia” 전시를 마친 후, 국립중앙박물관과 SCTH는 곧바로 두 번째 프로젝트인 사우디에서의 한국 문화재 특별전 준비에 착수하였다. 국립중앙박물관은 2005년 용산 개관 이래 거의 매년 해외 한국 문화재 특별전을 개최하였고, 특히 최근에는 상대 기관과 계기별, 주제가 적합할 경우 상호 교환 전시로 추진하고 있다.

국외 전시는 우리 모두가 잘 알고 있는 바와 같이, 양 기관 큐레이터들의 끊임없는 소통과 의견교환이 필요하다. 국립중앙박물관은 시대별, 장르별, 주제별로 포맷이 갖추어진 다채로운 국외전시를 개최한 바 있으며, 담당 큐레이터들의 협의를 통해 전시주제와 방향을 정한다. 공동주최인 경우가 많기 때문에 함께 큐레이팅을 진행하며, 성공적인 전시를 위해 최선의 길을 찾아나간다. 한국의 문화가 아직 생소한 국가의 경우, 통사전시를 요청하는 경우가 많은데 사우디아라비아도 역시 그러하였다. 이번 전시는 국립중앙박물관이 기획하고 SCTH가 전시를 개최하는 방식으로 진행하였다. 특별전이 개최되는 사우디아라비아 국립박물관은 왕실에서 직접 관리하는 국가 기관으로 이슬람 국가의 특성상 미술품보다 고고학의 비중이 매우 높은 곳으로, 사우디아라비아 측은 고고학 중심의 통사전시를 요청하였다.

이에 국립중앙박물관은 사우디아라비아에서 처음 선보이는 한국 문화재 특별전인 만큼 전시품은 한국 문화 고유의 정체성을 드러내는 유물들을 중심으로 해상 실크로드를 통해 일찍이 양국이 교류했던 흔적을 잘 보여주는 전시품들로 선정하였고, 이를 통해 실제 유물뿐만 아니라 다양한 매체를 활용하여 관람객들의 이해도를 높이는 방향으로 기획하였다.

통상적인 상호 교환전시는 협약서에 의거하여 많은 부분들은 상호 호혜의 원칙에 따라 진행되지만, 이번 전시에서 우리는 새로운 시도를 해보았다. 그간 국립중앙박물관은 한국 문화재 국외전시 개최 시 전시기획, 전시품 선정을 주로 담당하였는데, 이번 전시에서는 이 뿐만 아니라 박물관의 디자이너와 에듀케이터, 그리고 국립박물관 문화재단이 참여하였다. 이들과의 협업은 전시 담당자에게는 큰 힘이 되었고 전시의 질을 높일 수 있는 기회였다. 더구나 사우디아라비아는 국립중앙박물관의 전시디자인에 대한 신뢰도가 매우 높기 때문에, 전시 인테리어 디자인과 디지털 전시 등을 모두 국립중앙박물관에 의뢰하였고, 우리의 디자이너는 전시실 도면 및 색채, 그래픽, 디지털 영상 등 전시 디자인 전반에 걸쳐 적극적으로 참여하였다. 전시 오픈을 앞두고 현지에서 전시실 공사현장을 직접 감독하며 마지막까지 최선을 다해주었다. 또한 최근 박물관 교육을 시작한 사우디아라비아 국립박물관은 특별전과 연계한 관람객 대상 교육프로그램을 요청하였다. 이에 우리는 개막식에 맞추어 박물관의 에듀케이터 2명이 현지에서 관람객을 대상으로 한 체험교육프로그램을 진행하고 이를 사우디아라비아 국립박물관 직원들에게 운영방법을 전수해줌으로써, 관람객들에게 많은 관심과 호응을 얻었다. 또한 국립박물관문화재단은 한국의 역사와 문화 전반을 아랍어로 소개하는 최초의 전시도록을 제작 제공하였다.

이처럼 이번 전시는 국립중앙박물관 한국문화재 국외 특별전 사상 다양한 부서가 협업한 첫 사례를 만든 전시로, 한국의 역사와 문화를 보다 쉽고 재미있게 접근하고, 전시의 이해도 역시 높일 수 있는 좋은 기회여서 또 다른 의미가 있다고 하겠다.

중근동의 중심, 사우디아라비아에 한국 문화를 꽃피우다.

전시가 열린 사우디아라비아 국립박물관은 수도 리야드에 위치해있으며, 현 국왕의 장남 알사우드 왕자가 수장으로 있는 SCTH 산하 기관으로 사우디 왕실의 권위와 위엄을 보여주는 사우디아라비아의 대표 국립박물관이다. 박물관은 8개의 상설전시실과 1개의 특별전시실로 나뉘는데, 상설전시는 이슬람 문화의 본거지인 만큼 인간과 우주의 기원부터 20세기 메카 순례에 이르는 아라비아 반도의 역사적 흐름을 소개하고 있다. 이번 특별전은 특별전시실에서 진행되었다.

특별전은 7만 년 전 구석기시대부터 조선시대까지 한국의 오랜 역사와 문화의 흐름을 한눈에 볼 수 있는 전시로 기획되었다. 이를 위하여 신라 6세기 초 <서봉총 금관>(보물 제339호)과 <서봉총 금허리띠> 등 경주 서봉총 출토품을 비롯하여 한국의 각 시대별 역사와 문화를 대표하는 문화재 총 260건 557점을 중심으로 총 5부로 구성하였다.



도 3. 서봉총금관, 신라 5세기 말~6세기 초, 보물 제339호

1부 ‘한반도 최초의 문화’에서는 구석기시대부터 신석기시대에 제작된 도구를 중심으로 한반도의 선사시대 문화를 소개하였다. 세계 고고학적 구석기 연구 방향의 전환점이 된 경기도 연천군 전곡읍 출토 <주먹도끼>와 한국 신석기 토기를 대표하는 서울 강동구 암사동 출토 <빛살무늬토기> 등을 통해 한반도 최초의 문화 형성과 발전 과정을 확인해 볼 수 있다.

2부 ‘국가의 등장’에서는 한반도 최초의 국가인 고조선을 중심으로 청동기에서 철기시대에 이르는 문화를 소개한다. 특히 한국식 석검(石劍)과 동검(銅劍), 다뉴세문경(多紐細文鏡)과 간두령(竿頭鈴) 등을 전시하여 정치적, 종교적 권력을 가졌던 당시 지배자의 지위를 이해할 수 있도록 했다. 또한 철기의 등장으로 생산 능력이 크게 발전하고 확장되면서 한반도와 그 주변에 고대 국가들이 성장하고 있었음을 보여주고자 했다.

3부 ‘고대 왕국의 위엄’은 이번 전시의 메인 주제로, 고구려, 백제, 신라, 통일신라에 이르는 한반도 고대 왕국의 성장과 각국의 문화를 소개하였다. 특히 옛 신라의 수도인 경주의 서봉총에서 출토된 <금관>, <금제 허리띠> 등 각종 장식품들을 함께 전시하여 이른바 ‘황금의 나라’라고 불렸던 신라의 화려한 명성을 확인해 볼 수 있도록 했다. 이와 함께 <서역인물상> 등 고대 한반도와 아라비아와의 교류 흔적이 담긴 유물들도 소개했다.

4부 ‘우아한 품격의 시대’는 통일신라 말의 혼란을 극복하고 우리 민족의 재도약을 유감없이 보여준 고려 시대를 소개하였다. 여기에는 청자와 금속공예품 등으로 “공예의 나라”, “귀족의 나라”, “개방의 나라 코리아” 고려를 볼 수 있도록 했다. 또한 범종, 향완 등 다양한 불교 관련 의식구도 소개하여 사우디아라비아에서 쉽게 접하기 어려운 불교문화도 전시하였다.

끝으로 5부에서는 ‘500년 유구한 왕조의 역사’를 자랑하는 조선시대의 문화를 소개했다. 조선시대에 깊게 파고든 유교 문화를 중점 전달하였으며 기타 <어보(御寶)>, <용무늬 향아리> 등으로 조선 왕실의 문화를 소개하였다. 특히, 일찍이 아랍어가 태동한 아라비아에 ‘한글’을 실제 활자와 디지털 전시로 풀어내어 한국의 고유 문자와 언어를 전시품과 함께 체험해 볼 수 있는 기회를 제공하여 관람객들의 흥미를 끌기도 하였다.

관람객들은 화려한 신라 황금 문화의 정수를 보여주는 신라의 황금 금관과 오묘한 비색을 자랑하는 고려 청자, 기품이 넘치는 조선의 왕실 복식 등에 깊은 관심을 보였다. 또한 한국의 아름다운 자연과 문화를 소개하는 영상과 관람객들의 심도 있는 이해를 돕기 위한 디지털 돋보기를 비롯하여, 한글과 아랍어를 동시에 사용한 체험형 디지털 전시에 많은 관심을 보이며 전통과 현대가 조화를 이룬 전시라고 평가를 받았다.

사우디아라비아에서 전시하기

국립중앙박물관의 한국 문화재 국외전시는 지금까지 주로 유럽이나 미주권에서 가장 많이 개최되었는데, 최근 박물관은 중남미, 중근동, 동남아시아 등 새로운 문화권에서 전시를 열어 개최지역의 영역을 확장해 나가고 있다. 이번 특별전도 그러한 일환 중 하나로, 한국과는 분명히 다른 문화권인 사우디아라비아에서의 한국 문화재 전시 개최는 결코 쉽지 않았으며, 몇 가지 고려해야 할 사항이 있었다.



도 4. 1부. '한반도 최초의 문화' 전시 모습



도 5. 전시영상 '한국의 사계와 문화유산'



도 6. 5부 조선왕조 전시모습



도 7. 개막식

무엇보다 종교적 제한이 많았다. 이슬람교의 본거지인 만큼 가장 엄격한 기준을 잣대로 삼은 나라이기 때문에, 전시품 역시 불상을 비롯한 신성한 의미를 지닌 조각상은 전시할 수 없었다. 업무를 진행하는 데 있어서도 개막행사나 전시홍보 영상 등에 공연이나 음악 등을 사용을 엄격하게 제한하였다. 또한 라마단 기간에는 업무 연락이 쉽지 않았고, 하루 5번의 기도시간은 전시 설치 작업 시에도 적용되어 모든 업무가 중단되어 마음을 줄이 기도 하였다.

전시환경의 면에서는 전시기간인 12월~3월 사이에도 사우디아라비아 현지의 최고 평균기온은 섭씨 33도 였고 건조한 날씨가 이어졌기 때문에 습기와 온도에 예민한 서지류와 목재로 된 전시품을 배제해야만 했다. 또한 국왕이 통치하는 나라인만큼, 왕실의 권위를 해치는 유물은 역시 전시품에서 제외해야 했다. 마지막으로 많이 완화된 하였으나 여성이 일하기에는 아직 제한이 많은 국가여서, 복장이나 외부 노출 현지에서 업무를 진행 하거나 일과를 보내기에 어려움이 따르는 경우가 있었다.



도 8. 전시품 설치



도 9. 전시디자인 협의



도 10. 실무 협의

하지만 지난 3월 전시를 마무리 짓기 위해 우리가 다시 찾은 사우디아라비아 국립박물관은 새로운 전시 프로젝트를 제안할 정도로 전시에 대한 현지 관람객들의 만족도가 높았음을 확인하였다. 무엇보다 현지 한국 교민들이 처음으로 경험한 한국의 전통 문화를 사우디아라비아에 소개하는 이번 특별전을 보며 너무나 뿌듯하고 한국인의 자긍심을 느끼게 해주어 감사했다는 인사를 남겨주어 전시 담당자로서 가장 큰 보람을 느낄 수 있는 소중한 기회였다.



도 11. 어린이 관람객과 한글-아랍어 Interactive 영상 시연

국립중앙박물관 한국 문화재 국외전시의 미래

국립중앙박물관은 한국 문화의 널리 알리기 위해 한국문화 특별전을 세계 각 지역에서 꾸준히 개최하는 장기적 계획을 가지고 있다. 나의 동료는 올해 10월에 폴란드 바르샤바국립박물관에서 개최할 “한국미술 : 삶과 영혼에 깃들다” 특별전을 준비하고 있다. 뿐만 아니라 콜롬비아 황금박물관을 비롯, 러시아, 독일 등지에서 열릴 새로운 한국 문화재 특별전을 역시 기획 중에 있다. 근래 국외전시 협의에 있어 흥미로운 점은 이전에는 한국의 전통 미술문화를 중심으로 한 전시들이 주를 이루었다면, 최근에는 한국의 고고학, 역사, 심화된 학술주제나 현대미술까지 전시 주제가 확장되고 있다는 것이다. 이는 국립중앙박물관에서 열리는 전시의 변화양상과 일치하는 점이기도 하다. 현재 발표자가 준비하고 있는 국외전시는 오는 9월 미국 스미소니언 내 프리어새클러갤러리에서 한국의 고려시대 목조불상 1점과 불상에서 나온 복장품들을 주제로 한 학술전시이다. 한국의 문화가 어느 정도 익숙한 미국의 아시안박물관에서 시도해볼 수 있는 전시라 하겠다. 무엇보다 상호 교환 특별전은 양 박물관의 우호 증진뿐 아니라 한국과 해당국가 간의 교류에 가속도를 높이는 계기가 되기도 한다. 앞으로도 국립중앙박물관은 이러한 변화에 발맞추어 다채로운 국외전시를 기획할 것이며, 다양한 문화권의 관람객들이 한국의 역사와 문화를 느낄 수 있는 기회가 많아지기를 기대한다.

2018 National Museum of Korea Overseas Exhibition: Encountering Korean History and Culture in Saudi Arabia

The National Museum of Korea (hereafter NMK) has been holding overseas special exhibitions of selections from its collections with the aim of introducing Korean history and culture to a wider audience. The first overseas exhibition was *Masterpieces of Korean Art* held in 1957 at the Metropolitan Museum of Art in New York. This provided a grand showcase of precious Korean cultural treasures as part of the effort to better present Korea to the international community in the wake of the Korean War (1950-53). It travelled for several years to other institutions across the United States and Europe. Since the relocation of the NMK to Yongsan in 2005, nineteen special overseas exhibitions of Korean cultural heritage have been organized. In recent years, the museum has been focusing on exchanging exhibitions with overseas museums. Most recently, the museum presented an exhibition entitled *The Enchanting Journey to Korean Civilization* in Saudi Arabia from December 18, 2018 to March 7, 2019. It was the first large-scale exhibition on Korean culture held on the Arabian Peninsula. In this presentation, I would like to share with you a detailed account of the planning, development, and results of this exhibition, as well as the process of collaboration with the partner institution. In doing so, I hope to provide a point of reference for participants in the 2019 NMK Network Fellowship who are preparing or researching overseas exhibitions on Korean cultural heritage.



Fig. 1 The National Museum of Saudi Arabia

Roads of Arabia

The Arabian Peninsula has long occupied a key position in world history as a crossroads for ancient civilizations in the Middle and Near East and as the birthplace of Islam. Moreover, Saudi Arabia is today the most important supplier of crude oil to South Korea and the center for the construction industry in the Middle East, a key driver for economic growth in Korea since the 1970s. As Saudi Arabia promotes reforms and open-door policies, it has been expanding cooperative ties with Korea in a variety of fields.

2017 marked the 55th anniversary of the establishment of diplomatic relations between Korea and Saudi Arabia. In celebration of this special occasion, the NMK agreed to host exchange exhibitions in collaboration with the Saudi Commission for Tourism and National Heritage (hereafter SCTH). First, in May 2017, the Saudi Arabian overseas traveling exhibition *Roads of Arabia: The Archaeological Treasures of Saudi Arabia* was held at the NMK. This sixteen-week exhibition received a fervent response from the more than 126,400 visitors who took this opportunity to enjoy the history and culture of Saudi Arabia.



Fig. 2 Roads of Arabia in NMK, 2017

Prince Sultan bin Salman bin Abdulaziz Al Saud, then-President of the SCTH and the eldest son of the current king, praised the event held at the NMK as the most successful ever among the *Roads of Arabia* exhibitions held across many different nations. He particularly appreciated the design, fabrication, and installation of the Korean iteration. In fact, he decided to utilize the same exhibition design for the *Roads of Arabia* when it was re-held at the National Museum of Saudi Arabia at the end of 2017. This was

an excellent outcome the NMK design team's first opportunity to show its competence to an international partner.

In December 2018, the NMK and SCTH co-organized the special exhibition in Saudi Arabia entitled *The Enchanting Journey to Korean Civilization*. It provided a comprehensive view of Korean history and culture as an exchange for the *Roads of Arabia* exhibition. This provided an important opportunity to stimulate an interest in Korean culture in the Middle and Near East, especially in Saudi Arabia.

Planning the First Korean Exhibition on the Arabian Peninsula

After successfully hosting *Roads of Arabia* in Korea in 2017, the NMK and SCTH began preparations for their second project, a special exhibition on Korean cultural heritage to be held in Saudi Arabia. Since its relocation to Yongsan in 2005, the NMK has been holding special exhibitions overseas almost annually. Moreover, the museum recently began promoting them as exchange exhibitions with foreign institutions when certain conditions, such as appropriate occasions and topics, could be met.

As is widely known, overseas exhibitions require constant communication and exchange of ideas among curators from both institutions. The NMK has organized numerous overseas exhibitions organized by period, genre, or topic, and the curators in charge of these exhibitions determined the pertinent themes and objectives through a process of discussion. As most of these exhibitions tend to be co-organized, the curators with the institutions involved conduct the curation process together while endeavoring to find the best possible avenues to ensure the success of the exhibition. Countries less familiar with Korean culture commonly request an exhibition offering a comprehensive overview of the nation's history, and this was the case for Saudi Arabia. The exhibition was planned by the NMK and hosted in Saudi Arabia. The National Museum of Saudi Arabia where this special exhibition was held is a national institution directly managed by the royal family. It generally gives greater weight to archaeological artifacts than artworks due to Saudi Arabia's nature as a fundamentally Muslim country. Since the exhibition was the first special exhibition on Korean culture to be held on the Arabian Peninsula, the Saudi side requested that it feature a wide-ranging overview of the history of Korea and that the displayed items be mainly archaeological.

Accordingly, the NMK decided to primarily present artifacts representing the inherent cultural identity of Korea alongside a selection of other items that would illustrate the exchanges between the two nations via the Maritime Silk Road. In addition to these actual artifacts, the NMK planned the use of a diverse range of media to heighten visitors' understanding of the exhibition.

Typically, many aspects of exchange exhibitions, including the Exhibition MOU (Memorandum of Understanding), are settled according to the principle of reciprocity. However, the National Museum of Korea offered a small innovation with this exhibition. When organizing exhibitions on Korean cultural heritage for other countries, curators of NMK have been mostly responsible for developing the exhibitions

and selecting the items for display. In the case of this special exhibition in Saudi Arabia, however, the Cultural Foundation of the National Museum of Korea and designers and educators from the NMK worked together on these processes. This collaboration proved a tremendous help to the curators and ultimately improved the quality of the exhibition. Moreover, Saudi Arabia placed full confidence in the exhibition designs by the NMK and commissioned it to develop an interior design for the exhibition and a digital display. The designers at the NMK were actively engaged in the overall exhibition creation in terms of the floor plans and colors of the exhibit halls, graphics, and digital images. They also contributed greatly by personally supervising the construction of the exhibit halls ahead of the exhibition opening. Furthermore, the National Museum of Saudi Arabia has recently undertaken museum education and requested that the NMK develop visitor education programs for the special exhibition. For the opening day, two educators from the NMK operated an experience-based education program for visitors. In addition, they trained the staff of the National Museum of Saudi Arabia to manage the education program, which led to increased interest from visitors. Also, the Cultural Foundation of the National Museum of Korea published the first exhibition catalogue introducing Korean history and culture in Arabic.

This exhibition was the first case of collaboration between several departments of the National Museum of Korea in organizing an overseas special exhibition on Korean cultural heritage. It provided us with a meaningful opportunity to design the exhibition in a simple but interesting manner which in turn enhanced the understanding of Korean history and culture.

The Blossoming of Korean Culture in Saudi Arabia at the Heart of the Middle and Near East

The exhibition venue, the National Museum of Saudi Arabia, is located in the capital city Riyadh. An affiliate of the SCTH, which is led by Prince Sultan bin Salman bin Abdulaziz Al Saud, the museum is a prestigious institution that showcases the authority and majesty of Saudi Arabia's ruling royal family. The museum maintains eight galleries for its permanent collection and an additional gallery for special exhibitions. In particular, the permanent displays span the history of the Arabian Peninsula from the origin of the universe and emergence of humanity to pilgrimages to Mecca in the twentieth century. The Enchanting Journey to Korean Civilization was held in the special exhibition gallery.

The exhibition was organized with the aim of providing an overview of the longstanding history and culture of Korea, ranging from its Paleolithic Age (70,000 years ago) to the Joseon Dynasty (1392-1910). It was divided into five sections with 557 pieces under 260 artifacts on display, representing each major historical period. Among these were treasures like the Gold Crown (Treasure 339) and Gold Belt unearthed from the Seonbongchong Tomb in Gyeongju dating back to the early sixth century in the Silla Dynasty (57 BCE-935 CE).



Fig. 3 Gold Crown from Seobongchong Tomb(Treasure No. 339)

Part one of the exhibition, entitled “The First Cultures on the Korean Peninsula,” introduced the prehistoric peoples of the Korean Peninsula by highlighting tools and utensils used from the Paleolithic to Neolithic periods. Relics including the *Hand-axe* discovered during an excavation in Jeongok-eup in Yeoncheon in Gyeonggi-do Province, which marked a turning point in global research on the Paleolithic era. Neolithic *Comb-pattern Pottery* unearthed at a site in Amsa-dong, Gangdong-gu in Seoul offered a glimpse at the formation of region’s the earliest cultures.

The second section of the exhibition was entitled “Rise of the First State in Korea.” It introduced the first Korean state, Gojoseon, which spanned the Bronze and Iron Ages. In particular, Korean-style stone daggers, bronze daggers, bronze mirror with multiple loops and detailed geometrical patterns, and other bronze implements offered insight into the power and authority of the ruler of the time, who held authority over both politics and religion. Also illustrated in this section was how the rise of bronze implements led to advancements and the expansion of production capabilities and the overall development of the Korean Peninsula and surrounding states.

Part three, “The Majestic Kingdoms,” provided an overview of the development and distinctive cultures of the ancient Korean kingdoms of Goguryeo, Baekje, Silla, the Gaya Confederacy, and Unified Silla. In particular, various adornments including the Gold Crown and Gold Belt recovered from the Seobongchong Tomb in Gyeongju, the capital of Silla Kingdom, were on display, exemplifying the renowned reputation of this so-called “golden kingdom.” Also showcased in this section were objects such as a Figurine of a civil official that reveal traces of exchanges between the Korean Peninsula and Arabia.

“The Goryeo Dynasty: Era of Grace and Dignity,” the fourth section in the exhibition, was dedicated to Goryeo period. It focused on the overcoming of the disorders of the late Unified Silla era and the achievement of a subsequent renaissance. Refined celadon ware and metalcrafts were displayed to present Goryeo as a noble nation devoted to crafts and embracing different cultures. A wide range of Buddhist reliquaries and objects such as bells and incense burners was also on display, introducing elements of Buddhist culture that are relatively difficult to encounter in Saudi Arabia.

The final section, “The Joseon Dynasty: 500 Years of Splendor,” presented Joseon in relation to the Confucian culture that deeply permeated the nation. The culture of the royal court was showcased in relics including royal seals and a jar with a dragon design. There was also an in-depth display combining actual relics with digital media to explore Hangeul, the Korean writing system. The public in Saudi Arabia, birthplace of the Arabic language, were provided with an engaging opportunity to experience the distinctive Korean alphabet and language.

Visitors were captivated by the Silla gold crown that reflected the epitome of the dynasty’s exquisite goldwork tradition, the Goryeo celadon displaying its iridescent jade-green hues, and the elegant clothing worn by the royal family of Joseon. Moreover, they showed great interest in the videos introducing the beautiful scenery and culture of Korea, the digital magnifiers that assisted visitors with understanding the exhibits, and the immersive digital experiences provided in both Korean and Arabic. The exhibition was noteworthy for seamlessly blending the modern with the traditional.



Fig. 4
Hand axes on display in Part 1
of the special exhibition



Fig. 5
Visitors looking at the screens have been
installed showing the Korean four seasons
and cultural heritage



Fig. 6
Part 5 of the special exhibition



Fig. 7
Director General of NMK and
President of SETH

Presenting an Exhibition in Saudi Arabia

In the past, the NMK had held most of its overseas exhibitions in Europe or North America. Lately, however, it has been expanding to other regions, including South America, the Middle and Near East, and Southeast Asia. This recent exhibition in Saudi Arabia is one result of these efforts. However, presenting an exhibition in a country with such a completely different culture from that of Korea was certainly no simple matter, and there were some issues to keep in mind.

Above all, there were a number of religious restrictions. As the birthplace of Islam, Saudi Arabia has very particular standards. For this reason, it was not possible to showcase icons considered sacred to other religions, such as Buddhist sculptures. The use of music and the presentation of performances at events such as the opening ceremony and in promotional videos were restricted. We had difficulty reaching the staff of the museum in Riyadh during the month of Ramadan, and work had to be suspended at the five daily prayer times, even during the installation period, which took some adjustment.

In regard to the conditions in the gallery, because the exhibition was to be held from December to March when the average high would be 33 degrees Celsius with overall low humidity, works that were sensitive to temperature and humidity had to be excluded. This included works on paper such as paintings, calligraphy and books, and wooden crafts as well. There were also conditions stemming from the fact that Saudi Arabia is a royal kingdom. Artifacts that would in any way debase the authority of the royalty or the kingdom could not be exhibited, and the exhibition period had to be adjusted two or three times in accordance with the agenda of the court. Lastly, though much less so than in the past, Saudi Arabia remains a country in which it can be difficult for women to work. Challenges had to be met by the female staff in both their working and living environments due to special restrictions, such as on attire.



Fig. 8 Object Installation



Fig. 9 Discussion on Exhibition Design



Fig. 10 Technical Discussion

Despite these challenges, the exhibition was extremely well-received by the Saudi Arabian public, as evidenced by the fact that the National Museum of Saudi Arabia proposed a new exhibition project when we visited them back in March. Furthermore, it was particularly rewarding for me as the one responsible for the exhibition to receive positive feedback from the Korean community in Saudi Arabia. People there noted that this was not simply the first introduction of Korean traditional culture to the people of Saudi Arabia, but a moment that instilled great pride in them as Koreans.



Fig. 11
Interactive Tool for Children: Creating Video with Korean and Arabic Alphabets

The Future of the National Museum of Korea's Overseas Exhibitions of Korean Culture Heritage

The NMK has devised long-term plans to organize special exhibitions on Korean culture in diverse regions around the world. One of my colleagues is currently working on an exhibition entitled *Splendor and Finesse : Spirit and Substance in Korean Art* scheduled to open this coming October at the National Museum in Warsaw, Poland. We are also arranging a special exhibition at the Museum of Gold in Columbia as well as in venues in other countries, including Russia and Germany. During the consultation process for these exhibitions, I have noticed something interesting. While the exhibitions of the past focused mainly on the traditional arts and culture of Korea, discussions for future exhibitions have expanded to cover archaeology, history, in-depth academic topics, and even contemporary art. This actually coincides with the evolution of exhibitions held within the NMK. These days, I am working on an academic exhibition that will highlight one wooden Buddhist sculpture from the Goryeo period and the votive objects found inside the sculpture. This exhibition will be held in September at the Freer and Sackler Gallery of the Smithsonian Institution in the United States. It was decided to organize this type of exhibition there because it is a museum of Asian art that is already quite familiar with Korean culture.

Cultural exchange exhibitions not only serve to strengthen friendships between museums, but serve to accelerate exchanges between nations as well. The National Museum of Korea will continue to organize diverse exhibitions across the globe in the hopes of expanding the opportunities for our international friends to experience the history and culture of Korea.

SECTION II

SECTION II

새로운 전시 기법과 관람객 체험, 디지털 미디어

Digital Media: New Approaches to Exhibitions and Visitor Experience



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초록

박물관의 시작은 16세 유럽 상류층과 지식층에서 성행하던 “놀라운 것들의 방 (분더캄머, Wunderkammer),” 또는 “호기심의 장식장 (Cabinets of Curiosities)”에서 기원한다고 볼 수 있다. 이 방에는 그들의 관심과 호기심을 자극하고 외국에서 들어온 진귀한 각양각색의 소장품이 빼곡히 진열되었다. 이러한 진열방식은 박물관의 성격과 종류가 다양해지고, 박물관을 이용하는 관람객 또한 다변화되면서 함께 변화를 겪고 있다. 르네상스 말기 분더캄머가 단순한 수집과 감상에서 시작했다면 현대의 박물관은 복합문화공간으로 문화 향유, 교육, 엔터테인먼트의 기능이 더해져 이러한 기능을 효율적으로 수행하기 위한 전시기법이 끊임없이 개발되고 있다. 국립고궁박물관은 조선시대와 대한제국기 문화유산의 보존과 활용을 전문으로 하는 역사박물관으로 대다수의 유물이 수세기 전에 만들어지고 사용되었던 관계로 현대 관람자들에게는 생소하거나 이해되기 어려운 개념을 지니고 있는 경우가 많다. 본 박물관은 이러한 개념을 디지털 미디어 등 효과적인 전달매체를 활용하여 유물과 함께 전시함으로써 관람객과 효과적으로 소통하기 위한 노력을 지속하고 있는데 이러한 몇 가지 대표 사례를 최근의 전시를 통하여 살펴보고자 한다.

국립고궁박물관의 2017년 특별전 “조선왕실 아기씨의 탄생”은 조선왕실의 출산과 안태¹ 문화를 소개하는 전시로 이 전시의 주요 과제는 현대인에게 생소한 안태문화를 소개하고 박물관의 주요 소장품의 하나인 태항아리를 그간의 연구 성과와 함께 전시하는 것이었다. 전시팀이 안태문화에 대한 관람객의 이해를 돕는 방법을 모색하는 과정에서 『안태등록』에 설명된 내용을 3분짜리 애니메이션으로 제작하였다. 이로써 수 개월에서 수십 년에 걸쳐 진행된 안태과정을 알기 쉽고 친근하게 설명할 수 있었다. 태항아리에 대한 연구 성과는 그 내용이 전시실의 안내해설에 포함되기에는 너무나 장대하고 복잡하였다. 따라서 연구결과를 터치스크린으로 작동하는 컴퓨터 키오스크에 준비하여 관람객들이 손쉬운 작동으로 백여 점이 넘는 태항아리에 관한 연구결과를 체계적으로 열람할 수 있도록 준비하였다. “조선왕실의 포장예술”은 2016년 특별전으로 왕실의 다양한 포장용품과 엄격한 포장방식을 소개하였는데 특히 왕실의 어보와 관련된 복잡한 절차와 격식은 현대인에게 생소한 개념이었다. 이를 위하여 포장 재질과 절차를 명료하게 보여주는 애니메이션을 제작하여 포장용품과 함께 전시함으로써 관람객의 이해를 도모할 수 있었다. 조선시대는 방대한 기록을 산출하였고 따라서 국립고궁박물관의 많은 소장품은 도서류에 속한다. 도서는 한번에 두 면만을 전시할 수 있는 제약이 따르며, 또한 조선시대의 도서는 대다수가 어려운 한문으로 기록되어 현대인에게는 쉽게 다가갈 수 없는 단점을 가지고 있다. 이러한 단점을 극복하고 관람객에게 효과적으로 조선시대 도서류의 정보를 전달하고자 태블릿을 설치하여 관람객이 전시된 도서 전체를 열람하고 동시에 그 한글번역본을 비교하여 읽어 볼 수 있게 하였다.

전시를 준비함에 있어서 관련 자료를 수집, 조사, 연구하여 유물과 함께 전시하는 것은 큐레이터의 일차적인 소임이라 할 수 있다. 이러한 과업을 효과적으로 수행하기 위하여 디지털 미디어 등 새로운 전시 기법을 활용하는 것이 당연하지만 이차적 자료인 디지털 미디어가 전시의 주요 관람 목적이 되어서는 안 될 것이다. 따라서 이러한 기법을 전시에 도입할 경우 큐레이터의 책임 있는 선택이 중요하다.

1. 길지를 찾아 태를 묻는 과정으로 장태라고도 한다.

Digital Media: New Approaches to Exhibitions and Visitor Experience

Contemporary museums have their origins in the ‘cabinets of curiosities,’ also known as *Wunderkammer*, that were established for study and admiration by royalty, wealthy nobles, and scholars in late Renaissance Europe. Today, the Merriam-Webster Dictionary defines a museum as “an institution devoted to the procurement, care, study, and, display of objects of lasting interest or value.” That which museums choose to collect and display have changed over time as determinations of “lasting interest or value” have evolved. Similarly, methods of “care, study, and display of objects” have changed as well. When *Wunderkammer* came into vogue in 16th-century Europe, hodgepodge collections of strange and beautiful objects that piqued the interest of patrons were displayed in claustrophobic rooms lined with shelves and drawers (Fig. 1). For a time, this display strategy of shoehorning as many objects as possible into a single space prevailed. In the modern era, however, more austere and focused installations became the preferred method in an effort to give artworks the proper room to “breathe.” At present, museum curators in a constant competition with stimulating activities such as video games, theme parks, and movies must remain on the lookout for new display strategies able to deliver their ideas more effectively, attract additional visitors to their museums, or hold attention longer in the galleries. As a result, digital media, including tablets, mobile apps, and VR, have become regular fixtures in exhibitions and encountering technology and science in museum galleries in the name of art is no longer considered a novelty. Although they can involve challenges, digital media are certainly useful when unpacking lengthy information in a limited space or explaining unfamiliar ideas.

The National Palace Museum of Korea (NPMK) collects, studies, and presents art and culture from the Joseon Dynasty and the Korean Empire eras, spanning the period from 1392 till 1910. Many of the related objects and ideas are unfortunately no longer relevant to many contemporary visitors. When digital media are properly employed in its galleries, such items and concepts from the distant past can be made more relatable or comprehensible. Here, I would like to share a few examples of how the NPMK is utilizing emerging technologies in its special exhibitions and permanent collections galleries to better engage with audiences.

The Birth of a Royal Baby in the Joseon Dynasty was an NPMK 2017 special exhibition highlighting the placenta entombment culture of the Joseon royal court. A few major challenges had to be faced by the curatorial team when organizing an exhibition on this subject: First, the practice of placenta burial was foreign to most visitors since it no longer exists in Korea; second, the limited gallery space did not allow the sharing of the extensive existing research or the display of the full range of placenta jars in the collection. To address the first issue, the team decided to include a brief animated clip (Fig. 2) explaining the burial process step-by-step based on information detailed in *Uigwe (Royal Protocol)*. This three-minute video explained the

lengthy steps involved in the practice, from the birth of a royal baby to cleaning the placenta and umbilical cord, placing them in jars, burying these in a stone chamber, and elevating the status of the chamber when a royal baby ascended the throne. In the past, still illustrations might have been used, but explaining a practice that could span from months to several decades and involved long-distance travel would have required too many illustrations and taken up excessive wall space, eventually competing with other objects sharing the space. Thanks to digital animation technology, a small wall screen was enough to recount the stories of placenta burial as it was practiced hundreds of years ago. Visitors could now walk away with a clear understanding of this unfamiliar practice.

The National Palace Museum of Korea holds over one hundred placenta jars that once stored the placenta and umbilical cords of royal babies. Royal placenta jars were buried all across the Korean Peninsula, but many were displaced during the colonial period (1910–1945) and the Korean War (1950–1953). Some were simply uprooted, but others were consolidated by the Japanese colonial authorities in a single plot next to the royal tombs in Goyang, Gyeonggi-do. With most of the known royal placenta jars now in its permanent collection, the NPMK has been studying them for years and this exhibition provided an opportunity to share the results with the public. The research findings have been quite extensive, so didactics and object labels detailing them could have overwhelmed visitors. In addition, gallery space was too limited to display the desired range of placenta jars from the collection, which would show the development of ceramics over the course of the Joseon Dynasty. As an alternative, the museum installed an interactive touchscreen kiosk with software that allowed visitors to review all the placenta jars with verified owners and study the related information (Fig. 3). When a visitor touched one of the 52 buttons bearing the names of royal family members, including 18 kings, he/she was led to additional data, such as locations of placenta chambers on a map, a brief biography, images of placenta jars, other objects that were buried alongside, and paintings of the placenta chambers. Users also could zoom in and out on each image to examine the details on the jars, inscriptions on the tablets, etc. Instead of having multiple kiosks, the screen was projected on to the wall so other visitors nearby could view the screen without crowding (Fig. 4). As a result, the valuable research on the royal placenta jars was made fully available to visitors to the exhibition.

Animated videos were also applied to 2016's *Courtly Tradition: The Art of Wrapping in the Joseon Dynasty*. This exhibition introduced the centuries-old tradition of wrapping as practiced by the Joseon court by presenting the wide array of wrapping materials and protocols involved. Meticulous attention was paid to the wrapping of diverse objects used in the Joseon court, particularly to the materials and processes conforming to the decorum of the court. Wrapping was intended to reflect the grandeur, elegance, and dignity of the royal family. The messages involved were clear and relevant to the people of the Joseon Dynasty, who had become accustomed to diverse rituals and their meanings through their upbringing and education. Over time, however, such practices and messages grew archaic and obscure. The concept of wrapping in multiple stages, each carefully following a written protocol, does not particularly resonate with people today, and the books written in Chinese characters detailing such procedures only made the practices more incomprehensible. The curatorial team prepared written didactics for display next to an array of wrapping objects, which were carefully presented in the order of the multiple wrapping stages. However, one

of the challenges curators must face is the fact that museum-goers do not wish to spend much time reading texts. Oftentimes, lengthy didactics actually hasten people away from objects or galleries. In order to clearly demonstrate the wrapping process without extensive texts, the team created a video illustrating the wrapping process for a royal seal based on the descriptions and illustrations in *Uigwe (Royal Protocol)*. By watching this short video (Fig. 5), visitors could visualize the multiple steps of wrapping to easily understand the degrees of formality of wrapping in the Joseon court and grasp the meaning behind this ritual demonstrating the authority and dignity of the royal family who could put such elaborate procedures in place.

The Joseon Dynasty elevated record-keeping to an exalted level, producing thousands of books on the daily lives of Joseon kings, important rituals and events, and processes and regulations on courtly affairs. The NPMK's permanent collections include extensive archival materials such as annals and royal protocols. Although they provide wonderful windows into life in the Joseon court, books pose special problems when curators elect to include them in an exhibit. One inherent challenge in displaying books is that only two pages can be shown at once. However, tablet computers and simple software can now allow visitors to view an entire book without flipping the pages or inflicting damage. Another issue with the extensive archives in the NPMK collection is the script they used—Chinese characters. Koreans relied on Chinese characters for written language until King Sejong (r. 1418–1450) created the Korean alphabet in 1446. Even after this development, however, Chinese characters remained in use almost exclusively for writing, especially by the court and the ruling classes, as they were considered the more scholarly form. As a result, these materials are mostly inaccessible to contemporary Koreans, who now almost exclusively use the Korean alphabet. At a kiosk with a tablet computer next to a book (Fig. 6), visitors now can read the book page-by-page in either Chinese characters or in Korean. Although the script in Joseon books was oriented vertically from right to left, the Korean version was revised to a horizontal format from left to right for the convenience of modern visitors.

New technologies allow curators to achieve what would have been impossible not too long ago, such as recreating the context of how an object was used centuries ago, observing the most minute details at your fingertips without using a magnifying tool, or experiencing galleries without physically entering the space. The examples of digital media detailed above are some of the installation strategies adopted by the National Palace Museum of Korea, and many museums around the world are testing even more diverse and innovative approaches for delivering curatorial ideas and engaging with visitors in our ever-changing environment. I have mainly addressed these digital media and new approaches as a problem-solving tool for curating an exhibition, but growing numbers of institutions are employing innovative digital media as a means to entice a younger audience into museums. Although such implements are certainly effective for bringing visitors to a museum or exhibition, I personally believe they should be secondary, not replacing the experience of appreciating the artworks on display, and should function only as a tool to complement visitors' overall museum experiences. When deciding where and what kind of digital media or other new approaches to use in exhibitions and galleries, we curators must keep in mind that a museum is “an institution devoted to the procurement, care, study, and display of objects of lasting interest or value,” not an arena for casual entertainment.



Fig. 1
Wunderkammer from *Dell'istoria natural*
Woodcut, ink
Naples, 1599
@wellcome.ac.uk



Fig. 2
Screen Captures from
How to Create a Placenta Chamber
3' 11"
@National Palace Museum of Korea

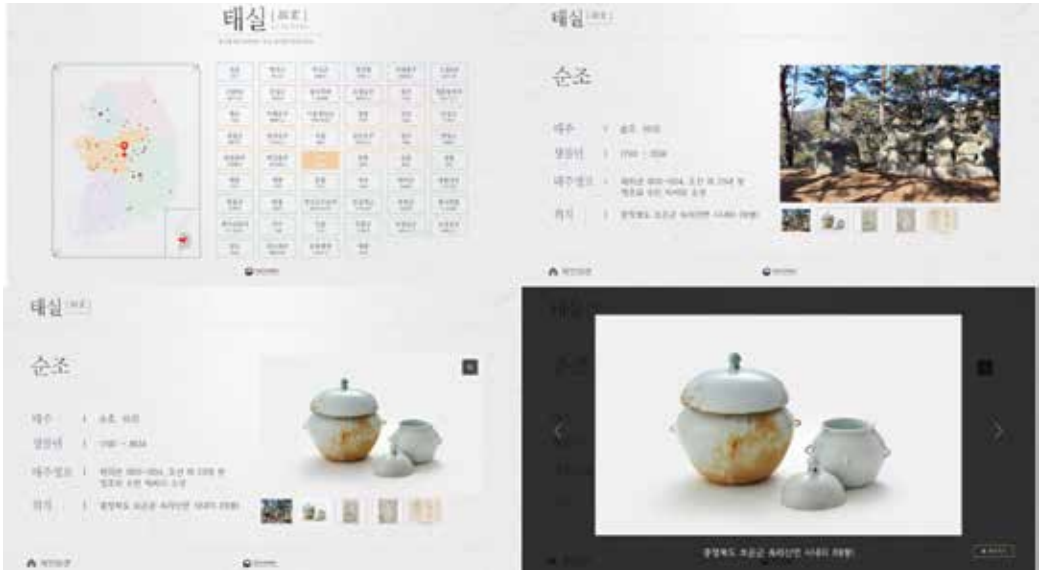


Fig. 3
Screen Captures from the Interactive Kiosk
for Placenta Jars Archives
@National Palace Museum of Korea



Fig. 4
Installation View of the Interactive Kiosk for Placenta Jars Archives
@National Palace Museum of Korea



Fig. 5
Screen Captures from the *Procedures for Wrapping the Royal Seals*
2' 57"
@National Palace Museum of Korea



Fig. 6
Screen Capture from an Interactive Book Kiosk
@National Palace Museum of Korea

SECTION II

러시아 푸시킨미술관 특별전
"고대 중국의 제례와 음악"의 전시연출 방법론

Exhibition "Ancient China: Ritual and Music. Bronze and
Lacquers from the Collection of the Museum of Hubei
Province" Methodological Aspects of Displaying



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러시아 푸시킨미술관 특별전 "고대 중국의 제례와 음악"의 전시연출 방법론

초록

본고는 2014년 3월 [모스크바 소재] 푸시킨국립미술관(The Pushkin State Museum of Fine Arts)에서 개최된 《고대 중국의 제례와 음악: 후베이성박물관 소장 청동기와 칠기》 전시에 대하여 논하고자 한다. 여기서는 고대 중국미술의 걸작들을 논하는 한편, 국외 전시에 대한 푸시킨국립미술관의 전시연출 방법론을 소개하도록 하겠다.

《고대 중국의 제례와 음악》 전시는 러시아의 대중으로부터 주목 받았다. 모스크바 관람객들은 3~17세기의 고대 중국 미술을 거의 최초로 접할 수 있었다. 이 전시에서는 지난 40여 년 동안 중국 고고학자들이 발견해 낸 독특한 제례(祭禮)가 소개되었다.

새로운 발견과 발굴을 통해, 정기적으로 확충되는 후베이성박물관의 고고유물 소장 품은 중국 남부 고대국가들의 전개 과정을 보여주는데, 특히 초(楚)나라 전통 문화의 구축 과정을 반영한다. 초나라 문화가 고대 중국의 역사·문화 유산에 상당한 공헌을 했다는 점은 주지(周知)의 사실이다.

이 전시에서는 100여 점의 미술품을 공개되었다. 그 중 대다수가 후베이성 고분군에서 발견된 것들로, 전통 장례품의 주요 부분을 차지하는 청동제기(祭器)를 비롯하여, 뛰어난 수준의 거의 훼손되지 않은 상태가 특징적인 회귀한 악기류와 칠기류가 함께 전시되었다.

중국측 관계자가 제안하던 전시의 기본 개념은 러시아 큐레이터들과의 협력을 통해 수정을 거쳐 확장되었으며, 마침내 전시 주제가 아래와 같이 구성되었다.

- 1) 고대 중국의 제례 음악과 악기
- 2) 초나라 장례(葬禮) 문화의 대표 작품
- 3) 청동제기와 칠기 - 그 기원과 제작 기술

몇 가지 주제별로 취합된 미술품들은 푸시킨국립미술관의 중앙 전시공간인 화이트홀, 주랑(柱廊)의 양측, 그리고 전시의 축이 끝나는 지점에서 하나의 전시 공간으로 합쳐지게 되는 두 개의 전시실에 배치하였다. 이와 같은 전시품의 배치를 통해, 고대 중국의 역사와 문화, 미술에 대한 다양한 강연들을 개최할 수 있었다.

우리 측 디자이너들은 전시 공간의 연출을 위해 초나라 미술의 장식문양을 활용하였다. 전문가들에 따르면, 이러한 문양은 신비한 상징을 표현하고 있다. 이와 같은 전시실의 각 장식은 고대 중국 미술을 광범위한 역사·신화적 맥락에서 소개할 수 있도록 뒷받침해 준다.

Exhibition "Ancient China: Ritual and Music. Bronze and Lacquers from the Collection of the Museum of Hubei Province" Methodological Aspects of Displaying

Abstract

This report is dedicated to the exhibition «Ancient China: Ritual and Music. Bronze and lacquers from the collection of the Museum of Hubei Province», which took place in the Pushkin State Museum of Fine Arts in March 2014. The main aim of the report is not only to tell about outstanding masterpieces of Ancient China Art from the collection of the Museum of Hubei Province, but also to show the methodological approach of the Pushkin Museum while working with foreign exhibitions.

The exhibition «Ancient China: Ritual and Music attracted interest among Russian public. Almost for the first time Muscovites discovered the Art of Ancient China of XVII - III century. The exhibition displayed unique ritual, which have been discovered by Chinese archeologists over the past four decades.

The collection of archeological antiquities of the Museum of Hubei Province, which is regularly enriched by new discoveries and excavations, reflects the processes that took place in the South territories of the country and in particular, the process of building the authentic culture of the Chu State. Its significant contribution to the historical and cultural heritage of Ancient China is generally accepted.

More than 100 art pieces were displayed at the exhibition. The most part of them was discovered in the burials of Hubei Province. Besides ritual bronze vessels, which made up an important part of traditional funerary equipment, the exposition included exceptional musical instruments and lacquers, which are characterized by amazing quality and undamaged condition.

The concept of the exhibition was suggested by Chinese colleagues was corrected and extended in collaboration with Russian curators. Finally, the following main exhibition's themes were formulated:

- 1) Music and musical instruments in the rituals of Ancient China.
- 2) Masterpieces of funerary art of the Chu State.
- 3) Ritual bronze and lacquers: origins and technologies of production.

The works of art that were collected in several thematic groups and were displayed in the central exhibition spaces of the Pushkin Museum: the White Hall, both sides of the Colonnade and two rooms closing the exhibition axis and turning it into the united exhibition space. Such disposition of the exhibits allowed holding different lectures on the history, culture and art of Ancient China.

Our designers used ornamental motifs of the art of Chu state while decorating the exhibition spaces. The experts suppose that these motifs represent magical symbolics. Such decoration of the rooms allowed showing the art of Ancient China in a wide historical and mythological context.

Exhibition "Ancient China: Ritual and Music. Bronze and Lacquers from the Collection of the Museum of Hubei Province" Methodological Aspects of Displaying

In spring 2014, the Pushkin State Museum of Fine Arts held the exhibition «Ancient China: Ritual and Music. Bronze and lacquers from the collection of the Museum of Hubei Province». More than 100 ancient artefacts of the Shang epoch (1300-1050 BC.) and Zhou epoch (1050-221 BC.), were provided by the Museum of Hubei Province, situated in Wuhan. Collection of this big archaeological and art museum, which was opened in 1950-s, includes more than 260 thousand exhibits, which have been discovered by Chinese on the territory of Hubei Province. 812 items are among the most valuable artefacts of Ancient China and 16 are National Treasures.

Thousands of Muscovites had an opportunity to see the masterpieces of Ancient China. According to the project of Chinese and Russian organizers this fundamental project demonstrated outstanding artworks of the most important period of the history of Ancient China - of the stage of establishment and development of the state (Shang and Zhou epochs 14-3 centuries BC.). The exhibition was unique because of the fact that Museum of Hubei Province provided not only first-class exhibits, but outstanding pieces, a half of which was discovered in the burials in 2002.

The collection of archaeological antiquities of the Museum of Hubei Province, which is regularly enriched by new discoveries and excavations, reflects the processes that took place in the South territories of the country and in particular, the process of building the authentic culture of the Chu Kingdom. Its significant contribution to the historical and cultural heritage of Ancient China is generally accepted.

Studying and promoting of this culture became an independent area of Sinology. Chinese colleagues wanted to show artefacts of the Chu Kingdom in Moscow. There are ritual bronze vessels, which made up an important part of traditional funerary equipment; the exposition included exceptional musical instruments and lacquers, which are characterized by amazing quality and undamaged condition.

The concept of the exhibition, suggested by Chinese colleagues was Ritual and Music. It was corrected and extended in collaboration with Russian curators. We suggested that the exhibition's theme should not be restricted only to ritual and music. We suggested not to be limited to the subject "Ritual and Music", but to show as wide as possible the peculiarities of the Chu culture. Finally, the following main exhibition's themes were formulated:

- 1) Music and musical instruments in the rituals of Ancient China.
- 2) Masterpieces of funerary art of the Chu State.
- 3) Ritual bronze and lacquers: origins and technologies of production.

The works of art that were collected in several thematic groups and were displayed in the central exhibition spaces of the Pushkin Museum: the White Hall, both sides of the Colonnade and two rooms closing the exhibition axis and turning it into the united exhibition space. Such disposition of the exhibits allowed holding several guided tours on the history, culture and art of Ancient China at the same time.

All the exhibits are correlated with three main artefacts, which were discovered in Hubei Province in different periods of time. First of all, Panlongcheng hillfort of the Shang and early Zhou epoch (14-8 century BC.). Secondly, worldwide known tomb of Marquis Yi of the Zeng Kingdom of the Warring States period (5-3 centuries BC). Thirdly, pair burials of a married couple, known as Juliandun complex of the Warring States period, which was found in 2002.

The oldest exhibits belong to the Shang epoch. They originate from the territory of Panlongcheng hillfort, which were discovered in Hubei Province in 1960-s. This section of the exhibition was on the colonnades and was fully dedicated to the bronze works and rituals they were used for. Here the visitors could see vessels for food, wine, water, ritual axes and a bell. Designer of the Pushkin Museum made special group- and single showcases. For example, a group of items connected by the same ritual, so called wine triad (three vessels for wine, which were used together).

Sacramental drink offering was the main ritual of veneration of the ancestors' spirits during the Shang epoch. The archaeologists discovered vessels of different forms and purposes in the burials of the Shang epoch. For example, *jia* vessel, is supposed to be a tripod: its roundish, flattened body with looplike handles evolve into a wide neck. The bottom of the vessel has three divergent legs. Such vessels were used to store and heat wine. The *jue* vessel is not very big but also looks like tripod. Its form repeats some elements of the *jia* vessel, but it is slimmer and has just proportions. It has horizontally elongated, elegant form of spout, which looks like a bird's beak. With help of this vessel wine was heated and poured. One more vessel from this group is ritual vessel *gu* with wide neck. These vessels are decorated with ornaments of volutes, masks and dragons used as magical protective charms.

Centre of the composition in this showcase was specially allocated with two important ritual objects: a ritual axe for sacrifices and a ritual bell. The bell was decorated with a symbol, which one can meet on different objects, originating from the Chu Kingdom. It is a sign reminding a human face and a muzzle of a wild animal at the same time. According to the experts' opinion, it represents the ancestor or the ancient deity in honour of whom the ceremonies accompanied by clanging bells were performed. These objects were of particular interest at public thanks to some displaying approaches. Thanks to the technique of production of this part of an exposition.

The White Hall of the Pushkin Museum was the central exhibition space. Group and single showcases demonstrated some artefacts from the pair tombs of the Juliadun region, which were excavated in 2002. There were vessels for wine, meat and corn, figured supports, pans, bowls and teapots, special boxes for clothes, ritual cassioles, mirrors and lamps.

In these tombs, archaeologists found many musical instruments, which reflected the social status of the dead and accompanied him or her in another world. The main instruments were bells. The unique set of bells of this kind was displayed at the Moscow exhibition. thirty four bells were placed on a two-deck wooden stand covered with lacquer painting. It was not only a tool, but also a symbolical composition. Its correct geometrical forms and powerful square support were associated with the state laws and a terrestrial order. Bells, which were different in their size and sounding created united tune. This stand with bells was one of the central exhibits and was placed on the central axis of the White Hall together with other musical instruments.

Culture of the Chu Kingdom became famous after discovery of the tomb of Marquis Yi of the Zeng Kingdom in Leygudun region (it was found in 1978, date back to 5th century BC). Chinese curators chose some outstanding objects from this tomb. They are National Treasures of China and leave the country very rarely. These objects are: figured stand for a drum, lithophone on the two-deck stand on and famous sculpture of a mythical bird with deer's horns.

According to the ideas of Russian curators, the main exhibits of the Wide Hall should have implemented the concept of the exhibition: Ritual and Music. That is why all the unique musical instruments were located on the central axis of the hall one after one. The first exhibit near the entrance was lithophone. It is a set of limestone plates, chosen according to their tone and hung at the figured two-deck stand. Then the visitors could see a set of bells on the lacquer stand and then bronze stand for the drum (non-extant), which is inlaid by turquoise. The stand had a form of bounded snakes-symbols of earth and fertility.

There was also another unique masterpiece in the White Hall - wooden sculpture of resting deer with natural horns. It was an example of painted lacquer, which was traditional for the art of the Chu Kingdom. Funerary equipment, coffins, musical instruments, pieces of furniture were decorated with lacquer painting. The deer sculpture was non-traditional even for the burials of the Chu Kingdom. In Ancient China deer were sacred animals. It personified solar and fertility cults. Deer were sacrificed to deities and spirits. There is an opinion that in the funeral ritual of the Chu Kingdom a deer implemented the idea of rebirth and eternal life.

Rules and requirements for handling ancient lacquer objects prescribe special climate conditions. That is why we placed this artefact into a single showcase with special climate regime. The showcase allowed the visitors to go around and to see all the sides of this wonderful sculpture. It attracted attention of public, especially of children. Working with children is another important aspect during such exhibitions. Specialists from the Child Centre of the Pushkin Museum made special events for children and afterwards children made drawings of the exhibits they liked the most. Many children chose and drew the deer with big horns.

Masterpieces, which were displayed in the White Hall, were the exhibition's culmination. The visitors saw the ensemble of ritual musical instruments. The central object, holding the exhibition together was the sculpture of a bird with deer's horns. This masterpiece is still a subject of scientists' debates. Its ritual role is connected with defensive magic and ancient voodoo traditions, which were typical for the religious faiths of the Chu State. Composition of this unique artwork reminds of the cosmic icon of the World Tree and implements the model of traditional culture: life - death - rebirth.

This majestic sculpture was placed on a high pedestal in the apsis of the White Hall. It was exhibited without showcase (rare event) and it rose above other items.

In order to make the impression of the original Chu culture full and evident, the colleagues from the Pushkin Museum created special design project of the exhibition. We can meet symbolic icons of animals, birds of prey, snakes, dragons, cranes and deer in funeral sculpture of the Chu Kingdom. These figures are connected with some ancient traditions of defensive magic and act like guardians of the tombs. That is why we chose some traditional ornamental motifs at the Chu Kingdom and used them in the decoration of showcases, floor and ceiling. It gave us an opportunity to broaden the communicatory context of the exhibition and to include the themes, connected with religious and mythological beliefs.

As far as all the exhibits were discovered during the excavations of antique burials, the creators of the project use media systems in order to show a documentary film about unique burials of Hubei Province. Media design is an important part of the museums' activities. One of the peculiarities of the exhibition's design was audio. According to the Russian project, there was music playing in the White Hall, where the art pieces musical instruments of the Chu Kingdom were exhibited. Chinese colleagues provided the audio-reconstruction of the ritual music. Due to this methodology, our visitors not only watched the ancient musical instruments, but also listened to their slow and meditative sound.

The Pushkin Museum prepares educational programs for each exhibition, which became an important form of working with visitors. Generally, it includes unique guided tours and lectures of experts, which enjoy wide popularity at public. Additional lectures allow to teach not only about art, but also about history, culture, and religion. The educational program dedicated to the Chinese exhibition was extensive. The Chinese archaeologists and historians from the museum of Hubei Province held several lectures about the last discoveries made in the territory of the ancient Chu Kingdom. The lecture about music in rituals and new methods of its reconstruction was especially interesting. Russian specialists held two lectures dedicated to culture and history of the Chu Kingdom. One of the lectures was devoted to the work of the famous ancient poet Qu Yuan, who was born in the Chu Kingdom. It was of immediate interest because one of the exhibits was a unique ritual vessel. According to the latest research of Chinese scientists it originated from the Qu Yuan's ancient clan.

A small catalogue, prepared by curator, accompanied the exhibition. Besides the images of the artworks, the catalogue included several essays. In order to make such difficult material understandable for Russian public the essays were popular-scientific. They reflected the main themes and sections of the exhibition.

Due to the combination of different approaches while working with the exhibits, the special synthetical exhibition space was created. This project gave the public the opportunity to scrutinize the art objects, but also to get verbal, media and audio information. In its scientific, educational and designer aspects, this project was one of the most successful mutual (Chinese-Russian) projects of the Pushkin Museum for last five years.



Fig. 1

The Colonnade of the Pushkin Museum. Section «Panlunchen hillfort». A showcases with bronze vessels, a bell and a ritual ax.



Fig. 2

The Colonnade of the Pushkin Museum. Section «Panlunchen hillfort». A showcases with bronze vessels.



Fig. 3
The White Hall of the Pushkin Museum. Group and single showcases with some artefacts from the pair tombs of the Juliandun region. A showcase with a sculpture of a deer.



Fig. 4
General view of the White Hall of the Pushkin Museum.



Fig. 5
The White Hall of the Pushkin Museum.
Section «Musical instruments and masterpieces of art of Ancient China». A Litophone on the two-deck stand from the tomb of Marqis Yi of the Zeng Kingdom in Leygudun region.



Fig. 6
The White Hall of the Pushkin Museum.
Section «Musical instruments and masterpieces of art of Ancient China». A Figured stand for a drum from the tomb of Marqis Yi of the Zeng Kingdom in Leygudun region.



Fig. 7
The White Hall of the Pushkin Museum. Section «Musical instruments and masterpieces of art of Ancient China». A stand with bells from the tomb of the Juliadun region.



Fig. 8
The White Hall of the Pushkin Museum. Section «Musical instruments and masterpieces of art of Ancient China». A sculpture of a bird with deer horns from the tomb of Marqis Yi of the Zeng Kingdom in Leygudun region.

SECTION II

러시아 에르미타시박물관 전시 활동에서의 몇 가지 측면

Some Aspects of Exhibition Activities in the State Hermitage Museum



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러시아 에르미타시박물관 전시 활동에서의 몇 가지 측면

초록

러시아 에르미타시박물관(State Hermitage Museum)은 5만여 점에 달하는 극동아시아 미술품을 소장하고 있다. 박물관 본관에서는 물론 러시아 다른 지역에 위치한 에르미타시박물관 분관 및 해외에서도 대규모 전시 사업이 추진된다.

큐레이터로서 본 연구자는 여러 전시 사업에 참여하였다. 이는 에르미타시박물관의 자체 사업과 해외 박물관과의 협력 사업들이었다.

큐레이터는 전시의 개념 구상, 전시 운영 협의, 전시품 선정, 도록 작업, 전시 설치와 철수 등 전시 추진 과정의 모든 측면들을 조정하는 역할을 한다.

겨울 궁전(Winter Palace)에서 전시를 진행할 때에는, 이 건물 자체가 러시아연방 차원에서 매우 중요한 연방 국민들의 문화유산이라는 점을 이해할 필요가 있었다. 때문에 궁전 내부 공간의 사용이 극도로 조심스럽게 이루어져야 한다. 전시 환경을 디자인할 때에는 반드시 기존 안전 기준을 따라야 한다.

또한 에르미타시의 모든 상설전에 공통적으로 적용되는 전시 규범 및 표준이 확립되어 있다.

에르미타시박물관의 가장 중요한 방침 가운데 하나는, 다른 러시아 도시들에 소재한 박물관 분관의 특별전을 기획하는 것이다. 러시아 내 박물관 분관의 각 특별전들은 중요한 교육적 임무를 지니고 있다.

우리는 극동아시아 국가들의 미술을 접근하기 쉽고 흥미로운 형식으로, 러시아 관객들이 이해할 수 있도록 하기 위해 노력하고 있다.

한 사례로, 중국 공예전《다섯 가지 행복의 상징 (Five Symbols of Happiness)》은 지금까지 두 개 도시에서 개최되었으며, 러시아 내의 다른 에르미타시박물관 분관에서도 개최될 예정이다.

이 전시는 각기 다른 미술품을 장식하는 이미지들뿐만 아니라, 민속학적 자료인 자기, 칠보, 법랑, 칠조(漆雕), 나무, 옥, 비단옷과 자수를 기반으로 한다. 이와 함께 대중적이고 화려하며, 행복을 소망하는 중국인들의 바람을 반영한 연화(年画, 또는 세화歲畫) 판화 컬렉션이 함께 소개 되어 전시를 보다 재미있고 다채롭게 기획하였다. 전시와 도록은 다섯 가지의 축복에 대하여 설명 한다. 전시는 행복, 성공에 대한 기원, 행복한 결혼에 대한 기원, 다남(多男)에 대한 기원, 부귀에 대한 기원, 건강한 삶과 장수에 대한 기원 등 다섯 가지 테마로 구성되었다. 이처럼 광범위한 주제들을 취급함으로써, 수많은 전시품들이 처음으로 관객에게 공개되었다.

Some Aspects of Exhibition Activities in the State Hermitage Museum

Abstract

The State Hermitage museum has over than 50 thousand items of Far East Art. The Museum conducts extensive exhibition activities, both on the territory of the museum complex, and in branches in Russia, and abroad.

As a curator, I participated in many exhibition projects. These were the projects of the Hermitage and projects in collaboration with foreign museums.

The curator coordinates all aspects of the exhibition process. Creating the concept of the exhibition, coordination with the management, selection of exhibits, work on the catalog, installation and de installation.

Creating exhibitions on the territory of the Winter Palace - it is important to understand that this building is an object of cultural heritage of the peoples of the Russian Federation of federal significance. For this reason, the use of internal space must be extremely delicate. When designing an exhibition environment, you must rely on existing safety standards.

Also, there are established norms and criteria for exhibiting, common to all permanent exhibitions of the Hermitage.

One of the important directions of the State Hermitage is the creation of temporary exhibitions for branches in other Russian cities.

Temporary exhibitions in the Russian branches carry an important educational mission.

We are trying to acquaint the public with the art of the countries of the Far East in an accessible and interesting form.

An example would be the exhibition of Chinese applied art, Five Symbols of Happiness. This exhibition has already been shown in two cities. In the plans, showing it in other Russian branches of the Hermitage.

The exhibition is based on the images decorating different pieces of art as well as ethnographical material – porcelain, cloisonné and painted enamels; carved lacquer, wood and jade; silk robes and embroiders. The big collection of popular colored prints on paper *nianhua* added to the display makes the exhibition more colorful ad enjoyable: the pictures reflect many Chinese believes in good luck. The show and the catalogue try to explain the main five blessings. The exhibition is organized in five groups: the wishes for happiness, carrier and long life; happy wedding; the wish for many sons; the wish for carrier and good fortune; and the wish for peaceful life and longevity.

Due to such a wide range of topics - many exhibits are shown to the public for the first time.

Some Aspects of Exhibition Activities in the State Hermitage Museum

The State Hermitage museum has over than 50 thousand items of Far East Art. The Museum, and Orient Department conducts extensive exhibition activities, both on the territory of the museum complex, and in branches in Russia, and abroad.

As a curator, I participated in many exhibition projects. These were the projects of the Hermitage and projects in collaboration with foreign museums. One of the examples of exhibitions of foreign collections is «*Cosmos in the teabowl. Raku Ceramics from Japanese collections*»¹. This exhibition took place in 2015. The exhibition was organized by the State Hermitage Museum, the Raku Museum and the Japan Foundation in cooperation with the Embassy of Japan in Russia, the Consulate General of Japan in St. Petersburg with the assistance of the National Museum of Modern Art in Kyoto.

The second example is «*Born in Flames. Korean Ceramics from the National Museum of Korea*»², was a second exhibition dedicated to Korean art at the Hermitage. 2016

The first exhibition of masterpieces from the stocks of the National Museum of Korea - *Wind in the Pines. 5000 Years of Korean Art*, presented in the Hermitage in 2010 - was included over 350 items: paintings, sculpture, ceramics, pieces of applied art, examples of writing and books. The new exhibition of Korean art was devoted exclusively to ceramics.

Curator of such exhibitions coordinates all aspects of the exhibition process: coordination with the management, with the security services of the museum, work on the catalog, installation and de installation and so on.

While creating exhibitions on the territory of the Winter Palace-it is important to understand that this building is an object of cultural heritage of the peoples of the Russian Federation of federal significance. For this reason, the use of internal space must be extremely delicate. When designing an exhibition environment, you must rely on existing safety standards.

1. Керамика Раку: космос в чайной чашке. Выставка из японских собраний. - СПб., Издательство: Эрмитаж, 2015 г.

2. Рожденная в пламени. Корейская керамика из национального музея Кореи. - СПб., Издательство: Эрмитаж, 2016 г.

Also, there are established norms and criteria for exhibiting, common to all permanent exhibitions of the Hermitage.

The exhibition activities of the Hermitage are not limited to buildings belonging to the museum complex.

One of the important directions of the State Hermitage is the creation of temporary exhibitions for branches in other Russian cities.

In recent years, the Hermitage has created several dependencies abroad and within the country. Here are some examples:

The Hermitage Hall in Kazan (Tatarstan, Russia), opened in 2005.

The Hermitage-Vyborg Center was opened in June 2010 in Vyborg, Leningrad Region.

A branch of the Hermitage in Vladivostok was opened in 2016.

The Hermitage-Siberia will open in Omsk in 2016.

Temporary exhibitions in the Russian branches carry an important educational mission. Our branches hold two exhibitions per year, lasting from 3 to 6 months. The collection of the State Hermitage Museum is very versatile. This is the art of the west, east, Russia. Therefore, the exhibitions are very different. Typically, affiliates are offered several expositions to choose from.

We are trying to acquaint the public with the art of the countries of the Far East in an accessible and interesting form. The curator coordinates all aspects of the exhibition process. Creating the concept of the exhibition, coordination with management, selection of exhibits. The concept of exhibitions is reviewed at the exhibition commission of the State Hermitage Museum and is approved by the director.

When working on the exhibition, we work closely with exhibition centers. Each exhibition center has a different footage of the halls. Different storefronts and opportunities for exposure. Therefore, I study these possibilities, hall plans. After that, the composition of the exhibition changes in accordance with the capabilities of this exhibition area.

All items are pre-examined by the Hermitage restorers. The Hermitage has restoration workshops for all pieces of art. Also, our restorers necessarily participate in the installation and dismantling of exposures. To make sure that all items are placed in the windows according to the specified state of preservation. And that all items are mounted correctly. Taking into account the characteristics of the material and the state of the exhibit. So graphic works are necessarily rotated once every three months.

An important stage in the creation of the exhibition - work on the catalog. The Hermitage has its own editorial and publishing department, which has extensive experience.

A month before the opening, work begins on the preparation for packaging and transportation of exhibits to the designated place.

An example would be the exhibition of Chinese applied art, «*Five Symbols of Happiness*». The first exhibition took place in 2016 at the Hermitage - Vyborg exhibition center³. In the plans, showing it in other Russian branches of the Hermitage. Now we are working on the preparation of this exhibition in the city of Gomel (Belarus). This exhibition will be held in 2020.

And in 2021 we plan to present it at the Hermitage - Kazan exhibition center.

When working on the concept of such exhibitions, we try to put together the material so that in a simple and accessible form, to acquaint the public with the art of the countries of the Far East.

Using the principle of selection of exhibits for one or a number of motifs, allows you to cover a wide range of materials and techniques.

Such an exhibition idea is certainly not new. Here are just some examples.

So in 2006, the exhibition of Happiness And Blessings - Meanings In Chinese Art was presented at the Museum of East Asian Art (England). Art objects from the Han dynasty (206BC-220AD) have been shown here.

In 2006 it was published an extensive catalog of Hidden Meanings: Symbolism in Chinese Art⁴ is richly illustrated with photographs of art objects and original hand-painted drawings by the author (Terese Tse Bartholomew), organized in numbered sectors for ease of reference, and enhanced with extensive bilingual indexes and other supporting materials.

And as a result in 2010 there was an exhibition Hidden Meanings: Symbolism in Chinese Art from the collections of the Asian Art Museum of San Francisco. In 2014, the Double Happiness: Celebration in Chinese Art exhibition opened at The Peabody Essex Museum (PEM) in Salem, Massachusetts. It is available until 2021.

3. Пять символов счастья. Благопожелания в китайском искусстве: каталог выставки [с 1 апреля по 20 сентября 2016 года / сост.: Л. В. Поточкина ; авт. ст.: М. Л. Меньшикова и др.]. - Санкт- Петербург : Изд-во Государственного Эрмитажа, 2016.

4. Hidden Meanings in Chinese Art, Bartholomew Terese Tse. - Asian Art Museum of San Francisco, 2012

So, this concept of exhibiting selection turned out to be very good for displaying the collection of the decorative and applied art of China from the State Hermitage Museum.

We selected items that were created during the Qing period. The exhibits are selected in accordance with the themes of the exhibitions, therefore not only works of art, but also handicraft, household and ethnographic products are presented.

Symbolic meaning has played a significant role in the lives of the Chinese. The nature of their written and spoken language has contributed to the rich vocabulary of symbolism. The large numbers of homophones in the Chinese language means that words with different meanings become associated with each other due to a similarity of sound when spoken. As well as linguistic symbolism, there are symbols which originated from ancient cosmological and mythical beliefs. Symbolic meanings form an intrinsic part of culture and are readily understood by Chinese people.

One of the purpose of this exhibition is to help peoples decipher the hidden meanings in Chinese art, so they will have deeper understanding of Chinese culture besides enjoying the lovely forms and beautiful designs.

The decoration on a piece of art is almost always auspicious, because the Chinese believe that by wearing these symbols or having these objects in their homes, their wishes will come true.

The decoration on a piece of Chinese art serves two functions: it enhances an otherwise plain surface, and it usually presents a veiled auspicious meaning. When an object has no surface decoration, its shapes may sometimes denote something auspicious. For example a vase in shape of a bottle gourd conveys the wish for many sons and grandsons, because in nature the gourd grows on vines bearing fruits of various sizes, each containing an abundance of seeds.

Many Chinese motifs are 2 “rebus”, or pictorial puns - groups of seemingly unrelated objects whose names share the same sounds as the words in the sayings.

The exhibition is based on the images decorating different pieces of art as well as ethnographical material - porcelain, cloisonné and painted enamels; carved lacquer, wood and jade; silk robes and embroiders. The big collection of popular colored prints on paper nianhua added to the display makes the exhibition more colorful and enjoyable: the pictures reflect many Chinese believes in good luck. The show and the catalogue try to explain the main five blessings. The exhibition is organized in five groups: the wishes for happiness, carrier and long life; happy wedding; the wish for many sons; the wish for carrier and good fortune; and the wish for peaceful life and longevity.

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SECTION II

종교적 유약: 불교 경전(經典)과 현대작가 윤광조의 도자 예술

Religious Glaze: Buddhist Text and the
Ceramic Art of Yoon Kwang-cho



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종교적 유약: 불교 경전(經典)과 현대작가 윤광조의 도자 예술

초록

필라델피아미술관에 소장되어 있는 대형 도자《반야심경 (Heart Sutra)》(2001)은 ‘마하반야 바라밀다심경(摩訶般若波羅蜜多心經)’으로도 불린다. 총 260자로 구성된 동일한 명칭의 불교 경전을 작품의 중심 주제로 삼고 있으며, 작품의 네 면에는 한자와 한글로 경문(經文)이 새겨져 있다. 한국의 현대 도예가 윤광조(尹光熙, 1946년 출생)가 만든 《반야심경》은 한국 분청의 다채로운 전통이 지닌 ‘마음 챙김(mindfulness)’이라는 명상적 성격을 드러내는 한편, 흙을 해석하는 새로운 방식들을 보여 준다. 《반야심경》을 종교적 오브제라는 측면에서 고려해 볼 때, 몇 가지 질문들이 떠오른다. 도자 매체의 확장된 전통 안에서 《반야심경》을 어떻게 적용시킬 수 있을까? 종교적인 의사소통 방식으로서 손글씨의 역할은 과연 무엇인가?

본고에서는 비교 방법론을 적용하여, 윤광조 작가의 《반야심경》을 중심으로 종교 매체의 성격을 지닌 한국과 일본의 서예 및 도자 작품들과 대조해 보고자 한다. 첫 번째로는, 윤광조 작가의 《반야심경》을 박물관의 전시작품으로서 뿐 아니라 신앙적 측면에서 고찰하면서, 현재 국립중앙박물관에 소장되어 있는 조선시대 예술가이자 서예가 추사 김정희(金正喜, 1786-1856)가 쓴 《반야심경》을 함께 살펴볼 것이다. 작품의 발문과 본문 구성 전반에 있어서, 추사 김정희는 경문을 필사하는 행위를 통해 그의 창의적 능력을 보여준다. 두 번째로, 본고에서는 일본의 비구니 오타가키 렌게츠(太田垣蓮月, 1791-1875)의 도자 작품에 나타나는 글과 서예의 복잡한 상호작용을 고찰하고자 한다. 렌게츠는 손으로 빚은 도자 다구(茶具)에 자신이 쓴 시를 새겼는데, 이 같은 표면 방식은 윤광조 작가의 《반야심경》과 비견된다. 윤광조 작가와 렌게츠의 작품이 물질적인 속성 면에서 갖는 유사성, 그리고 형언할 수 없는 신앙에 대한 공통된 관심은 불교 미술에서의 종교적 문필에 표현되는 각각의 성향을 주목하게 한다. 경전 필사 행위에서 매체의 역할을 고찰할 때 세 작품 모두 예술 창작이 곧 신앙심의 표현이라는 것을 느끼게 해 주며, 이는 《반야심경》 연작에서 윤광조 작가의 작품 세계를 더욱 깊이 이해할 수 있도록 해 준다.

Religious Glaze: Buddhist Text and the Ceramic Art of Yoon Kwang-cho

Abstract

A tall stoneware ceramic sculpture in the collection of the Philadelphia Museum of Art, *Heart Sutra* (2001), adopts the Buddhist sutra of that name as its central theme—presenting the 260 graphs of that text, often referred to as *The Heart of the Perfection of Wisdom* (摩訶般若波羅蜜多心經), on its four sides in both Chinese characters and Korean Hangeul. Created by contemporary Korean ceramicist Yoon Kwang-cho (尹光熙) (b. 1946), *Heart Sutra* reveals a mindfulness of Korea’s rich *buncheong* tradition, while, at the same time, indicating new methods of interpreting clay. When considering *Heart Sutra* as a religious object, several questions emerge: how does *Heart Sutra* fit into the larger tradition of ceramic media? What is the role of handwriting as a communicative religious form?

Adopting a comparative approach, this paper will set Yoon’s *Heart Sutra* against calligraphic and ceramic religious media from both Korea and Japan. When examining Yoon’s *Heart Sutra*, not only as a museum object, but also as an aspect of devotion, this paper will firstly consider the work alongside an inscription of *The Heart of the Perfection of Wisdom* by Joseon period artist and calligrapher Gim Jeong-hui (金正喜) (1786-1856), currently in the collection of the National Museum of Korea. In both his framing of the text and his dedication page, Gim Jeong-hui exhibits the creative potential of the act of sutra-copying. Secondly, this paper will consider the complex interplay of text and calligraphy in the ceramic art of the Japanese Buddhist nun Ōtagaki Rengetsu (太田垣蓮月) (1791-1875). Rengetsu’s hand-molded ceramic tea wares, inscribed with her own poetry, exhibit a treatment of the ceramic surface comparable to Yoon’s in *Heart Sutra*. Similarities in the material nature of the works Rengetsu and Yoon, as well as a common interest in the religious ineffable, invite inquiry into the expressive nature of religious writing in Buddhist arts. When examining the role of media in the act of sutra-copying, all three of these works allow a deeper understanding of art creation as a transactive mode of devotion, which allow a deeper understanding of Yoon’s works in the *Heart Sutra* series.

Religious Glaze: Buddhist Text and the Ceramic Art of Yoon Kwang-cho

Covered in a grayish-green underglaze slip, *Heart Sutra* (2001) by Yoon Kwang-cho (b. 1946) recalls images of *buncheon* wares from the Joseon dynasty (1392-1910) (Fig. 1). Unlike its Joseon predecessors, however, *Heart Sutra* adapts the ceramic surface to suit the incision of a sutra text. *The Heart of the Perfection of Wisdom* is perhaps the most widely recited sutra throughout East Asian Buddhist traditions, and it also figures prominently among Yoon's ceramic works of the early 2000s. In each of these works, the text is incised onto a flat or slightly curved surface with a nail. In the case *Heart Sutra* (2001), one wall of the four-sided vessel is devoted exclusively to an incision of the sutra's title in Hanja characters (摩訶般若波羅蜜多心經). The remaining three sides are covered in the sutra body text, read in vertical columns from right to left. Like the title, the body text is written in Hanja, with the exception of the sutra's final line (traditionally, 揭諦揭諦, 波羅揭諦, 波羅僧揭諦, 菩提薩婆訶), which is written in Hangeul. At the end of the text, the name of the artist, Yoon Kwang-cho (尹光照), and his studio, "Reaching for the Moon Hall" (汲月堂) are written in Hanja, followed by the date of creation in Hangeul.

In order to discuss the material differences between the writings in *Heart Sutra* and brush-calligraphies, it will be useful to first consider the cultural status of *The Heart of the Perfection of Wisdom* in Korea. As in other East Asian contexts, Buddhism in pre-modern Korea was a highly visual religion, wherein anthropomorphic, decorative, and textual arts became strategies for focusing the "religious gaze."¹ As a form of Mahāyāna ("Great Vehicle") Buddhism, the practice emphasized the presence of compassionate buddhas and bodhisattvas,² the most popular of whom was most certainly Avalokiteśvara (*Gwanseeum bosal*), and texts related to Avalokiteśvara's worship, especially *Heart Sutra* (*Banya-shimyeong*),³ featured prominently. Since the time of Buddhism's introduction into China, the act of copying (or sponsoring the copying of) sutras has traditionally been regarded as a method to acquire Buddhist merit.⁴ A close look at one example of this copying, by the Joseon artist and calligrapher Gim Jeonghui (1786-1856), can reveal how this oft-recited sutra text was uniquely executed by different calligraphic hands (Fig.s 2-6).

1. I adapt this notion of religious gaze from Robert Buswell, who uses it to refer to the non-visual force or presence that underlies all religious practice. Robert E. Buswell, ed., *Religions of Korea in Practice*, Princeton Readings in Religions (Princeton, NJ: Princeton University Press, 2007), 18.
2. Buswell, 19–20.
3. In Mahāyāna practice, many sutras that had originated in India before being translated into literary Chinese were received as authentic teachings of the historical Buddha. Richard H. Robinson, *The Buddhist Religion: A Historical Introduction*, 4th ed. (Belmont, CA: Wadsworth Publishing Company, 1997), 66–67.
4. Marsha Smith Weidner et al., eds., *Latter Days of the Law: Images of Chinese Buddhism, 850-1850*, 1st ed. (Lawrence, KS: Honolulu, Hawaii: Spencer Museum of Art, University of Kansas; University of Hawaii Press, 1994), 294–95.

Despite widespread assumptions about the royally-sanctioned restrictions against Buddhism during the Joseon period, Joseon literati often interacted with the religion in their own creative and personal ways.⁵ In Gim Jeonghui's *Heart Sutra*, now preserved as a rubbing album on paper in the collection of the National Museum of Korea,⁶ the artist-calligrapher has copied the text faithfully and, at the same time, reconstructed the characters in his distinctive *chusa*⁷ script style. On the title page (Fig. 2), which provides a "true-likeness" image of Gim in a roundel, we can find a brief description of his relationships with Qing dynasty scholars, especially Weng Fanggang (1733-1818).⁸ Following this title page, this book includes a rubbing of an orchid ink painting, with accompanying poetic inscription, from the hand of Gim Jeonghui (Fig. 3). Upon an initial glance, the inclusion of this painting might seem puzzling. Here, Gim Jeonghui forgoes any overt Buddhist messages and paints, instead, an orchid in the style of the then-popular "Four Gentleman" (*sagunja*) ink painting genre and inscribes a fragment of the poem *Former Ode on the Red Cliffs* by the Northern Song dynasty polymath Su Shi (1037-1101).⁹

In addition, Gim has written an inscription on the final page of the book (Fig. 6), dedicating the sutra to the Joseon Buddhist master Choui Uisun (1786-1866).¹⁰ Gim Jeong-hui excelled especially at combining the arts of painting and calligraphy, and he was especially fond of gifting ink paintings of orchids, and he believed that their forms were the most calligraphic, likening their tilting leaves to the strokes of the clerical script. As a result, the painting of the orchid, the poetic inscription, and the calligraphy of the sutra, when viewed in tandem, form an image of a gentleman-scholar. Gim's visual and poetic references reaffirm not only his personal expression, but also his intellectual connections with scholars in both Korea and China.

5. For a study of one example these interactions from the late Joseon period, see Daeyeol Kim, "The Social and Cultural Presence of Buddhism in the Lives of Confucian Literati in Late Choson: The Case of Tasan," *Seoul Journal of Korean Studies* 25, no. 2 (2012): 213–41.
6. National Museum of Korea: Dongwon 3800 *The Ink Rubbings of Wangdang* (阮堂拓墨), where 阮堂 (Wangdang) is a literary name of Gim Jeonghui.
7. *Chusa* 秋史 another literary name of Gim Jeonghui. Gim is commonly known as the Joseon scholar with the most literary names, as he would often devise a new one for each of his paintings. In Gim Jeonghui's *Heart Sutra*, we can detect several distinguishing features of his "Chusa script" (*Chusache*), including a preference for extreme modulation of line (slender strokes are set off against very plump strokes), and the act of concealing the brush tip within the plump strokes, producing a slightly rounded contour. These characteristics contribute to a sense of kinetic force that moves and motivates the characters of the text.
8. In this introduction, Weng Fanggang 翁方綱 is referred to by his literary name, Tanxi 覃谿.
9. The fragment reads, 飄飄然如遺世獨立, 羽化而登仙 "we drifted about, as if about to depart this world, growing wings and ascending to the realm of immortals." Since the Goryeo period, Korean educated officials had maintained a deep reverence for Su Shi, especially in regard to his aesthetic advocacy of expression and his aptitude for ink painting. Kumja Paik Kim, *The Art of Korea: Highlights from the Collection of San Francisco's Asian Art Museum* (San Francisco: Asian Art Museum, Chong-Moon Lee Center for Asian Art and Culture, c2006), 34. See also Kumja Paik Kim, "Nineteenth-Century Korean Painters of the 'Four Gentlemen,'" *Oriental Art*, Winter 1995. Another famous painting of an orchid by Gim Jeong-hui is discussed in Hyosup Song, "Three Korean Literati Paintings of an Orchid in the Deconstructive Process," *Semiotica* 2016, no. 208 (January 1, 2016): 229–33.
10. Choui Uisun 卮衣意恂 is referred to by his short name, Choui "grass cape."

There is one noteworthy similarity between Yoon Kwang-cho's twenty-first century *Heart Sutra* and Gim Jeonghui's nineteenth century text. Although the *Heart Sutra* is commonly transmitted through Chinese characters, in practice, it is chanted with Korean pronunciation, following an established tempo.¹¹ As previously mentioned, the last line of Yoon Kwang-cho's inscription of the *Heart Sutra* is written in Korean Hangeul rather than Chinese characters. In the textual sutra, this last line is traditionally represented as a phonetic transliteration of the Sanskrit mantra. Yoon's choice to inscribe the last line in this way reaffirms its phonetic, spoken importance as the chanted mantra. On the dedication page of Gim's *Heart Sutra*, he notes that he has written the sutra to be chanted by master Choui Uisun in his Seon practice (居士書為艸衣禪誦), and it is very likely that he would have also chanted this sutra text in Korean, possibly in a way similar to contemporary practitioners in Korea.

Yoon Kwang-cho's interactions with the clay as a textual surface also recall the works of a Japanese artist, Ōtagaki Rengetsu (1791-1875), who lived at about the same time as Gim Jeonghui, gaining renown for her handmade "inscribed pottery" during the late nineteenth century in Japan. Rengetsu, a practicing Buddhist nun who lived outside of Tokyo, excelled at *waka* poetry, calligraphy, and painting, and inscribed her own poetry onto the surfaces of her ceramic vessels. Although writings (poetic and otherwise) on ceramics have enjoyed a rich and varied history in East Asia, the incised calligraphies of Rengetsu are relatively unique, due to the fact that they are customized for each vessel and written in Japanese *kana* rather than the cosmopolitan literary Chinese.¹² In an example of a lidded, glazed teapot by Rengetsu, we can observe the characteristic ways that she adapts the forms of brush calligraphy within the medial precincts of clay (Fig. 7).

This teapot for steeped tea (*kyūsu*) is clearly an object molded by hand. Its slightly rounded body rises from a sculptural base, culminating in a wide, everted lip. The lid, topped by a grip in the shape of a lily pad, fits snugly on a ledge inside the teapot. Most of the pot is covered in a powdery white glaze with heavy crawl and lots of crackle, possibly derived from rice-straw-ash. Starting from the left side of the spout, a poetic inscription reads:¹³

At the imperial shrine	の々みやの
The maidens make the spring offering	春の手向の
Of pure white silk;	しらうふは
[In the background] branches of the sacred <i>sakaki</i> tree	さかきにまじる
Intermingle with the cherry blossoms	さくら也けり
Rengetsu	蓮月

11. Buswell, *Religions of Korea in Practice*, 20.

12. This is not to say that each Rengetsu poem was written for a specific vessel, but rather that a poem was selected uniquely for the surface of each vessel. In fact, there are many more extant Rengetsu vessels than there are poems, which indicates that some of her poems appear on more than one vessel.

13. Transcription and translation from Robyn Buntin Gallery.

Although, as a practitioner, Rengetsu can be considered a Buddhist, her visual themes never approach Buddhist iconography, and her writings cannot be termed religious in the didactic sense. This is likely due to her religious practice: Rengetsu belonged to the Pure Land (Jōdo Shū) sect and was also deeply influenced by the teachings of Shingon ("Tantric Buddhism"),¹⁴ which posit art creation as a viable path toward understanding the Buddha nature. To this end, Rengetsu's works can be viewed as embodiments of a larger religious practice, where the text and the formal qualities of the ceramic vessel form an expressive unit.¹⁵

For both Rengetsu and Yoon's works, the mode of inscription diverges consciously from viewers' expectations for a smooth, glazed ceramic surface. In addition, both of these artists worked by hand, and their ceramics reveal traces of their own production process. Moreover, both Rengetsu's "imperial shrine teapot" and Yoon's *Heart Sutra* reveal the artist's touch in their respective handwritings-deliberate and distinctive when set against the dominant print cultures of their times, retaining a special position among the textual arts and deriving value as efficacious and meditative exercises.

Although the *Heart Sutra* series generally adheres to the "high aesthetic" cosmopolitan Chinese version of the sutra text, as previously mentioned, the final, chanted line of the sutra is inscribed in Hangeul. In other inscribed ceramic works by Yoon, too, Hangeul features more prominently. *Kaos* (2001), for example, inscribes the text of King Sejong's edict (r. 1418-1450) *Hunmin jeongeum* (Proper Sounds to Instruct the People), which established the use of vernacular Hangeul on the Korea peninsula in 1446.¹⁶ By the nature of its content, the text of Sejong's *Hunmin jeongeum* must make use of both Hanja and Hangeul-but, in the case of *Heart Sutra*, why has Yoon chosen to alter the final line of the Chinese received version into Hangeul?

14. The influence of Shingon can be observed in the historical friendship and artistic collaboration between Rengetsu and the Shingon monk Gesshin (1800 – 1870). John Stevens, "Ōtagaki Rengetsu and Buddhism: The Pure Land of Beauty," in *Black Robe, White Mist: Art of the Japanese Buddhist Nun Rengetsu*, ed. Melanie Eastburn, Lucie Folan, and Robyn Maxwell (Canberra: National Gallery of Australia, 2008), 39.

15. This is not to say that all artistic production is inherently expressive, but in the works of Rengetsu, there is ample evidence for such an expressive conjecture. In her study on Rengetsu, Sayumi Takahashi argues that Rengetsu valued the unity of text and ceramic form, and, in fact, she was opposed to publications of her poems in printed anthologies for this reason. Sayumi Takahashi, "Discipline and Publish: Intermedia Poetics of Resistance in the Art-Texts of Ōtagaki Rengetsu, Yoko Ono and Theresa Hak Kyung Cha" (Ph. D., University of Pennsylvania, 2007), 264. I borrow this notion of using the poetic structure to express the inexpressible religious experience from Reuven Tsur's recent study of cognitive poetics; Reuven Tsur, *On the Shore of Nothingness: A Study in Cognitive Poetics* (Imprint Academic, 2008), 7.

16. Collection of the Philadelphia Museum of Art, 2003-134-1.

In her study of Chinese Buddhist devotional practice, Miriam Levering asserts that one of the defining characteristics of a “scripture” is the text’s ability to be received in a variety of ways.¹⁷ In the Mahāyāna tradition, for example, a seemingly contrarian polarity exists in the reception of the words of the Buddha: the copying and transmission of sutras expresses the transcendent wisdom of the Dharma, and, concurrently, it is believed that words can never adequately convey the truth of the Buddha’s wisdom. To a certain extent, this “iconic-aniconic” polarity, can be detected in the content of the *Perfection of Wisdom* sutra itself, which is a teaching that advises detachment from teachings. For Yoon’s *Heart Sutra*, his unique reception of the text occurs in his use of Hangeul to write the final mantra of the sutra. The use of Hangeul in this line underscores the phonetic aspects of the sutra as a devotional *action*, since it vividly recalls the act of speech. In this sense, we can think of *Heart Sutra* within the causal relationship of action (through speech, body, mind; S. *karma*) and result (fruit; S. *phala*),¹⁸ where the recitation of the mantra is used as a method to “bear fruits” regarding the attainment of merit,¹⁹ creating an active representation of an ineffable teaching.

17. Levering identifies four main “modes of reception”: the informative, the transactive, the transformative, and the symbolic. Miriam Levering, “Scripture and Its Reception: A Buddhist Case,” in *Rethinking Scripture: Essays from a Comparative Perspective*, ed. Miriam Levering (Albany: State University of New York Press, 1989), 60.

18. This reading draws heavily on the notion of the “transactive mode of reception” as defined in Levering, 72.

19. Levering discusses the notion of “representation-in-sound” as an aspect of mantra reception in Chinese Mahāyāna practice; Levering, 88.

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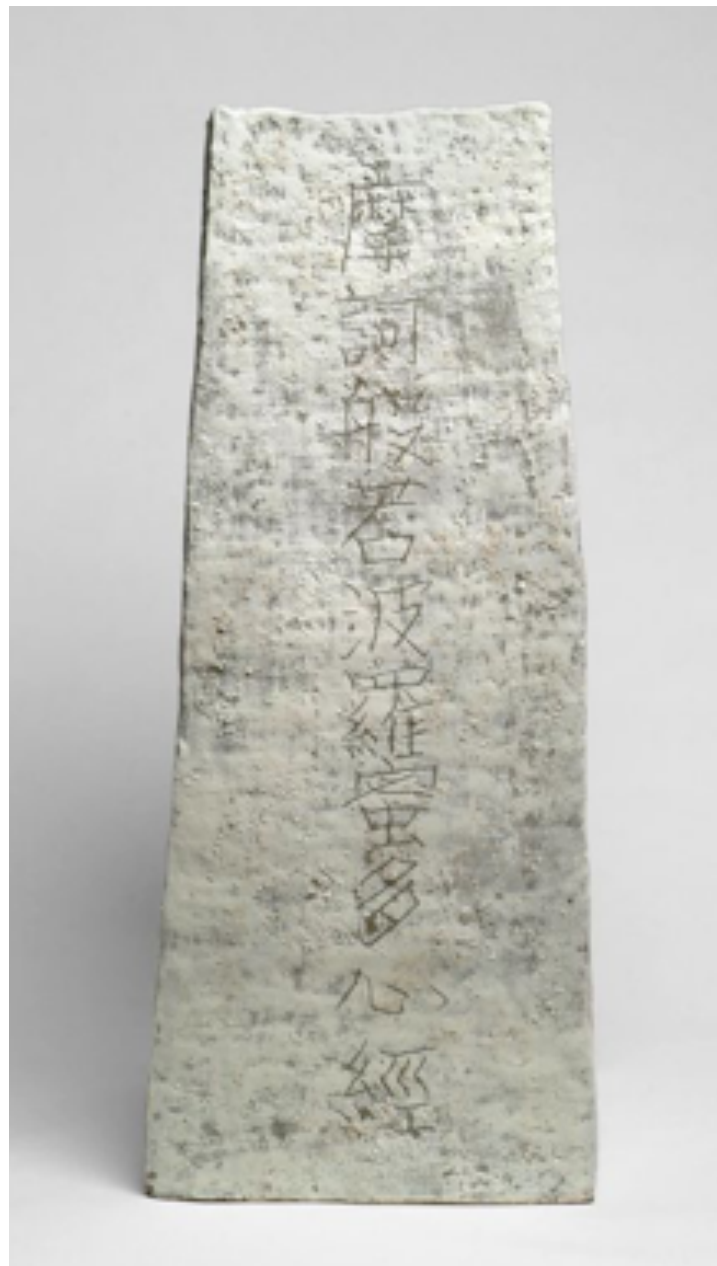


Fig. 1
Heart Sutra (2001)
 Yoon Kwang-cho (b. 1946)
 Stoneware with white slip and incised decoration (*buncheong* ware)
 81 x 42 x 33 cm
 Philadelphia Museum of Art 2003-177-1



Fig. 2
Heart Sutra (publication page and 'true-likeness' of Gim Jeonghui)
 Joseon period
 Ink rubbing on paper
 32.5 x 17.7 x 1.1 cm
 National Museum of Korea: Dongwon 3800



Fig. 3
Heart Sutra (orchid with poetic inscription, preceding sutra text)
 Gim Jeonghui (1786-1856)
 Joseon period
 Ink rubbing on paper
 32.5 x 17.7 x 1.1 cm
 National Museum of Korea: Dongwon 3800



Fig. 4
Heart Sutra (title page and first lines of sutra)
 Gim Jeonghui (1786-1856)



Fig. 5
Heart Sutra (final lines of sutra)
 Gim Jeonghui (1786-1856)



Fig. 6
Heart Sutra (dedication page)
 Gim Jeonghui (1786-1856)

SECTION II

한국 전통미술의 현대적 재해석: 돌에 새긴 기원

Modern Reinterpretation of Traditional
Korean Art: Wishes Inscribed in Stone



Fig. 7
Teapot with Poetic Inscription
Ōtagaki Rengetsu (1791-1875)
Edo-Meiji period
Glazed stoneware with incision
5.7 x 10.2 x 10.8 cm
Private collection (sold by Robyn Buntin Gallery)



윤길중
Gil-jung YOON

사진작가
Photographer

한국 전통미술의 현대적 재해석: 돌에 새긴 기원

우리 선조들은 돌을 조각해 그 곳에 생명을 불어넣고 왜 그들을 기원의 대상으로 삼았던 것일까! 당시에는 금속이 귀했기에 구하기 쉬우면서 수명이 긴 돌에 조각을 하였을 것이란 건 자명하다. 만들어진 목적과 형태는 다르지만 전국 곳곳에 일반화됐던 석인상과 석장승을 촬영하기 위해 5년 동안 800여 곳을 찾아다녔다. 아카이빙을 위해서 라기 보다는 조각상들의 표정과 형태와 세워진 장소를 통해서 선조들의 삶을 조명하고 현시점에서 재해석해 보기 위함이다.

고대 중국에서는 왕이 죽으면 시종하던 사람들을 같이 묻는 순장제도가 있었다. 인식의 변화에 따라 순장의 풍습은 진시황의 토용(土俑)처럼 인형(人形)을 묻는 방식으로 바뀌었고, 점차 무덤 밖으로 나와 문인석, 무인석과 같은 석인상(石人像)의 형태로 발전하였다. 중국 한나라 때 시작된 석인상은 통일신라시대 때 우리나라에 들어와 처음에는 왕의 무덤에만 세워지다 조선시대(1392년~1910년)에는 사대부들의 무덤에 까지 세워졌다. 문인석은 문관의 복장을 하고 손에는 왕을 알현할 때 들던 홀(忽)을 들고 있고, 무인석은 갑옷을 입고 칼을 들고 있다. 무인석은 주로 왕의 무덤에만 있지만 드물게 사대부들의 무덤에도 세워져 있어 몇 기를 촬영할 수 있었다. 사대부들의 힘이 세지면서 그들의 위용을 자랑하기 위해 무인석까지 세운 게 아닌가 하는 생각이 들었다. 무덤 앞에서 죽은 사람과 산 사람의 심부름 역할을 하는 동자석은 16세기에 등장하는데, 손에 꽃, 술병 등 죽은 사람이 살았을 때 좋아하던 물건을 들고 있는 동자석도 있지만 대부분은 공손하게 두 손을 모아 시종드는 모습을 하고 있다. 조선시대는 불교를 배척하고 유교사상이 지배하던 시대인데, 불교의 동자승과 유교에 바탕을 둔 동자석이 이름과 역할이 비슷한 걸 보면 아이러니 하다.

석인상은 시대에 따라 다른 양식을 띠고 있다. 세종(재위 1418~1450년) 때에는 명나라로부터 문물을 많이 수입하던 시기라 명나라의 영향을 받아 몸이 길고 날씬하여 실제 사람의 형상을 하고 있다. 세조(재위 1455~1468년) 때의 석인은 얼굴이 커지고 몸은 거대하여 인체의 균형이 무너져 과장된 면을 보이고 있다. 왕권 찬탈로 인한 사회불안을 억누르려는 권위적인 시대상을 반영하고 있음을 미루어 짐작해볼 수 있다. 중종(재위 1506~1544년) 때에 이르러서는 석인의 몸이 다시 가늘어지고 얼굴이 가름해지며 청년과 같은 얼굴을 하고 있다. 조선 초기의 석인상이 노인의 모습인 반면 중종 때에는 젊은 선비를 원하는 시대의 요구에 따라 석인상도 젊은이 모습을 하고 있는 것이다. 그리고 이때부터 복두공복(幞頭公服)에서 탈피하여 점차 금관조복(金冠朝服)의 형태가 나타난다. 선조(재위 1567~1608년) 후반 임진왜란을 겪으면서 복두공복이라는 관복이 사라지고 성리학적 사회가 되면서 금관조복으로 대체되는데 석인상도 같은 형태로 바뀐다. 효종(재위 1649~1659년) 때에 이르러 화려한 문양의 장식이 가미된 정형화된 석인상이 대세를 이룬다. 영조(재위 1724~1776년) 후반에는 정형화된 석인상이 다시 실제 사람을 닮은 석인상으로 변화한다. 정조(재위 1776~1800년) 때에 이르러 세밀함과 아름다움을 보여

주던 석인상은 정조 이후 수법이 조잡해지고 쇠퇴의 길을 걷게 된다. 이렇듯 석인상은 오랜 세월을 걸쳐 제작되었기 때문에 시대상을 반영하고 있고, 형태와 복식의 변화 등 많은 연구 자료가 숨어있다. 석인상에 제작연도와 조각한 석공의 이름이 새겨져 있지 않아 정확한 제작연도를 알 수는 없지만 무덤 속 인물이 사망한 시기로 유추해 볼 수 밖에 없다는 점은 아쉬웠다.

고려시대 말부터 조선시대 500여년의 긴 세월 동안 만들어진 석인상들을 촬영하면서 표정 기저에 흐르는 선조들의 열과 혼을 느껴보고자 했다. 중국의 영향을 받은 정형화된 석인상들은 형태가 대동소이해서 나의 흥미를 끌지 못하였고, 실제 사람을 닮은 석인상들을 주로 촬영했다. 왕릉의 석인상들은 대부분 정형화되어 있어 촬영 대상에서 제외하였고, 조선시대 사대부들의 무덤을 찾아다니며 촬영을 했다. 왕릉에 있는 석인상과 석수(石獸)들에 대한 사료나 논문은 많지만 사대부들의 무덤에 있는 석인상들을 정리한 사료나 논문은 거의 찾아볼 수 없다는 점이 촬영에 매진할 동력이 되었다.

당시의 석공들은 예술가의 위치에 있지 못하였지만 지속적인 작업을 통해 장인의 경지에 이르렀음이 분명한 거 같다. 몸은 단순하게 처리하고, 얼굴의 표정에 집중하여 조각을 하였다. 지그시 감은 눈에선 망자(亡者)에 대한 절실한 염원이 느껴지고, 굳게 다문 입에선 간절함이 배어난다. 슬픈 표정도 드러내기보다 내면의 절제미가 흐르고, 미소를 띤 얼굴에서도 애잔함이 묻어난다. 무엇보다 세월의 풍상이 석인상들에 덧입혀져 표정이 더욱 풍부해지고 아름다움이 배가되었다. 석인상의 재질은 그 지방의 다양한 돌을 사용했지만 화강암이 주를 이루고 있다. 석공들이 세월의 이끼까지 염두에 두고 재질을 선택해 조각을 하였는지는 모르겠지만 자연과 조화를 이룬 석인상들은 예술작품으로 승화되기에 충분했다. 맑은 날 보다는 돌이 물기를 머금은 날에 이끼 낀 석인상들은 얼굴표정이 더욱 살아나고 다양한 느낌의 색감을 보여 주었다. 비 오는 날이면 귀신 쓰인 듯 무덤으로 달려가 세월이 빚은 조각 작품을 감상하다 셔터만 누르면 됐다. 망치와 정 하나로 삶과 죽음의 경계에서 석공들이 불어넣은 염원을 고스란히 간직한 석인상들은 이미 초월적 아름다움을 지니고 있었으므로.

조선시대엔 신분계급사회라 무덤의 규모나 석인상들의 크기도 신분에 따라 차이가 많이 났다. 그리고 석인상에는 망자의 인품이 반영되어 있음을 느꼈다. 조선시대 전기의 문신인 강희맹선생의 묘는 시흥시 하상동에 있다. 그는 당대의 뛰어난 문장가였으며 청렴결백하고 틀에 갇혀있지 않은 선비로 알려져 있다. 그의 무덤은 아담하고 그 앞에 세워진 석인상들도 크기도 작지만 일반 석인상들과는 다르게 관복을 입고 있지 않다. 아마도 망자의 유언에 따른 게 아닌가 하는 생각을 하게 됐다. 또한 석인상은 지역에 따라 형태가 다르게 나타난다. 조선시대 수도인 한양 주변, 지금의 경기도에 사대부들의 무덤이 대부분 몰려있는데 그 형태는 큰 틀을 벗어나지 않았지만 남부지방으로 내려가면서 기존의 형식에서 많이 벗어난 석인상들을 만날 수 있었다. 제주의 동자석은 표현기법이 더욱 단순해지고 표정 또한 해학이 넘친다.

석인상은 무덤을 수호하는 역할을 하였지만 망자 즉 인간의 삶의 연장에 대한 욕망을 품고 있다. 무덤 안의 망자와 무덤 밖의 석인상이 동행을 하다 세월이 흐르면서 망자는 흙으로 먼저 돌아간다. 수명이 긴 돌에 자신의 혼을 실어 생명을 연장하고 싶었겠지만 석인상도 오랜 세월의 풍파를 견디지 못하고 결국 자연으로 돌아간다.

장승은 주로 조선시대 후반에 만들어진 것들인데 마을 어귀나 사찰 입구에 세워져 밖에서 들어오는 액운을 막기 위함이었다. 장승은 마을을 지키고자 하는 토속신앙에서 비롯됐지만 사찰 입구에도 세워진 걸 보면 당시에는 종교와 토속신앙의 경계가 뚜렷하지 않았던 것 같다. 지역에 따라 목장승과 석장승의 형태로 만들어졌지만 목장승은 대부분 세월 속으로 사라졌다. 목장승은 충청 이북지방에 그리고 석장승은 충청 이남지방에 세워 졌다. 주로 남부지방에 남아있는 100여 기의 석장승을 찾아다니며 촬영을 했는데 개발로 인해 원래의 위치에서 옮겨진 것들도 많았다. 제주도에 남아있는 조선시대 돌하루방 45기와 서울 민속박물관으로 옮겨진 돌하루방 2기도 함께 기록했다. 돌하루방은 성(城)을 지키기 위해 성문 밖에 세워졌는데 제주성과 성읍읍성의 돌하루방은 크기만 다를 뿐 형태는 대동소이하나 대정읍성에 있는 돌하루방은 크기도 현저히 작아지고 형태도 많이 다르다.

지배층의 종교이던 유교로부터 탄압받고 소외된 민중들에게 장승은 스스로를 수호하고자 세운 토속신앙의 표식이다. 조선시대 후기에 유교가 쇠락의 길로 접어들면서 장승들도 본격적으로 만들어진 걸 보면 민중들의 고통스러운 현실을 벗어나고자 하는 염원이 얼마나 컸는지 짐작해 볼 수 있다. 부릅뜬 통방울 눈, 분노에 벌름거리는 평평집한 코, 미소를 머금게 하는 재미난 입모양을 한 정겨운 얼굴들은 그대로 민중의 자화상이었다. 전통적인 미의식을 파괴하는 그들의 거칠고 자유분방한 얼굴에서 전통 질서에 대한 민중의 저항과 힘을 느낄 수 있다.

석장승에는 녹록치 않은 삶 속에서 위안을 얻고 미래의 희망을 기원하고자 하는 마음이 새겨져 있다. 죽어서도 석인상에 자신의 영혼을 오래도록 남기려 한 걸 보면 기원을 넘어 욕망에 달아있다. 석인상과 석장승은 세워진 목적과 세워진 장소 또한 다르지만 나는 돌에 새긴 기원(祈願)을 오롯이 표현해보고 싶었다. 그래서 주위 배경을 지우기로 했다. 오랜 시간이 흐르면서 그들의 위치는 옮겨지기도 하고 배경도 당시의 상황을 그대로 반영하고 있다는 확신이 없었기 때문에 배경이 중요한 의미를 띠고 있다고 생각하지 않았을 뿐더러 복잡한 배경이 그들의 표정을 표현하는데 방해가 됐기 때문이다.

이렇게 촬영된 사진들을 조선시대 종이인 외발뜨기(홀림뜨기) 전통한지에 프린트를 하였다. 전통한지에 프린트를 하였을 때 돌의 질감이 더욱 살아나고 표정이 풍부해진다. 핸드메이드인 전통한지는 대부분 사라지고 요즘은 기계로 만든 한지가 주로 사용되고 있지만 나는 한지장인의 도움을 받아 전통방식으로 만든 한지를 사용하여 작품을 만들고 있는 이유다. 전통한지는 탈색을 하기 위해 화공약품이 아니라 벗짚을 태운 잿물을 사용하고, 화공 물을 사용하지 않고 황촉규라는 식물의 끈적거림을 이용해 한지를 만들기 때문에 산도가 낮은 중성지가 된다. 그래서 전통한지는 수명이 길어 천년을 간다고 하는데, 한지로 만든 조선시대 문헌들이 지금까지도 잘 보존되고 있는 걸 보면 알 수 있다.

우리나라에는 화강암이 많은 연유도 있겠지만 유독 단단해서 조각하기 힘든 화강암에 석인상, 석장승을 새긴 건 시간의 무한성을 기대해서 일 것이다. 하지만 오랜 세월은 그들의 원형을 조금씩 허물어 먼지로 날려 보내고 있다. 조선시대 말기에 사진이 들어왔기 때문에 그 이전의 선조들의 모습을 볼 수 있는 자료가 거의 없다. 1700여장에 이르는 석인상과 석장승을 촬영하면서 선조들의 모습을 떠올려 볼 수 있었고, 얼굴 표정에서 삶 속에 깃든 애환과 해학을 엿볼 수 있어서 큰 보람이었다.

Modern Reinterpretation of Traditional Korean Art: Wishes Inscribed in Stone

Why did Koreans of ages past carve stone into the shape of human figures, imbue them with life, and idolize them as the objects of their wishes? As metal was rare at the time, they evidently chose stone as the material for their statues because it was easy to obtain and durable. Over five years, I traveled to 800 places to photograph the stone statues standing in front of tombs (*seoginsang*) and stone totem poles (*jangseung*), which are common throughout Korea, though differ in form and purpose. Archiving was not the motivation for this project but rather it was to illuminate the lives of past Koreans through the stone statue's facial expressions, their forms and the places in which they were erected, and thereby reinterpret them from the perspective of today.

In ancient China, when a king died it was customary to bury his servants alive in the same tomb. As perceptions changed, the practice of live burials gave way to the burials of figures made out of clay, the prime example being the terracotta warriors in the tomb of Emperor Qin Shi Huang. Such funerary sculptures were gradually moved from inside the tomb to the outside and developed into stone figures representing military officials (*muinseok*) and civil officials (*muninseok*). The tradition of placing stone statues in front of tombs began in China's Han Dynasty and was introduced to Korea during the Unified Silla period (668-935). Originally, they were found only at the tombs of kings but from the Joseon Dynasty (1392-1910) they came to be placed at the tombs of members of the scholar-official class (*sadaebu*), who formed the ruling elite. The figures of civil officials wear court uniforms and hold in their hands the same scepter that they carried in audiences with the king, while the military officials are dressed in armor and holding swords. Though the military officials are generally found only at the tombs of kings, in rare cases they can be seen at the tombs of scholar-officials also. As the scholar-official class grew in power, perhaps the figures of military officials were added to demonstrate their dignity.

Statues of young boys as attendants serving between the living and the dead began to appear in front of tombs in the sixteenth century. Some hold in their hands flowers, liquor bottles and other things that the deceased may have been fond of in life, but most of them have their hands pressed together in a gesture of humble servitude. Considering that Joseon was a Confucian society where Buddhism was suppressed, it is ironic that Buddhist figures of child monks, called *dongjaseung*, and statues of young boys based on Confucianism, called *dongjaseok*, are similar both in name and function.

The stone statues guarding tombs differed in style according to period. During the reign of King Sejong (r. 1418-1450), when much of the culture and products were imported from the Ming Dynasty, they

were long and lean and resembled real human beings in form, displaying Ming influences. During the time of King Sejo (r. 1455-1468) the physical proportions were distorted and exaggerated with big faces and massive bodies. It can be surmised that they reflect the authoritative mood of the time when efforts were made to suppress the social insecurity arising from Sejo's seizure of the throne. By the time of King Jungjong (r. 1506-1544), the stone statues had developed the look of youths, the bodies and faces regained a slender appearance. While the graveside stone statues of the early Joseon period had the form and appearance of old men, they took on the appearance of young men during the reign of King Jungjong in the mid-Joseon period. This reflected society's favor for young Confucian scholars. From this time the stone statues began to shed the attire of the official's cap with curved wings (*bokdu*) and official's red robe (*gongbok*), gradually replaced by the gold coronet (*geumgwan*) and ceremonial court robe (*jobok*). These changes mirrored real life, for in the latter half of the reign of King Seonjo (r. 1567-1608), marked by the Japanese invasions between 1592-98, the court official's uniform of a black cap and red robe disappeared, and as Joseon became an increasingly Confucian society officials wore the gold coronet and ceremonial robes. By the reign of King Hyojong (r. 1649-1659) the stone statues were decorated with rich designs and had become standardized in style. But in the latter half of the reign of King Yeongjo (r. 1724-1776) these standardized statues changed once again to resemble real human figures. During the succeeding reign of King Jeongjo (r. 1776-1800) the stone statues were finely detailed and reached their height in beauty, then began to decline as technique grew careless. Continually produced over such a long period of time, graveyard stone statues reflect the era in which they were made and provide much material for research, including changes in form and costume. The figures bear no inscriptions indicating when they were made or by whom, so their exact production dates are not known. Unfortunately, the dates can only be guessed from the time of death of the person interred in the tomb.

While photographing these stone statues, spanning the long period from late Goryeo through the five hundred years of Joseon, I tried to get a sense of the spirit and soul of Koreans of ages past through the statues' facial expressions. Standardized stone statues influenced by China showed little difference in form and did not interest me. Mostly, I photographed those that resembled real people. As such, I discounted the figures guarding royal tombs for their standardized appearance and searched among the tombs of Joseon scholar-officials for subjects to photograph. Though there are plenty of historical materials and research on the stone statues of people or animals standing in front of royal tombs, the lacking information on those belonging to the tombs of scholar-officials provided motivation for my photography project.

The stone masons of the time were not accorded the same status of artists but through repeated production of these graveside stone statues, it seems they certainly reached the level of artisans as far as skill is concerned. The stone statues were carved with emphasis on facial expressions, so the bodies were made simply. In the gently closed eyes one can sense ardent wishes regarding the deceased, while the tightly closed mouth further exudes a feeling of sincerity. There is an internal restraint running through them, their sadness not obvious on the outside in their facial expressions. Even smiling faces are tinged with plaintiveness. Moreover, the stone statues bear the travails of time, which enriches their expressions

and enhances their beauty. While a variety of stone was available in different regions, the stone figures were mostly made with granite. Who knows whether the masons chose the material bearing in mind the moss that would appear over time, but the old stone statues achieve wonderful harmony with nature and are beautiful enough to be considered works of art. Rather than on a clear, sunny day, it was on days when the stone was wet that the figures showed a diversity of moods and colors and the facial expressions of the moss-covered statues came alive. On rainy days I would race out to the tombs like one possessed and press the shutter as I studied the sculptures carved and molded by time. Standing at the boundary between life and death, the stone figures have a transcendental beauty, imbued with the wishes of the sculptor who made them with a hammer and chisel.

As Joseon was a class society, there were great differences in the size of the tombs and the stone statues guarding them (according to the social status of the deceased). Indeed, I discern that the stone statues reflect the character of the deceased. The tomb of Kang Huimaeng, a civil official of early Joseon, is located in Haseong-dong, Siheung-si. Kang was an eminent writer of his day, a scholar known for his integrity and upright nature and also for his free-spirited attitude. His tomb is small and the stone statues standing in front of it are small too. Unlike other stone statues of their kind, they are not dressed in official robes, presumably according to the will of the deceased.

Additionally, graveside stone statues differed in form according to region. Most of the tombs of the scholar-official class were concentrated in the area neighboring Hanyang, the capital of Joseon, corresponding to today's Gyeonggi Province. In form they are not greatly different from the standard, but the further southward one goes the more they depart from established forms. For example, the young boy statues of Jeju Island have faces full of humor that are even more simplified in expression.

Though the stone statues served as guardians of the tomb, they also embody the desire of the deceased, or indeed the desires of all human beings, for the extension of life. As the deceased inside the tomb and the stone statues standing outside accompany each other through the ages, the deceased are the first to return to dust. The stone statues that were imbued with the souls of the dead in an attempt to extend life, will also return to nature in the end, unable to withstand the tempests of time.

The stone totem poles, called *jangseung*, remaining in Korea were mostly made in the latter half of the Joseon Dynasty and erected at the entrance of villages or temples to block the entry of evil spirits. As they originated in indigenous faiths as village guardians, that they were erected at Buddhist temples suggests no clear distinction was made between indigenous faiths and Buddhism at the time. They were made of either wood or stone depending on region, but most of the wooden totem poles have now disappeared. The wooden ones were generally found north of the Chungcheong region in the western part of Korea and the stone ones to the south. I traveled around the southern part of the country to photograph the hundred or so remaining stone totem poles and found that many of them had been moved from their original locations due to development. I also took photos of forty-five Joseon-period "stone grandfathers," called *dolharubang*,

remaining on Jeju Island, along with two others preserved at the National Folk Museum in Seoul. The stone figures of old men, or grandfathers, were originally made to stand guard outside fortress gates. Those standing outside Jeju Fortress and Seongeup Fortress are very similar in form, differing only in size. However, those found at Daejeongeup Fortress are much smaller than the others and quite different in shape.

For the common people, who were repressed and marginalized under Joseon's ruling ideology of Confucianism, jangseung were symbols of indigenous faith erected in an attempt to protect themselves. These totem poles were particularly widespread in the latter half of the Joseon period when Confucianism began to decline, and from this we can fathom the people's desire to break way from their painful reality. Made of stone, they have the faces of old men, whose wide open, bulging eyes, flat nose with nostrils flaring in anger, and comically-shaped mouth make you smile. A self-portrait of the ordinary people, these roughly and unrestrained faces go against traditional ideas of beauty but impart a sense of the power of ordinary people and their resistance of the established order.

Stone jangseung are inscribed with the wishes of the people to receive comfort and find hope for the future in their tough lives. If we consider that people sought to project their souls on stone statues to continue living, their wishes are seen as most ardent desires. Though graveside stone statues and stone totem poles differ in purpose and place of installation, in my photos I sought to wholly express the wishes of the people inscribed into the stone. For this reason, the background has been erased. Over the ages, some of these stone sculptures were moved from their original locations and I was not convinced that their current surrounding environments were true to their original settings. Hence, I did not place great importance on the background, and indeed believed that a complex background would detract from the expressions of their faces.

The photos thus taken were printed on a type of traditional Joseon-style mulberry paper (*hanji*) called *oebaltteugi* (or *heullimtteugi*), made with a single frame (*oebal*), a technique that produces strong paper with a cross-directional grain. Printing on traditional hanji emphasized the texture of the stone and enriched the expressions on the faces of the stone statues and stone totem poles. This is why I work with traditional hanji, with the help of a traditional paper craftsman. Now hand-made hanji has almost disappeared and been replaced by machine-made products. Traditional hanji is not bleached with chemicals but lye made from straw ash, and in place of chemical adhesives the sticky substance of sunset hibiscus leaves is used, which results in an acid-free paper. Traditional hanji made this way is so durable that it is said to last a thousand years, and the well-preserved state of many Joseon-period documents and books made of hanji attest to this.

The choice of granite as the main material for stone statues and stone totem poles can naturally be attributed to its easy availability in the Korean peninsula, but it may be that the people also turned to granite, an extremely hard and therefore difficult stone to carve, because they wanted to rely on its timelessness. With the passage of so many years, however, traditional graveside stone statues and stone totem poles are

being worn away little by little, losing their original form. As photography was not introduced to Korea until the late Joseon period, few artifacts remain to show us the appearance of earlier ancestors. Taking roughly 1,700 photos of traditional stone sculptures made it possible for me to imagine what the ancestors might have looked like. In the expressions on their faces, I gained a glimpse of the joys and sorrows of their lives, which made the project greatly rewarding.



Fig. 1



Fig. 2



Fig. 5



Fig. 6



Fig. 3



Fig. 4



Fig. 7



Fig. 8

SECTION II



Fig. 9



Fig. 10

대안적 네러티브의 모색을 위한 실험: 해외 한국미술 전시의 새로운 방향성

Exploring Alternative Narratives: New Directions in Overseas Exhibitions of Korean Art



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대안적 내러티브의 모색을 위한 실험: 해외 한국미술 전시의 새로운 방향성

문화외교로서의 해외 한국 미술 전시

1950년대 이후 국가 이미지의 쇄신을 위한 문화 외교의 전략이자 한국미의 독창성과 우수성을 해외에 널리 알리기 위한 수단인 하나로 해외에서의 한국 미술 전시회가 개최되기 시작하였다. 해외에서의 한국 미술의 전시는 최근까지도 이러한 목적과 방향성 하에 국립중앙박물관, 국립민속박물관, 한국 국제교류재단, 국립문화재연구소 등 정부 산하 기관의 주도로 한국실의 설립과 지원, 유물 대여와 큐레이터 파견을 통한 상설전의 기획과 관련 자료 출판에 관한 학술 지원 등 다양한 방면에 걸쳐 지속적인 노력을 기울이고 있다. 1957년부터 1959년까지 미국의 주요도시에서 순회 전시된 “한국 고대 문화전”과 1979년부터 1981년까지 미국 7개 도시에서 개최된 “한국 미술 5천년전”은 이러한 노력의 출발점이자 한국미의 본질과 한국 문화를 알리는 데 크게 기여한 전시이다.¹⁾

1990년대 이후에는 이른바 한국 미술 “명품전”의 형태에서 벗어나 특정한 장르와 시대의 초점을 맞춘 전시를 통해 각각의 예술 장르의 발전과 각 시대를 대표하는 한국 미의 특성과 변화를 탐구하는 전시가 기획되었다. 이러한 전시는 국립중앙박물관과 삼성미술관 리움 등에 소장된 국보 및 보물 등을 유물의 대여 형식을 통해 작품 부족으로 인해 전시에 어려움을 겪고 있는 해외 한국 고미술 전시에 활력을 불어넣는 계기가 되었다. 특정한 테마를 중심으로 각 시대별 대표 유물을 보여주는 전시의 경향은 비교적 최근까지 선호되어 “흙, 불, 영혼: 한국도자 명품전 Earth Fire Soul: The Masterpieces of Korean Ceramics (그랑 팔레, 2016)”, “황금의 나라 신라전 Silla: Korea's Golden Kingdom (메트로폴리탄 미술관, 2013)”, “조선왕실, 잔치를 열다 Grand Style: Celebrations in Korean Art during the Joseon Dynasty (샌프란시스코 아시아 미술관외 순회전, 2013-2014)”, “한국의 보물들: 조선시대의 예술과 문화 (Treasure from Korea: Arts and Culture of Joseon Dynasty, 1391-1910, 필라델피아 미술관, 2014)” 등의 전시가 이러한 특별전의 형태로 개최되었다. 이 밖에도 아시아 미술의 지역적 범주 안에서 동아시아의 불교 전파와 수용에서 중요한 역할을 담당했던 한국의 초기 불교미술을 일본과의 비교를 통해 조명한 “한·일 초기 불교미술전 Transmitting the Forms of Divinity: Early Buddhist Art from Korea and Japan (재팬 소사이어티, 2013) 가 있다.”²⁾

1) Youngna Kim, “Where We've Been and Where We're Going: Korean Art History and Museums,” Arts of Korea: Histories, Challenges, and Perspectives, ed. Jason Steuber and Allysa B. Peyton (Gainesville : University of Florida Press, 2018), 12-17.

2) 김리나, 뉴욕 재팬 소사이어티의 <한·일 초기 불교미술전>, 미술사연구 17 (2003), 305-311.

이러한 전시는 대부분 한국 측의 유물의 대여나 인력지원, 기획 전시 지원의 형태로 개최되는 등 “쌍방향의 교류”라기 보다는 “일방적 제공”의 형태를 띠고 있으며, 한국의 문화재와 문화를 소개하고 홍보하는 것에 초점을 맞추기 때문에, 국제 사회의 다양한 이슈나 최신 문화계의 흐름을 반영하기 어려운 점이 있다.³⁾ 특히, 글로벌리즘적 관점에서 국가나 지리적 영역을 넘나드는 다양한 시대와 지역의 작품을 통합적 관점에서 보여주는 전시가 증가하고 있는 최근의 추세에 비추어 볼 때, 국가전의 형태를 벗어난 새로운 전시의 기법과 전략의 모색이 필요하다. 한편, 기존의 전시에서 강조하는 한국의 고유성 또는 “한국미”에 관한 담론은 전근대의 작품을 통한 과거 전통으로의 반복적인 회귀인 동시에 스스로 오리엔탈리즘을 재생산하여 내면화된 결과라는 점에서 그 효용성을 재고해 볼 필요가 있다.⁴⁾

과거와 전통을 넘어서

근대적 개념으로 명확하게 구분되는 공간과 시간의 지표 속에서 지리적 원산지를 기준으로 작품을 분류, 전시하고, 연대기적 배열을 통해 단선적인 변화 과정을 보여주는 근대적 개념의 전시 기법이 현재에 얼마나 유용한 지에 대한 질문을 던져야 할 때이다. 해외에 소장된 한국 미술품을 “한국” 혹은 “한민족”이라는 영토적, 민족적 특수성을 대표하는 표상으로 강조하는 전시 전략의 문제점은, 그 작품이 갖는 “한국성” 이외의 다양한 특성의 발현을 저해하며 이는 결국 해당 작품이 로컬 박물관이 소유한 여타의 소장품과 지역 사회와 관람객들과 단절 된 채 더 이상 의미 있는 내러티브를 생산해 내지 못한 채 고립된다는 데 있다. 따라서 근대적 박물관이 보여주는 단일한 대서사를 넘어서 새로운 방식의 대안적 내러티브를 이끄는 전시 전략과 기획이 필요하다.⁵⁾

“책거리: 한국 병풍에 나타난 소장품의 힘과 즐거움 Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens (클리브랜드 미술관외 순회전, 2016)”([도.1](#))는 이런 관점에서 새로운 전시 방법의 가능성을 시사한다. 조선후기에 유행한 책거리 그림을 주제로 한 이 전시에서 조선의 책거리 그림 들을 15세기 이탈리아에서 시작된 큐리오 캐비닛 Curio Cabinet에서 시작되어 16-17세기 유럽의 예술의 방 Kunstkammer과 중국 청대의 다보각 多寶格과 같은 물건의 수집과 구분, 정리라는 글로벌한 현상의 연장선 위에서 보여줌으로써 한국 미술의 확장 가능성을 보여주었다.⁶⁾ 한국과 미국의 여러 기관에 소장된 조선시대와 근대기의 다양한 양상의 책가도를 전시하고, 이와 함께 작품에 묘사된 것과 비슷한 기물이 장식된 책거리의 재현물과 한국 현대 작가 홍경택의 작품을 함께 전시하였다. 이 전시는 한국의 과거와 전통을 보여주는 동시에 한 걸음 더 나아가 세계와의 접점을 반영하며, 전통과 현재와의 연관성을 효과적으로 보여주는 전시였다고 할 수 있다.

3) 김혜인, “해외박물관의 한국문화재 활용 활성화를 위한 쟁점과 활성화 방향”, 예술경영연구 29 (2014), 87-110,

4) 근대 동양에서 스스로를 타자화시키고 내면화하는 현상에 대해서는 Yuko Kikuchi, Hybridity and the Oriental Orientalism of Mingei Theory, Journal of Design History 10:4 (1997), 343-354; 김정현, 오리엔탈리즘과 동 아시아 -근대 동아시아의 “타자화(他者化)”와 저항의 논리-, 中國史研究 39 (2005), 169-172.

5) 김수진, 아상블라주 개념을 활용한 미술관의 글로벌 내러티브 연구 - 미국 미술관의 한국 미술 전시를 중심으로, 造形教育 69 (2019), 3-5.

6) 글로벌한 관점에서 조선 후기 책거리 그림을 해석한 연구로는 Sunglim Kim and Joy Kenseth, “From Europe to Korea: The Marvelous Journey of Collectibles in Painting,” Chaekgeori: the Power and Pleasure of Possessions in Korean Painted Screens, eds. Cho?ng Pyo?ng-mo, Sunglim Kim, and Sooa McCormick (Seoul, Korea : Dahal Media, 2017), 18-34.

뉴욕 미술관에서 2000년대 이후 시도된 일련의 전시는 국외 소장 한국 미술전의 새로운 가능성을 보여준다. “하루 동안의 여왕: 한국 결혼식 전통 Queen for a Day: Korean Bridal Traditions (2005)”은 해당 박물관이 소장하고 있는 활옷과 족두리, 예단과 모란병 등 19-20세기의 한국의 결혼 문화와 관련된 작품을 전시한 특별전이다. 이 전시는 “신부 붉은색을 입다 The Bride Wore Red: Chinese Wedding Traditions”라는 중국 전통 혼례문화전과함께 개최되어 동아시아의 결혼 문화를 비교적 관점에서 관람할 수 있게 하였다. 이 두 전시는 “신부 여기에 오다 Here Come the Brides (2005)”라는 박물관 전체 규모의 전시의 일부로서 기획된 동시에, 각각 독립적인 성격의 전시로 구상되었다. 이 전시에서 한국의 작품들은 일본, 모로코, 19세기 미국의 혼례 관련 복식과 장신구들과 함께 전시되어 글로벌한 내러티브의 일부로서 전시되었다. 이 전시는 해당 박물관 소장의 한국 유물의 특수성을 최대한 살리는 동시에, 로컬 컬렉션과의 연관성을 강화시키는 한편, 현지의 커리큘럼에 부응하여 세계문화의 하나로써 한국 문화를 타문화와 병치하여 소개한다는 점에서 그 의의가 크다.⁷⁾ 이러한 뉴워크 미술관의 전시의 방향성은 현재 전시중인 “티아라에서 발가락 링까지: 아시아의 장신구 Tiaras to Toe Rings: Asian Ornaments (뉴욕 미술관, 2019)” (도. 2)에서도 볼 수 있다. 티베트, 일본, 중국, 한국, 남아시아, 동남아시아 각지의 여성 장신구들을 각 사회의 특수한 사회적 환경, 개인의 미적 취향의 반영물로 조명하는 동시에, 무역과 상품의 거래와 물질문화의 교류라는 현대 사회에서도 여전히 중요한 개념들을 이용해서 보여준다.

소장품의 이동경로와 사회·문화적 이력

이러한 시도는 초국가적인 관점에서 한국 미술의 탈영토화의 가능성을 보여주는 동시에 이를 통한 대안적 내러티브 형성의 가능성을 시사한다. 국외 소장 한국 미술품의 활용에서 로컬 컬렉션과의 연계성을 통한 교육 프로그램의 개발이 하나의 대안이라면, 소장품의 이동경로provenance와 작품의 사회 문화적 이력 Cultural biography of objects and Social life of things 통해 작품이 지리적 원산지를 떠나 다양한 행위자들의 네트워크를 통해 새로운 의미를 부여받는 과정을 전시를 통해 보여 줄 수 있는 것이 또 다른 대안이 될 수 있을 것이라고 기대된다.⁸⁾

“우리 한국 Uri Korea (로텐바움 세계 문화 예술 박물관, 구 함부르크 민족학 박물관, 2017)”(도. 3)은 이러한 점에서 유용한 선례가 될 것이다. 이 전시는 국립민속박물관이 기획한 오늘날 한국인의 삶을 일상 용품을 통해 보여주는 전반부의 ‘한국의 생활문화’와 해당 박물관 소장의 전통 한국 유물을 보여주는 후반부의 ‘조선시대를 돌아보며’로 구성되어 있다. 현대 한국의 소비문화와 생활양식을 단적으로 보여주는 노래방, 길거리 음식, 아파트

7) Katherine Anne Paul, “Ahead of the Curve, but Under the Rader: Collecting and exhibiting Korean Art at Mewark Museum,” Arts of Korea: Histories, Challenges, and Perspectives, ed. Jason Steuber and Allysa B. Peyton (Gainesville : University of Florida Press, 2018), 174-177.

8) 김수진, 아상블라주 개념을 활용한 미술관의 글로벌 내러티브 연구 - 미국 미술관의 한국 미술 전시를 중심으로, 造形教育 69 (2019), 3-5; 작품의 문화적 사회적 이력에 관한 개념은 Chris Gosden and Yvonne Marshall, The Cultural Biography of Objects, World Archaeology 31: 2 (Oct., 1999), 169-178; Arjun Appadurai, The Social Life of Things: Commodities in Cultural Perspective (Cambridge University Press, 1986), 3-64.

등을 꾸며놓은 전시실에서 독일의 관람자들은 자유롭게 걸어 다니며 가상의 공간이자 실제의 축소판과 같은 한국의 현대를 체험하게 된다. 후반부의 전시는 한국의 미, 신분과 유교, 세계관 등을 주제로 조선시대와 근대 초기의 한국의 모습을 가장 잘 드러내 주는 유물을 비교적 전통적인 방식으로 전시하고 있다. 이 네 가지 소주제들은 1990년대 이후 해외 한국실의 상설전에 빈번하게 등장하는 한국 전시의 키워드를 요약적으로 보여준다. 이 전시에서 주목할 만 한 점은 마지막에 등장하는 함부르크 민족학 박물관 소장의 한국 컬렉션의 프로브넌스를 소개하는 자료이다. 이 박물관에 소장된 한국 문화재의 경우 구한말 한국에서 활동했던 외교관이나 사업가들로 귀국길에 수집한 작품이나 선물로 받은 기념품을 기증한 것이다.⁹⁾ 따라서 이 작품들은 한국의 역사 혹은 한국의 문화를 대표하는 문화재도 아니며, 당시 작품을 수집한 19세기 독일인에 의해 선택된 “한국의 표상”이며, 따라서 이 전시는 동시대를 살아가고 있는 독일인이 현대 한국인의 삶과 문화를 이해하기 위해 재구성된 대안적 내러티브인 것이다.¹⁰⁾ 요약하자면, 이 전시는 작품의 제작자와 수집가, 과거의 조선인과 현대의 유럽 관람객들이 박물관이라는 공간에서 오브제를 매체로 유동적이며 변화하는 관계를 맺으며 상호 소통할 수 있다는 가능성을 보여주는 전시라는 점에서 우리가 앞으로 나아가야 방향성을 제시해 주는 전시라 할 수 있다.

서사의 확장성

미국 페미니즘 미술 발전에 선도적인 역할을 담당했던 브루클린 미술관이 엘리자베스 A. 새클러 페미니스트 미술센터 개관 10주년을 맞아 진행한 “예스의 해: 페미니즘 새롭게 상상하기 A Year of Yes: Reimagining Feminism (브루클린 미술관, 2016)”의 일환으로 기획된 “무한한 청색 Infinite Blue”전은(도. 4) 고대부터 현대에 이르기까지 동서양의 다양한 미술품을 청색이라는 키워드를 중심으로 구성한 전시이다. 푸른색이 갖는 다양한 상징의 스펙트럼- 권력과 지위, 정신적이고 미적인 가치-를 보여주는 동시에 글로벌 히스토리, 문화적 가치와 기술의 진보, 국제적인 상업 활동과 같이 다양한 인간의 활동에 관한 이야기를 풀어낸다. 해당 박물관에 소장된 아시아, 아프리카, 이집트, 미국과 원주민, 유럽의 회화, 조각, 판화, 드로잉, 공예, 삽화, 현대 미술에 이르기까지 다양한 시대와 지역의 작품이 테마에 맞게 선택되어 전시되고 있다.

이 전시는 한국 미술이 갖는 서사의 확장성을 시사한다는 점에서 참고가 될 만하다. 조선시대의 청화백자, 푸른색의 단추와 핀, 구슬로 조선시대 전통 건축의 유연한 지붕을 화려하게 그려낸 황란의 <동풍>, 바이런 김의 대표적인 연작인 푸른색의 하늘을 그린 <일요일 회화>가 함께 전시되고 있다. 브루클린 미술관에 소장된 조선시대 19세기의 청화백자인 <청화백자용문항아리>, <청화백자십장생주병>, <청화백자 학문주병> 등이 중국, 일본, 유럽에서 제작된 청화백자들, 터키의 이즈닉 타일, 고대 이집트의 <아프로디테상>, 쿠바의 <부음 가면>, 조셉 코수스의 네온 작품인 <276> 등과 어우러져 전시의 주제를 다채롭게 보여준다. 연대기적인 서술방식이나 지역적 원산지를 기준으로 소장품을 전시하는 기존의 전시에서는 볼 수 없는 새롭고 급진적인 방식의 전시 전략을 이용해 개별 작품이 갖는 서사의 폭과 깊이를 확장시켰다. 즉 이집트, 아시아, 아프리카와 태평양과 오세아니아, 이슬람,

9) 함부르크 민족학 박물관 소장품의 형성에 관해서는 이주현 독일인이 본 근대 한국, 한국근현대미술사학 22 (2011), 306-312.

10) 박지영, 전시리뷰 <<Uri Korea: Ruhe in Beschleunigung>>, 미술사학연구 300 (2018), 244-246.

미국 미술의 전문 큐레이터와, 공예와 드로잉, 현대 미술의 전문가와 연구자들의 협업을 통해 그 서사의 범주는 전시 제목이 제시하는 바와 같이 “무한”으로 확장되는 것이다.

이 전시가 우리에게 시사하는 바는 크게 두 가지로 볼 수 있다. 첫째로 우리가 한국 작품을 한국 미술의 “고유성”과 “독창성”이라는 거대 담론의 틀에서 해석하고자 하는 태도에서 벗어나게 되면, 작품이 갖는 다양하고 다층적인 속성이 드러나게 되고 유연하고 개방적인 시선으로 다른 작품들과 함께 새롭고 의미 있는 내러티브를 생성해 낼 수 있다는 점이다. 둘째로 근대적 의미의 국경과 영토국가의 개념에서 정의될 수 없는 작품과 화가들을 한국 미술 외연의 확장을 위해 이용할 수 있는가에 대한 시사점을 줄 수 있다.¹¹⁾ 한국에서 태어나 뉴욕에서 활동을 한 황란, 캘리포니아 출신의 한국계 미국작가인 바이런 김의 작품에서 볼 수 있는 한국과 관련된 화가들이 한국과 맺는 관계의 깊이와 폭은 다양하며, 때문에 “한국 미술”이라는 거대한 범주 속에서 동질적인 형태로 존재할 수 없다. 이러한 문제는 한국 현대 미술을 어떻게 바라볼 것인가 하는 문제와도 맞닿아 있다. 한국의 “고유성”에 대한 집착은 근본적으로 과거와 전통의 회귀를 강조할 수밖에 없고, 이는 국제적인 조류와 글로벌한 현대 미술세계에서 활동하는 다양한 배경을 가진 한국 작가들 혹은 한국계 작가들의 활동과 작품을 포용할 수 없게 된다. 동일한 이유로 우리는 종종 한국 전통 미술과 현대 미술이 이원화되는 현상을 마주하게 되는데, 사실상 기증의 경우를 제외하고 현대 한국 미술품을 전시하는 해외 미술관의 사례는 극히 적고 현대 미술품을 전시하는 경우라도 전통 미술과 직접적인 관련성이 있는 작품이 전통의 연장선 위에서 부분적으로 전시되고 있는 실정이다.

국경, 시대, 장르를 가로지르는 실험적인 플랫폼으로서의 전시

훔볼트 랩 달렘 Humboldt Lab Dahlem (2012-2015)은 2019년에 개관하게 될 훔볼트 포럼의 준비 단계로, 베를린 아시아 미술관과 민족학 박물관의 소장품을 재조명하고 다양한 방식의 전시 전략을 이용하여 실험적 시도를 하는 프로그램이다. 3년의 기간 동안 30여개의 프로젝트가 다양한 그룹의 미술관 전문가와 학자, 예술가를 비롯한 일반 관람객들의 참여로 진행되었다.¹²⁾ 한국과 관련된 전시로는 “그룹전 “연습 무대 Probebühne 7”의 프로젝트 중 하나로 기획된 “한국을 전시하다 Exhibiting Korea (2015)” (도. 5)가 있는데, 이 전시는 해외 소재 한국 문화재의 부족 문제를 해결할 수 있는 대안적 모델이 될 수 있다. 현재 베를린 아시아 미술관에는 130여 점의 한국 작품이 있지만, 전시를 할 수 있는 수준의 작품은 여전히 부족한 형편이다. 이 문제를 극복하기 위해 훔볼트 랩 달렘에서 제안한 방법은 국제적으로 활발한 활동을 하고 있는 한국계 혹은 한국 국적을 가진 작가들을 초청하여 전시된 작품들을 자신의 방식대로 해석하고 이에 대한 자신의 경험을 표현할 수 있는 소통을 기회를 제공하고, 이를 통해 한국이 어떠한 방식으로 전시될 수 있는지를 모색하고, 이를 토대로 새로운 박물관에서 한국 미술품의 전시 방법을 고민하는 기획을 제안하였다. 이 전시는 작품 자체에 대한 해석뿐만 아니라 작품이 전시되는 공간과 디자인의 개념, 변화하는 미술관의 정체성과 작품의 맥락을 되짚어 보는 것을 목적으로 한다.

11) 김수진, 앞의 논문, 7, 19-21.

12) 훔볼트 랩 달렘에서 진행했던 다양한 프로젝트의 아카이브는 아래 참조 <http://www.humboldt-lab.de/en/projektarchiv/index.html> (2010년 5월 29일 접속).

이 전시에서는 미술관 소장품의 역사와 작품의 해석, 소장품을 통한 과거의 재구성 등을 주제로 최재은, 오인환, 이재용, 신미경, 성민화 작가 5인이 참여하여 한국 소장품을 활용한 실험적인 전시 방식과 색다른 시각의 제시를 모색하였다. 고미술을 전시하는 미술관이나 박물관의 공간과 디자인이 민속, 전통 문화의 이미지를 탈피하면서도 전통 고유의 색을 그대로 보여줄 수 있는 작업을 통해 과거와 현재를 연결할 수 있는 새로운 공간으로 창조될 수 있는가를 실험하기 위한 시도로 기획된 이 전시에서, 각각의 현대 작가들은 한국 전통미술을 자신의 방식으로 탐구하고 해석하며, 새로운 방식으로 제시한다.¹³⁾ 국립중앙박물관 소장의 신윤복의 <<여속도첩>>에 실린 <연당의 여인>을 복제해 전통음악을 가미한 최재은의 작품, 조선 후기 실경산수화의 주요한 주제이자 한국적 정체성을 가장 잘 드러내는 민족의 영산으로 알려진 금강산의 이미지가 오디오 가이드가 결합된 새로운 행위적 해석을 통해 재현되는 오인환의 작품, 국립중앙박물관에 소장된 고려시대의 청자를 여러 장의 사진으로 기록하고, 각각의 이미지들을 하나의 프레임 안에 중첩시켜 각 작품들을 관통해 온 시간과 공간 이동과 움직임을 담아낸 이재용의 작품, 비누를 재료로 하여 다양한 시대와 장소에서 제작된 작품의 복제품을 제작하고 그것을 미술관에 소장된 원작과 병치시킴으로써 박물관의 기능에 대한 근본적인 질문을 던지며, 현대 미술의 경계를 허무는 작업을 한 신미경의 작품, 책거리, 한지와 병풍과 같은 한국의 전통적인 소재와 재료, 형식을 변용시켜 단색의 유려한 선으로 그려낸 성민화의 드로잉 작업 등은 과거와 현재를 가로지르고, 국경을 넘어서는 한국 미술의 가능성을 역동적으로 보여준 성공적인 실험이라고 생각된다.

나가며

해외에 소장된 한국의 문화재와 미술품은 원산지인 한국의 전통과 과거, 역사와 문화적 배경 속에서 제작되어, 다양한 시공간의 흐름 속에서 끊임없는 문화의 교류와 충돌의 과정을 거쳐 복잡하게 얽힌 인적 네트워크 속에서 유행하며 다층적이며 변화무쌍한 모습으로 진화를 거듭해 왔다. 국가나 민족, 개인이 국가와 맺는 관계는 고정되어 있지 않고 끊임없이 변화한다. 따라서 작품이 가진 국가적 대표성, 국가 고유의 특성을 고착화시키고 그 내러티브를 재생산해내는 해석이나 이를 토대로 한 미술관의 전시는 재고해 볼 필요가 있다. 작품이 제작될 당시의 역사 문화적 배경은 작품의 정체성을 드러내는 “일부”이자 작품의 “과거”가 될 수 있지만, 그것이 작품 전체의 성격을 규명하는 것이 될 수는 없다. 작품의 원산지를 떠나 다양한 사람을 만나고, 전혀 다른 맥락에서 수집되고 감상되며 동시대를 살아가는 예술가와 관람자들에게 영감을 주며 오늘의 의미와 내러티브를 만들어 가는 것이다. 한국 미술이란 무엇인가에 대한 질문은 해외 한국 전시에서 간과해서는 안 될 중요한 문제이지만, 우리가 추구해야 하는 것은 이 질문에 대한 즉답을 구하는 것이 아니라 이 문제를 통해 더 많은 질문과 해석을 이끌어 낼 수 있는 열린 토론의 장으로서 기능하는 전시를 기획하려는 노력이 필요하다 인식을 갖는 것이다. 이는 과거와 현재를 연결시키고, 작품의 둘러싼 다양한 사람들의 관계와 상호 작용을 읽어내며, 로컬 컬렉션과의 관람객들과의 새로운 관계 맺음을 통해 보다 풍성한 내러티브와 대안적인 해석을 가능케 하는 원동력이 될 것이다.

13) Uta Rahman-Steinert, “The Collection Context as an Opportunity,” Project Archive - Probebühne 7 - Exhibiting Korea, [http://www.humboldt-lab.de/en/project-archive/probeuehne-7/exhibiting-korea/teaser/index.html@tx_hfprjdoc_prjpdf\[action\]=download&tx_hfprjdoc_prjpdf\[controller\]=Project&cHash=4d03177d7a22e4304ad120221d078239](http://www.humboldt-lab.de/en/project-archive/probeuehne-7/exhibiting-korea/teaser/index.html@tx_hfprjdoc_prjpdf[action]=download&tx_hfprjdoc_prjpdf[controller]=Project&cHash=4d03177d7a22e4304ad120221d078239) (2010년 5월 29일 접속).

Exploring Alternative Narratives: New Directions in Overseas Exhibitions of Korean Art

Overseas Exhibitions as Cultural Diplomacy

From the 1950s, exhibitions of Korean art were held overseas as a cultural diplomacy strategy to enhance Korea's national image and to promote the excellence of Korean art on the international stage. Until recently, overseas exhibitions have been held with the same purpose and direction, led by government institutions such as the National Museum of Korea (NMK), the National Folk Museum, the Korea Foundation, or the National Research Institute of Cultural Heritage, which are making continued efforts in various ways. These include establishment and support of Korean galleries in overseas museums and academic support for the planning of permanent exhibitions and publication of related materials through the loan of exhibits and dispatch of curators. *Masterpieces of Korean Art*, which toured major cities in the United States from 1957 to 1959, and *5,000 Years of Korean Art*, which was held in seven American cities between 1979 and 1981, represented the start of such efforts and were exhibitions that contributed greatly to promoting the essence of the Korean aesthetic and Korean culture.¹

In the 1990s, overseas exhibitions broke from the form of displaying so-called "masterpieces" and by focusing on particular genres or periods, exhibitions that explored the development of different genres or changes in the characteristics of Korean beauty by period were planned. Such exhibitions, through the loan of national treasures from major institutions like the NMK and Leeum, Samsung Museum of Art, breathed vitality into overseas exhibitions of traditional Korean art, which museums were having difficulty organizing due to a lack of objects to exhibit. The trend of holding exhibitions based on a specific theme and featuring major pieces from each period has continued until quite recently. Some examples are *Earth, Fire, Soul: The Masterpieces of Korean Ceramics* held at the Grand Palais in Paris in 2016; *Silla: Korea's Golden Kingdom* at the Metropolitan Museum of Art in New York (2013); *Grand Style: Celebrations in Korean Art during the Joseon Dynasty*, which toured the Asian Art Museum of San Francisco and other museums (2013-2014); and *Treasures from Korea: Arts and Culture of the Joseon Dynasty, 1392-1910* at the Philadelphia Museum of Art (2014). Another significant exhibition of this type is *Transmitting the Forms of Divinity: Early Buddhist Art from Korea and Japan*, organized by the Japan Society in 2013, which compared the early Buddhist art of the two countries under the regional category of Asian Art, in light of the importance of Korea's role in the spread and acceptance of Buddhism in East Asia.²

1. Youngna Kim, "Where We've Been and Where We're Going: Korean Art History and Museums," *Arts of Korea: Histories, Challenges and Perspectives*. Ed. Steuber, Jason and Peyton, Allysa B. (Gainesville: University of Florida Press, 2018) 12-17.

2. Lena Kim, "Early Buddhist Art from Korea and Japan," Japan Society New York Exhibition, *Misulsa yeongu* (*Journal of Art History*) no. 17 (2003): 305-311.

Most of these exhibitions were held with loans of artifacts or personnel support from Korea, constituting cases not of mutual exchange but one-sided provision. Moreover, as they focused on introducing Korean culture and Korean cultural artifacts, it was difficult for them to reflect the various issues of international society or the latest trends in the culture field.³ From the perspective of glocalism, considering the recent rise in the number of exhibitions that present an integrated view of works from various periods and regions that transcend geographic boundaries, the time has come for us to explore new exhibition techniques and strategies and move beyond the "national exhibition" form. It is also necessary to think again about the effectiveness of the discourse on the uniqueness of Korea or Korean beauty that has been emphasized in previous exhibitions, considering that it represents a repeated return to the past and is at the same time the result of self-generated and internalized Orientalism.⁴

Moving Beyond Tradition and the Past

The time has come to question the usefulness today of the modern exhibition technique of clearly dividing the exhibition space according to space and time indicators, categorizing and displaying them according to geographical place of origin, and showing simple changes over time through a chronological arrangement. The exhibition strategy of showing Korean artworks preserved overseas as symbols representing "Korea" or "the Korean people," treated these as particular national and ethnic characteristics, is problematic in that obstructs the discovery of diverse characteristics of any given artwork aside from its "Koreanness." Ultimately, that artwork is cut off from other items in the collection of the local museum concerned, from the local society and from the museum visitors, left isolated and no longer able to generate meaningful narratives. Therefore, it is necessary to move beyond the single grand narrative shown by modern museums and devise exhibition strategies that produce new alternative narratives in new ways.⁵

In this sense, *Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens* (touring exhibition, the Cleveland Museum of Art, 2016) (Fig. 1) pointed to the possibilities of new exhibition methods. This exhibition is based on the theme of *chaekgeori* paintings, which were popular in the late Joseon period. It presented the paintings as part of the global trend of collecting, categorizing

3. Hyein Kim, "Major Issues and Directions for Promoting Utilization of Korean Objects in Overseas Museums," *Yesul gyeongyeong yeongu* no. 29 (2014): 87-110.

4. Regarding the phenomenon of self-internalization and self-othering in modern Asia see Yuko Kikuchi, "Hybridity and Oriental Orientalism of Minegi Theory," *Journal of Design History* 10, no. 4 (1997): 343-354; Jeonghyeon Kim, "Orientalism and East Asia-The Logic of 'Othering' and Resistance in Modern East Asia," *Jungguksa yeongu* no. 39 (2005): 169-172.

5. Sujin Kim, "Study on Global Narratives of Art Museums Utilizing the Concept of Assemblage-Focusing on Exhibitions of Korean Art at American Museums," *Johyeong gyoyuk* no. 69 (2019): 3-5.

and sorting objects, which started with the curio cabinets of Italy in the 15th century and progressed to the *kunstkammer*, or “art room,” of Europe and the *duobaoge*, or “treasure cabinet,” of the Qing Dynasty in China during the 16th and 17th centuries. By placing roader context, this exhibition assumes Korean art’s connectedness to global art in the early modern era.⁶ The exhibition featured a diverse range of Joseon and modern chaekgeori screens from the collections of Korean and overseas museums along with replicas of the bookcases decorated with objects similar to those seen in the paintings and works by the contemporary artist Hong Kyungtaek. While showing Korea’s past and tradition, the exhibition went a step further to reflect points of contact with the rest of the world and effectively showed the connection between past and present.

A series of exhibitions held by Newark Museum from the 2000s presented new possibilities for the exhibition of Korean art in museums overseas. *Queen for a Day: Korean Bridal Traditions* (2005), was a special exhibition featuring items from the museum’s Korean collection related to 19th-20th-century Korean wedding customs, including the bridal robe called *hwarot*, coronets called *jokduri*, and marriage articles exchanged between the families of the bride and groom. It was held at the same time as another special exhibition *The Bride Wore Red: Chinese Wedding Traditions*, allowing visitors to compare the wedding traditions of two East Asian countries. Both exhibitions were parts of a larger museum-wide exhibition titled *Here Come the Brides* (2005) as well as each being planned as an independent exhibition on its own. With the Korean works displayed alongside the wedding clothes and ornaments of Japan, Morocco, and 19th century America, they became part of a global narrative. While highlighting the unique characteristics of the Korean items in the museum’s collection, this exhibition emphasized their connection with the local collection, and was meaningful for its introduction of Korean culture as one of the cultures of the world in juxtaposition with the cultures of other countries, also reflecting the local education curriculum.⁷ The direction taken by the Newark Museum is also evident in the current exhibition *Tiaras to Toe Rings: Asian Ornaments* (Newark Museum, 2019). (Fig. 2) Shedding light on the ornaments worn by women in Tibet, Japan, China, Korea, Southern Asia, and Southeast Asia as items reflecting the social environment and personal beauty preferences of each society, the exhibition also showed the continued importance of the concept of trade in modern society as the exchange of goods and material civilization.

6. For research on interpretation of chaekgeori paintings of the latter half of Joseon from the global perspective see Sunglim Kim and Joy Kenseth, “From Europe to Korea: The Marvelous Journey of Collectibles in Painting,” *Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens*. eds. Chong Pyongmo, Sunglim Kim, and Sooa McCormick (Seoul, Korea: Dahal Media, 2017), 18-34.

7. Katherine Anne Paul, “Ahead of the Curve, but Under the Rader: Collecting and Exhibiting Korean Art at Newark Museum,” *Arts of Korea: Histories, Challenges, and Perspectives*, ed. Jason Steuber and Allysa B. Peyton (Gainesville: University of Florida Press, 2018), 174-177.

Provenance of Items in the Collection their Social and Cultural Life

Such exhibitions as described above show from a supranational perspective the possibilities of Korean art moving beyond national concerns, while also showing the potential for the creation of alternative narratives. In the utilization of Korean artworks in the collections of overseas museums, if the development of education programs in connection with the local collection is one solution, another highly anticipated alternative are exhibitions that show the provenance of objects in the collection and their cultural biography and social life. These aim to expatiate on the process through which objects are imbued with new meaning as they pass through the network of diverse actors, departing from their geographical place of origin.⁸

Uri Korea (Museum am Rothenbaum Kulturen und Künste der Welt, formerly the Hamburg Museum of Ethnology, 2017) (Fig. 3) is a good example in this respect. This exhibition is composed of two parts. The first part, titled “Culture of Korean Everyday Life,” was planned by the National Folk Museum of Korea and shows the daily life of Koreans today through the objects that we use, while the second part, titled “Looking Back on the Joseon Dynasty,” features traditional Korean items from the museum’s collection. The exhibition hall is fitted out with a “singing room” (*noraebang*), street food stalls, and apartments that show at a glance the way of life and consumption patterns of Koreans today. Wandering freely through the exhibition, both a virtual space and actual miniature of contemporary Korea, visitors gain experience of modern Korean life. The second part is a comparatively traditional exhibition in style, featuring a collection of objects that that best shed light on life in Korea during the Joseon Dynasty and the early modern period under themes such as “The Beauty of Korea,” “Class and Confucianism,” and “Outlook on the World.” These themes summarize the keywords that have frequently appeared in the exhibitions held in the Korean galleries of overseas museums since the 1990s.

A notable feature of this exhibition is the materials that introduce the provenance of the Korean objects from the Hamburg Museum of Ethnology collection, which are displayed in the final part of the exhibition. The objects in the collection are mostly those that were purchased by foreign diplomats or businessman active in Korea during the Korean Empire period (1897-1910) before they headed home or souvenirs received as gifts.⁹ Hence, they were not important works representative of Korean beauty or culture but “symbols of Korea” selected by German collectors of the 19th century. This means the exhibition

8. Sujin Kim, 3-5; Regarding the concept of the cultural biography and social life of objects see Chris Gosden and Yvonne Marshall, “The Cultural Biography of Objects,” *World Archaeology* 31: 2 (Oct. 1999): 169-178; Arjun Appadurai, *The Social Life of Things: Commodities in Cultural Perspective* (Cambridge University Press, 1986), 3-64.

9. Regarding the formation of the collection of Hamburg Museum of Ethnology see Juhyeon Lee, “Korea from the German Perspective,” *Hanguk geun hyeondae misul sahak (Journal of Korean Modern and Contemporary Art History)* no. 22 (2011): 306-312.

is an alternative narrative composed by Germans in an attempt to understand the lives and culture of Koreans.¹⁰ In sum, this exhibition shows the possibilities of mutual communication between the makers and collectors of the objects and the past people of Joseon with the European museum visitors today via the means of cultural objects placed in the museum space, forming relationships that change and flow. As such, it is an exhibition that suggests the direction Korean museums should take in the future.

Expandability of the Narrative

The exhibition *A Year of Yes: Reimagining Feminism* (Brooklyn Museum, 2016) was held to mark the 10th anniversary of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, which has led the development of feminist art in the United States. Infinite Blue (Fig 4), an exhibition held as part of that event, featured a diverse range of works from ancient times to modern times under the keyword of the color blue. While exploring the broad spectrum of the symbolism of blue—authority and rank, spiritual and aesthetic values—it also tells various stories about global history, cultural value and technological progress, international trade and other various fields of human activity. Works from the museum collection covering various periods and regions, ranging from Asia, Africa, Egypt, America and its indigenous peoples, European painting, sculpture, print, drawing, and decorative arts, to illustration and modern art, were selected for display according to the theme.

This exhibition is a useful reference in that it suggests the potential for expanding the narratives of Korean art. Displayed together were pieces of Joseon blue and white porcelain, “East Wind” by Hwang Ran, an image of the curved roofs of Joseon architecture composed of blue beads, blue buttons and pins, and Byron Kim’s “Sunday Painting” series depicting the blue sky. Works of 19th century Joseon blue and white porcelain in the Brooklyn Museum’s collection, such as Blue and White Porcelain Jar with Dragon Design, Blue and White Porcelain Liquor Bottle with Longevity Design, and Blue and White Porcelain Liquor Bottle with Crane Design are exhibited with blue and white ceramics from China, Japan and Europe, as well as blue Iznik tiles from Turkey, a statue of Aphrodite from Egypt, Bwoon Mask from the African Kuba Kingdom, and “276 (On Color Blue),” a neon installation by Joseph Kosuth, all of which make for a vibrant display. Using a new, highly progressive exhibition strategy, quite different to the chronological arrangement of works or geographical arrangement based on place of origin, the Brooklyn Museum exhibition expanded the narrative breadth and depth of each work. Through the collaborative efforts of curators of the arts of Egypt, Asia, Africa, and Oceania and the Pacific, Islamic Art and American art, and experts and researchers in the fields of decorative arts, drawing and modern art, the scope of the narratives was, as the title of the exhibition suggests, infinitely expanded.

10. Jiyeong Park, “Uri Korea: Ruhe in Beschleunigung,” Exhibition review, *Misul sahak yeongu (Korean Journal of Art History)* no. 300 (2018): 244-246.

This exhibition mainly holds two significant implications for us. First, if we overcome the inclination to interpret Korean works within the discourse of Korean art’s “uniqueness” or “individuality” serving as a great framework, the diverse, multilayered properties of Korean works will be revealed, and from a flexible, open perspective new and meaningful narratives can be produced for them along with the other works. Second, we can question whether works and artists who cannot be defined under the concepts of national borders or territorial states in the modern sense can be used for extension and expansion of Korean art.¹¹ As can be seen in the works of Hwang Ran, who was born in Korea and is now based in New York, or Byron Kim, an American artist of Korean descent who hails from California, the breadth and depth of Korea-related artists’ relationship with Korea varies greatly. Hence, their works cannot exist in the same form within the vast category of “Korean art.” These issues overlap with the issue of how we should look at Korean art. Fundamentally, obsession with the uniqueness of Korean art cannot help but emphasize a return to the past and tradition. In this case, we are unable to engage with the works and activity of Korean artists or artists of Korean descent with varying backgrounds who are working with international trends and inside the global contemporary art world. For the same reason, we sometimes witness the dualization of traditional Korean art and modern Korean art. In reality, except in the case of donated works, there are very few instances of overseas museums holding an exhibition of modern Korean art. Even when modern works are exhibited, other works that are directly related to traditional art are partially exhibited as an extension of tradition.

Exhibitions as an experimental platform cutting across national borders, period, and genre

Humboldt Lab Dahlem (2012-2015), as a preparatory stage for the opening of the Humboldt Forum in 2019, was a program that reexamined the collections of the Museum of Asian Art in Berlin and the Ethnological Museum of Berlin and experimented with various exhibition strategies. Over three years, 30 projects were carried out, bringing together diverse groups of art experts, scholars, and artists as well as ordinary museum visitors.¹² One of the exhibitions related to Korea was *Exhibiting Korea* (2015) (Fig. 5), which was planned as one of the projects of the group exhibition *Probühne 7* (“7 rehearsal stages”). It can be seen as an alternative model of an exhibition that offers a solution to the lack of Korean artworks and artifacts in possession of overseas museums. Currently, the Museum of Asian Art in Berlin has 130 Korean works, but there is still a shortage of objects of exhibition quality. The solution suggested by Humboldt Lab Dahlem is to give Korean artists or artists with a Korean background who are active internationally the opportunity to communicate by reinterpreting works in their way and expressing their own experiences of

11. Sujin Kim, 7, 19-21.

12. For the archives of the varied projects carried out at Humboldt Lab Dahlem see <http://www.humboldt-lab.de/en/projektarchiv/index.html> (accessed May 29, 2019).

doing so. In the process, different ways of exhibiting Korean art were explored, and a plan was proposed for the new museum that reflects such thinking about Korean art. The exhibition aims not only to interpret the works themselves but to ruminate over the exhibition space and design concept, the identity of art museums amid change, and the context of the works exhibited.

Under the themes “Temporal Projections,” “Historical Interpretation” and “Reconstruction of the Past” five Korean artists—Choi Jae-eun, Oh Inhwan, Rhee Jaeyong, Shin Meekyoung, and Sung Minhwa explored different ways and unusual perspectives for holding experimental exhibitions utilizing the museum’s Korean objects. The exhibition was planned to experiment with the idea of creating new exhibition spaces linking past and present by showing that the unique flavor of tradition can still be maintained in the exhibition space and design for exhibitions of traditional artworks while departing from the usual folksy and traditional culture image. As such, the five contemporary artists made their investigations and interpretations of traditional Korean art and presented it in new ways.¹³

Choi Jae-eun’s installation featured a reproduction of Shin Yunbok’s “Woman by the Lotus Pond” from *Album of Genre Paintings of Women*, preserved at the National Museum of Korea, and added traditional music to accompany the display. Oh Inhwan took the image of Mt. Geumgangsan, a beloved subject for true-view landscape paintings of the Joseon period and the spiritual mountain that best reveals the Korean identity, and couples it with an audio guide, thus reproducing the image through new performance-like activities. Rhee Jaeyong photographed various pieces of Goryeo celadon in the National Museum of Korea and layered them inside one frame, capturing the flow of time that runs through each object and the shifts and movements they have gone through. Shin Meekyoung used soap to produce replicas of objects from various periods and places and juxtaposed them with real objects from the museum’s collection, raising fundamental questions about the function of museums and blurring the boundaries between traditional and contemporary art. Lastly, Sung Minhwa presented drawings referencing traditional Korean subjects and materials such as chaekgeori, or bookcases filled with scholar’s implements, traditional paper, and folding screens, transformed in form and expressed in fluid monochrome lines. The exhibition was a successful experiment and dynamic demonstration of the potential of Korean art that cuts through past and present and transcends national borders.

Conclusion

Korean artworks and artifacts in the collections of museums in other countries, produced against the background of Korean tradition and the past, history and culture, have continued to progress in fluid, multilayered, and everchanging ways, going through endless cultural exchange and conflict through the varying flow of time and space, within the complex network of human relations. The nation and the people, the relationship individuals forge with the nation, are not fixed but constantly changing. It is necessary, therefore, to reconsider interpretations that focus on works as representations of the nation or fixed unique national characteristics and reproduce that narrative, and exhibitions that are based on such interpretations. The historical and cultural setting in which a work was produced is only a part of what constitutes its identity, and while this setting can form the past of a work it cannot explain the overall nature of the object. Place of origin aside, an artwork or artifact meets all kinds of people, is collected and appreciated in completely different contexts, and inspires the artists and viewers living in the same time in the process of producing the narrative that is meaningful today. The question “What is Korean art?” is an important one that cannot be overlooked in overseas exhibitions. However, we need to focus not on gaining an immediate answer but perceiving that effort must be made to plan exhibitions that function as forums for open debate where further questions and interpretations can be induced. Doing so, by linking past and present, understanding the interactions and relationships among the various people connected with the object, and forming new relations between the local collections the museum visitors, enables more vibrant narratives and alternative interpretations.

13. Uta Rahman-Steinert, “The Collection Context as an Opportunity,” Project Archive - Probeb?hne 7 - Exhibiting Korea, [http://www.humboldt-lab.de/en/project-archive/probebuehne-7/exhibiting-korea/teaser/index.html@tx_hfprjdoc_prjpdf\[action\]=download&tx_hfprjdoc_prjpdf\[controller\]=Project&cHash=4d03177d7a22e4304ad120221d078239](http://www.humboldt-lab.de/en/project-archive/probebuehne-7/exhibiting-korea/teaser/index.html@tx_hfprjdoc_prjpdf[action]=download&tx_hfprjdoc_prjpdf[controller]=Project&cHash=4d03177d7a22e4304ad120221d078239) (accessed May 29, 2019).



Fig. 1
책거리: 한국 병풍에 나타난 소장품의 힘과 즐거움
Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens (클리브랜드 미술관의 순회전, 2016)
<https://hyperallergic.com/400785/the-shelfies-of-koreas-joseon-dynasty/>
(2019년 5월 30일 접속)



Fig. 2
〈삼작노리개〉, 티아라에서 발가락 링까지:
아시아의 장신구 Tiaras to Toe Rings: Asian Ornaments
(뉴욕 미술관, 2019)
<https://www.newarkmuseum.org/tiaras-toe-rings-korean>
(2019년 5월 30일 접속)



Fig. 3
우리 한국 Uri Korea
(로텐바움 세계 문화 예술 박물관,
구 함부르크 민족학 박물관, 2017), 사진 박지영



Fig. 4
무한한 청색 Infinite Blue (브루클린 미술관, 2016)
<https://www.pagodared.com/blog/2018/04/04/design-diary-asia-week-new-york-2018/>
(2019년 5월 30일 접속)



Fig. 5
한국을 전시하다 Exhibiting Korea (2015, 훔볼트 랩 달렘), (사진 우베 발터)
[http://www.humboldt-lab.de/en/project-archive/probeuehne-7/exhibiting-korea/teaser/index.html@tx_hfprjdoc_prjpdf\[action\]=download&tx_hfprjdoc_prjpdf\[controller\]=Project&cHash=4d03177d7a22e4304ad120221d078239](http://www.humboldt-lab.de/en/project-archive/probeuehne-7/exhibiting-korea/teaser/index.html@tx_hfprjdoc_prjpdf[action]=download&tx_hfprjdoc_prjpdf[controller]=Project&cHash=4d03177d7a22e4304ad120221d078239)
(2019년 5월 30일 접속)

SECTION III

스페인 정복 이전 콜롬비아의 고대 수리 기술과 의미

**Irreplaceable: Technology and Meaning in
Ancient Repairs in Pre-Hispanic Colombia**



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초록

황금박물관(Gold Museum) 소장품에 대한 수십 년간의 연구는, 소장 유물의 연대 및 문화적 전통에 대하여 방대한 분석 체계를 마련하였다. 물질문화가 속해 있는 특정 사회 또는 시대를 규명하고 분류하는 것은, 콜롬비아의 스페인 정복 이전 시대 유물을 해석하는데 있어서 중요한 방법이라 할 수 있다. 이러한 대대적인 분석 연구 중에서도 ‘유물의 표면’은 상대적으로 독자적이고 고유한 주제로서 연구될 수 있다. 제작이나 처리, 사용의 흔적들은 그 사회와 그에 속한 물질문화 간에 이루어진 특별하고 일상적인 상호 작용을 명확히 보여 줄 수 있는 특징들이다. 본고에서는 그러한 흔적들 중 하나인 ‘수리 (repair)’에 관하여 논하고자 한다. 우리는 물건이 고장 났을 때 비로소 우리의 삶과 우리를 둘러싼 물질적 환경 간의 강렬한 관계를 자각하게 된다. 그러나 우리가 이러한 상황을, 앞서 정의한 존재들의 상호작용으로 이해한다면, 우리의 접근법은 이미 탈선한 것으로 표현할 수 있다. 인간과 사물의 상호 작용은 하나의 ‘만남 (encounter)’ 그 이상의 것으로서, 일종의 ‘공동 창작(co-creation)’, 즉 삶의 근간을 이루는 복잡한 인간-사물 관계가 지속적으로 얽히게 되는 과정이라 정의되어야 할 것이다. 서로 다른 쓰임을 갖는 다른 물건들이기는 하지만, 스페인 정복 이전 시대의 콜롬비아에서도 각 물품들은 오늘날만큼 많은 훼손이 있었다. 황금, 흙 또는 돌로 만들어진 유물로부터 발견되는 고대 수리의 흔적들을, 다수의 황금박물관 연구진은 주목하였고, 우리는 당대의 사회와 그 물질 문화 간 상호 작용의 중요성을 거의 개별적으로 심도 있게 이해하기 위해 비교 사회-문화학적 측면에서 분석하였다. 본고에서는 그러한 연구의 결과들을 비롯하여, 동일한 주제로 황금 박물관에서 개최한 전시를 통해, 처음으로 소개된 잠정적 결론에 대해 그 논거를 제시하고자 한다. 수리 기술을 선택한 것은, 한 사람이 하나의 물건에 대해 취할 수 있는 가장 고도의 투자 행위로서, 그 물건을 대체 불가능한 물건으로 만들게 되는 행위인 것이다.

Irreplaceable: Technology and Meaning in Ancient Repairs in Pre-Hispanic Colombia

Abstract

Several decades of research in the Gold Museum collection have provided a vast framework of analysis for objects in terms of the chronologies and cultural traditions. Classification and affiliation of material culture to a particular society or period of time has been central to the interpretation of pre-Hispanic evidence. Beneath and above these larger scales of analysis, the surface of objects can be studied as a proper and relatively autonomous subject. Traces of use, of manufacture and of disposal are traits that could illuminate particular and mundane practices of interaction between societies and their material culture. In this presentation, I would like to talk specifically about one kind of those traces: the ones of repair. Only when things fail, we are aware of the intense relationship between our humanity and our material surroundings. But when we understand this situation as an interaction of previously defined entities, our approach is already derailed. More than an encounter, the nature of human interaction with things must be defined as a co-creation, as a continuous process of human-thing entanglement that generates the basic substratum of life. In pre-Hispanic Colombia things got broken as much as they do today, although different things for different ways of being in the world. Evidences of ancient repairs in objects made of gold, clay or stone, noticed by a significant number of researchers in the Gold Museum collection, were analyzed in a comparative socio-cultural framework in order to understand what, in an intimate, almost individual level, the significance of the interaction between society and its material culture. In this presentation, I will show the results of the study and the arguments of a tentative conclusion, showed first in a temporary exhibition on the subject matter in the Gold Museum: the choice to repair is one of the highest investments that a person can take in an object, one that would make that specific object irreplaceable.

Irreplaceable: Technology and Meaning in Ancient Repairs in Pre-Hispanic Colombia

Introduction

Several decades of research in the Gold Museum collection, holding more than fifty thousand objects mostly of pre-Hispanic times, have been useful to identify large cultural features in the production of material culture in the past. Styles and chronologies have been identified in order to help researchers to explore the complex relationship between exceptional objects, especially those made of gold alloys, and the daily life of people in the past. The classification of the collection in these categories has been very helpful to understand similarities and differences in a large scale, one that is not necessarily co-related with the social groups or cultural identities (e. g. Cooke and Bray, 1985; Plazas and Falchetti, 1985; Plazas, 1983). Below them, objects still have a vast amount of evidences that are representative of practices and relations that have to be explored to understand how material culture interacted with society at ancient time in what today is Colombia. It is necessary, therefore, to analyze the physical materiality of the object to produce another analytical scale in which the links across cultural, chronological and technological features would become evident and the center of study.

Details of objects, on their very surface, are the main concern of this paper. Traces of the interaction between particular users-or their absence- are symptoms that shouldn't be ignored. These traces, of different kind and generated by different practices, are always a key to understand how a thing becomes an object (sensu Domínguez Rubio, 2016). It is not a simple and unidirectional process; rather, being an object is part and parcel of the continuous human-material culture interaction, arguably its sole purpose. In this dichotomy, analytical first, to become and to stay an object is not an essential condition of an artifact. The object becomes and stays as an object due to its capacity to resist its going back to its original nature. Object, in this sense, is a cultural and social position, assigned and made for a specific materialities, a position that is not eternal, but contingent.

Traces on objects can show how this is accomplished. Preliminary, and as part of a larger project of comprehension of them, we can distribute these heterogeneous evidence in two gross categories. In first place, traces of manufacture, defined as signs of the technique of conformation of an object, perhaps the particular mark of tools regarding their orientation, their strength and the technical gesture. Secondly, the traces of use, indicated by the localization and scale of wear, evident where the object is deformed or fractured, and also where other materials have left their imprint, such as textiles adhered to them. In between them, not properly traces of manufacture or use, a different evidence intersects them: the trace of repair.

Researchers of the Gold Museum collection have not ignored this last kind of traces. Quite the opposite, they have been constantly reviewed as part of the significant evidence that can be acquired by seeing in detail and in a close scale the objects. Nonetheless, just two articles have been devoted to their study, one focused one on ceramics (Rodríguez, 2018) and the other one on the goldwork earrings of the Zenú Tradition (Gómez et al., 2018). This paper aims to contribute to these previous approaches from a complementary, yet different perspective, taking into account the singularities of objects with repairs and also exploring if they can illuminate deep aspects of the interaction between humans and material culture, not only restricted to pre-Hispanic people, but also powerful to understand modern attitudes towards certain objects.

Practices of care: maintenance and repair from ancient material culture

For a long time, history and anthropology have offered insightful accounts of different kinds of processes that end in a culmination point. More interested in the making than in the maintaining, the creative forces of something have been the more common narrative arches for social analysis. Nonetheless, societies tend to invest a huge amount of time and energy, very scattered, to activities and actions in daily life that are concerned in keeping things the same, that is, identical to what they ought to be. If particular processes are history or culture making, such as revolutions, revelations and inventions, it is only because the result of those process became the matter of care of the people involved in them; indeed, because of that care those particular culminations remain in time. The Republic needs to occur not extraordinarily, but day by day.

When turned to material culture, social and cultural analysis has shown the same bias. How objects are made is a question systematically done and that have drawn more attention than how those same objects are maintained or repaired. The approach has changed in recent years, especially since the theoretical and empirical advances inspired by Gell's classic discussion about the agency of objects (Gell, 1998). Amidst this debate, it is important to state how some concepts and positions are taken in this paper, anyway a work-in-progress. Perhaps the most important distinction is that between maintenance and repair. Do they belong to the same set of actions, with repair being a kind of maintenance done to an object? Or, on the other hand, do they stay apart, differentiated because of the nature of repair? Material culture and consumer studies have looked at this distinction taking into account particular interactions of people with their objects as well as the self-understanding that these people have of these two words and the practices they involve (eg. Gregson et al., 2009). A continuous set of actions under the name of "maintenance" can indeed be argued when we are talking about conservation/restoration/repair of objects: they are all "practices [that] endeavor either to keep consumer objects in or return them to their pristine state (as when new), to freeze the physical life of things at the point of acquisition and to mask the trace of consumption in the object." (Gregson et al. 2009: 251). Their goal is always the same: "[t]o arrest the traces of their consumption" (Gregson et al. 2009: 266) because "they are the main means by which the constant decay of the world is held off" (Graham y Thrift, 2007: 1).

The analysis of these traces in pre-Hispanic and ancient material culture is still in its early phases and the distinction intended above is not easily detected. Arguably, practices of maintenance must have had an important place for ancient societies, but there has not been any treatment on how, where or why they were taken, nor even on how they must have looked. Repairs, on the other hand, are fairly evident: perforations made to knot some kind of element and liquid, adhesive substances are still visible. But beyond this negative argument, I consider another distinction valuable to emphasize a qualitative difference between maintenance and repair, based on the distinction between continuous and discontinuous actions: “Continuous action is distinguished from discontinuous action in that it is constant, repetitive and/or regular, whilst the latter is one-off, episodic, irregular and definitive” (Ferret, 2014: 16). Evidently, maintenance, to consider it as such, must take the form of continuous action, associated in the care for objects mainly with their cleaning, while repair usually (if not always) takes the form of a singular event during the life of an object-despite the fact that it could be repaired several times.

The other key substantial difference between maintenance and repair is the relation that both set of actions have with the functional status of the object. If the object is working/functioning, maintenance is a preventive step taken to keep the object in the same status as it is and as it should be (Roulon-Doko, 2007). A completely different scenario is involved when repair is effectuated. A repair happens when the object is no longer functional: identified as broken, the new and particular material circumstances of the object demand the singular intervention, that is, the repair. In that sense, caring of objects could be better understood if we keep a qualitative distinction of maintenance and repair as ways of caring about our world. On one hand, one could take care of an object by doing maintenance to it keeping it in its current state; on the other hand, one could take care of an object by repairing it when its current state is no longer functional and it is necessary to bring it back to its former state.

Broken objects: beyond utility and economy

This approach immediately brings out a key issue: what does it mean that an object is broken? The answer seems pretty much straightforward: a broken object is one that does not fulfill its function. Immediately, it comes to mind the classic examples of ancient repairs found in containers not only in the pre-Hispanic time in Colombia, but all over the world since the Neolithic (Dooijes and Nieuwenhuys, 2009) and vastly represented in the Gold Museum collection (García y Rodríguez, 2001). Their repairs illustrate perfectly how they help an object maintain their functionality. (Fig.s 1-2).

The utilitarian purpose is, naturally, the main objective of any repair. But there are other kinds of containers that also show evidence of ancient repairs in which the utility criteria must be refined: funerary urns. Made for secondary burials after a time has passed of the first burial, these urns were intended to receive the conserved remains of the deceased –in occasions, incinerated- in a long cultural tradition along the Magdalena basin (Reichel-Dolmatoff y Dussán, 1943). These urns have two distinct components: a

cylindrical body and a lid with anthropomorphic representations. (Fig. 3). The repairs on either one of the components, or in both of them, consist in the application of a black substance along the horizontal cracks caused by the internal tension of the material due to the manufacturing technique (García y Rodríguez, 2001). After scientific analysis, the substance has been identified as wax, probably bee wax (Rodríguez, 2018), similar or identical to the one that is used for the lost wax casting technique of pre-Hispanic goldwork. (Fig. 4).

The question of utility in the case of repairs of the funerary urns needs to be nuanced. The cracks in the body of the urn could be seen as the beginning of something irreversible; the fear of its disintegration, and therefore the lost of its capacity to hold the remains, could be seen as the functionality rationale all over again. Even if we accept this extreme interpretation, there was no need to repair also the lids of the urns, especially to keep parts of the anthropomorphic figure together. (Fig. 5). The interpretation here must turn to other, more symbolic motivations towards the act of repairing. Funerary urns are not only containers, such as bowls and vessels, but auxiliary bodies of people. When the materiality of the living body is no longer capable of maintaining the substance of the living being, a process culminated by death, there is a fundamental need to find a new body for the afterlife. The urn as new body happened not only in the Magdalena Basin Horizon of funerary urns this seems to be the case; in the Middle Cauca, cinerary urns were metaphorically representations of female bodies (Uribe Villegas, 2005). The functionality repaired is, once again, that of the container, but not necessarily in the literal sense of inhibiting the remains to escape the urn, but in building a strong, homogeneous boundary for the human remains to inhabit the new body for the dead.

Symbolic function needs to be taken into account in order to give place to the several motivations behind an ancient repair. In this different aspect of utility, the aesthetic appearance of the objects has a great importance. It is usual to assume, due to a lot of prejudices towards ancient ways of live, the pre-Hispanic people were not worried of the aesthetical qualities of the objects. Seen that way, the functionality argument is just a modification of this more sustained idea. Thus, the importance of recovering the interest on the aesthetic based on the evidence of ancient repairs in goldwork.

In sharp contrast with the ceramic materials previously analyzed, pre-Hispanic repairs of goldwork are mostly in objects made for adornment. In that way, sensorial qualities, such as shine, color and texture were of vital importance. The way an adornment looks is the actual way it communicates its meaning. This is pretty evident in the spread-wing birds and Darien pendants. (Fig.s 6-7). Their functionality is still in place: they can be hanged and worn on the breast. The broken feature is the absence of one of the key features of the objects. For the spread-wing bird pendant is, literally, a broken wing, without which it would be impossible to understand the meaning intended by the maker and the wearer of the object. In this icon, as Reichel-Dolmatoff (2005) and Sáenz Samper (2001) have treated it, the spread wing is done to symbolize the powers of high-ranked individuals. Similarly, the Darien pendant is missing one of its defining attributes, according to Falchetti’s analysis of the fundamental features of the icon (Falchetti, 2008). In both

cases, it must be noted that the integrity of the icon can't be undervalued. Their form is essential to their meaning. They are found in northern South America and in Central America, just to the southern limit of the Mesoamerican area. This extension, in space and in time, is evidence of the encoded meaning of the form of the object. Even with its variations, especially in the Darien pendant case, the message could only be moved forward thanks to the integrity of the object.

Conclusion

Repairs must be treated as a particular kind of trace amongst the heterogeneous evidence available for detail analysis in the pre-Hispanic collection of the Gold Museum. They are essential to keep together the object in a literal and literary sense. They show how the object is fighting against its return to the primary nature of its own materials. Several questions would need a more detailed analysis. For instance: who is authorized to repair? Or how repair became an inevitable action for some objects and people? The answer to these questions should be found not only in scientific analysis of the past, but in a detail look to current practices of repair, to the place and meaning that they have today.

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Fig. 1

Bowl with evidence of ancient repair. The trace left by the fixating element, that would go in and out the holes, is evident in the change of color of the object. Middle Cauca - Late Period, 700 - 1600 AD.

7 x 13,8 cm.

Gold Museum Collection C02194.

Photo: Clark M. Rodriguez - Gold Museum.



Fig. 2

Vessel with evidence of ancient repair.

Caribbean Plains - Lower Magdalena, 1000 - 1700 AD.

36,4 x 32 cm.

Gold Museum Collection C04103.

Photo: Clark M. Rodriguez - Gold Museum



Fig. 3
Bodies and lids of funerary urns.
Caribbean Plains - Lower Magdalena, 1000 - 1700 AD.
Gold Museum Collection
Photo: Clark M. Rodriguez - Gold Museum



Fig. 4
Funerary urn with evidence of ancient repair. The black substance in the object was used to fill cracks in the body of the urn.
Caribbean Plains - Lower Magdalena, 1000 - 1700 AD.
63 x 27 cm.
Gold Museum Collection C11137.
Photo: Clark M. Rodriguez - Gold Museum

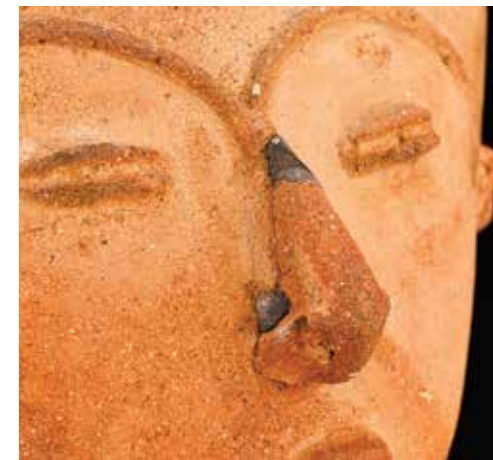


Fig. 5
Lid of funerary urn with evidence of ancient repair on the nose.
Caribbean Plains - Lower Magdalena, 1000 - 1700 AD.
32 x 29 cm.
Gold Museum Collection C02594.
Photo: Clark M. Rodriguez - Gold Museum



Fig. 6
Pendant in the shape of a spread-wing bird. A fragment of one of the wings was broken and repaired.
Muisca High Plains, Muisca Period, 600 AD – AD 1600
8,8 x 6,3 cm
Gold Museum Collection O15611
Photo: Clark M. Rodriguez - Gold Museum

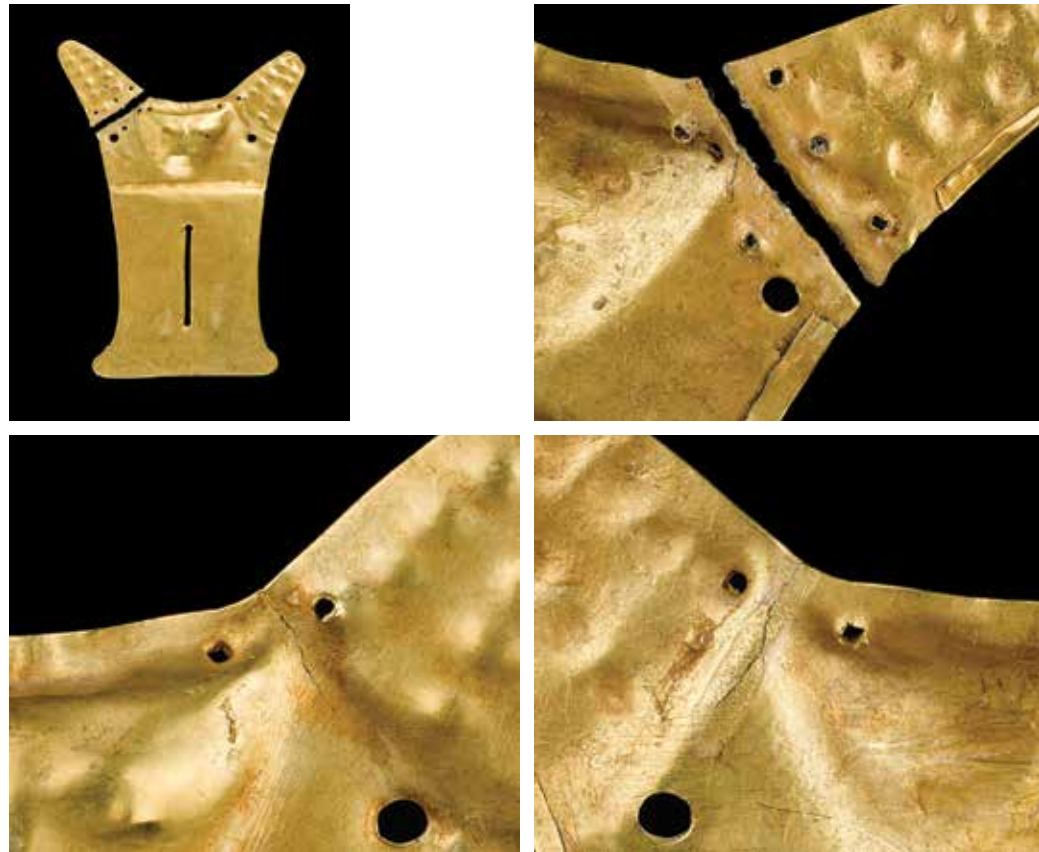


Fig. 7
Schematized anthropomorphic pendant (Darien type)
Caribbean Plains - Lower Magdalena, 1000 - 1700 AD.
10,9 x 8,2 cm.
Gold Museum Collection O24562.
Photo: Clark M. Rodriguez - Gold Museum

SECTION III

농경문청동기(農耕文靑銅器)의 수목(樹木) 도상 연구

A Study on the Image of Tree on the Ritual Object with Farming Scene



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농경문청동기(農耕文靑銅器)의 수목(樹木) 도상 연구

초록

한국 대전에서 출토된 농경문청동기(農耕文靑銅器)와 중국에서 출토된 연희문청동잔[宴樂圖靑銅杯]은 거의 동일한 시기의 것으로, 두 가지 유물 모두 나무, 새, 사람이 결합된 도상을 포함하고 있다. 이 같은 도상(圖像)은 고대 청동기에서 흔히 보이지 않는 것으로, 신화와 전설 속에 등장하는 모든 수목 도상은 보다 많은 관심을 받을 필요가 있다. 고대인들은 수목 도상에 현실 너머의 의미를 부여하였다. 한국에는 단군왕검 신화처럼 수목이 등장하는 내용이 있다. 중국에는 <산해경(山海經)>과 <회남자(淮南子)>와 같이 ‘약목(若木)’, ‘건목(建木)’, ‘부상(扶桑)’이라 불리는 초현실적 능력을 지닌 수목들이 언급된 고대 전설을 기록한 서적들이 있다. 상대(商代)의 삼성퇴(三星堆) 청동 신수(神樹)는 이러한 기록물을 뒷받침해 주는 근거가 될 수 있다. 요전수(搖錢樹)와 마왕퇴(馬王堆) 고분 한묘(漢墓) T형 백화(帛畫)에 등장하는 수목은 한대(漢代)의 수목 도상이 민간 신앙과 더욱 밀접하게 결합되어 있었음을 보여 준다. 민족학적 측면에서 살펴보면 몽골족, 나나이족, 에벤크족, 어루춘족과 같은 중국 동북부의 여러 소수 민족들은 종교적으로 ‘우주의 나무(또는 세계수)’라는 개념을 갖고 있다. 고대에는 수목이 하늘이나 신들의 나라와 소통하기 위한 매개체로 여겨졌다. 수목은 되풀이되는 순조로운 삶과 민족 집단을 표상한다. 또한 민족과 국가의 상징이자 삶과 자연, 우주에 대한 조상들의 깨달음을 담고 있다. 이로부터 농경문청동기는 특정 민족 또는 집단의 제단으로 생각되며, 나뭇가지에 앉은 새는 신의 뜻을 전하는 전령이라 할 수 있다. 도상 속 인물들은 샤먼으로서 수확을 기원하는 제사를 주관하고 있다. 이 또한 농업 경제가 지배하던 고대사회에서 자연신들에 대한 경배와 의존의 전형이라고 할 수 있다.

A Study on the Image of Tree on the Ritual Object with Farming Scene

Abstract

The image combination of trees, birds and people was illustrated on two objects from a similar period: the Korean Ritual Object with Farming Scene (農耕文靑銅器) unearthed in Daejeon and the Chinese Bronze Cup with Feast Pattern (宴樂圖靑銅杯). Among ancient bronze objects, the ubiquity of tree decorations deserves more attention. Based on myths and legends, trees own the meaning transcending reality. For example, there is a tree in the Korean story of Dangun (단군 檀君). In China, Shan Hai Jing (산해경 山海經) and Huainanzi (회남자 淮南子) depict trees with surreal capabilities called “Ruomu” (若木), “Jianmu” (建木) and “Fusang” (부상 扶桑). Apart from Sanxingdui bronze trees from the Shang Dynasty, money trees and the tree in the T-shaped painting on silk from Xin Zhui’s tomb indicate that the image of tree is more closely integrated with folk beliefs in the Han Dynasty. In ancient times, trees were considered as a medium to communicate with heavens and the homes of gods. They embody the ancestors’ perception of life, nature and the universe in diverse ethnic groups. Therefore, the tree on the Ritual Object with Farming Scene may exist as an altar of a certain ethnic group or groups, and the bird on the branch is the messenger who conveys the will of God. The people in the picture are holding a prayer ceremony for the harvest as a shaman. This is also the embodiment of the worship and dependence of natural gods in the ancient society dominated by farming economy.

A Study on the Image of Tree on the Ritual Object with Farming Scene

The Agricultural Pattern Bronze Ware in the National Museum of Korea

A farmland bronze ware object was engraved with images seeming to depict farming activities from the Bronze Age, in Daejeon, South Korea. There is a tree on the right side and above the front of the bronze. The tree is divided into two branches, each with a small bird. The opposite side features three scenes of human figures: a nude man with a large feather in his hair tilling the field, a man raising a hoe over his head, and another person placing something into a jar. Probably being used during farming rituals, this object represents prayers for prosperity and a bountiful harvest. The age of this artifact was from the 4th to the 3rd centuries BC, which was around the Spring and Autumn Period of China.

In China, as an important source of state taxation, agriculture, is taken seriously by the rulers. The word “farming” was first seen in *Zuo's Biography of the Spring and Autumn Annals* (春秋左氏傳 춘추좌씨전)¹. In the agricultural production of the pre-Qin period, the rulers would organize the corresponding sacrifice activities in accordance with the season of farming.² As one of the symbols of the origin of civilization, bronzes represent the highest level of social productivity at that time due to its complex production techniques and scarce resources. They also symbolize the emergence of monopoly and centralization. This bronze ware, from the mining of mineral resources to the proportioning and casting of alloy components, requires the organization of a large amount of manpower and materials. In addition to the archaeological data, there existed a powerful ruling class in the southwestern part of the Korean peninsula. Therefore, it can be speculated that this bronze ware is a record of the cultivating rituals of the ruling class organization manpower (or even the role of the sorcerer).

1. <춘추좌씨전·양공 원년7년>《春秋左氏傳·襄公七年》：七年春，鄕子來朝，始朝公也。夏四月，三卜郊，不从，乃免牲。孟獻子曰：吾乃今而后知有卜、筮，夫郊祀后稷，以祈農事也。是故啓蟄而郊，郊而后耕。
2. <예기·월령>《礼记·月令》：“孟春之月……王命布農事，命田舍東郊，皆修封疆，審端經術。”

Tree-Themed Artifacts from China and South Korea

In the middle of this bronze picture, a tree with two birds standing in the middle of the bronze frame is intriguing. There is also a similar element in an Eastern Zhou bronze cup in the Shanghai Museum. On the Banquet bronze cup, two building-centered feast scenes were engraved, including elements of music, dance, feasting, hunting, etc., which mainly express the feast life of the nobility. Unlike the Korean farming bronzes, there are six birds standing on two trees. One is lifting a bow to shoot a bird, and the other under a tree is sitting on his knees. At that time, painting was exclusive for the ruling class, and it played the role of preaching the ideology and their lifestyle. Wizards also used these trees and birds to communicate the heavenly and earthly will.

Different from the image of the tree carved on the this object, several bronze tree sculptures were unearthed in Sanxingdui. The largest one is 3.96 meters high. The tree is divided into three layers, each with three layers. There are nine branches and one dragon on the tree. Since the ancestors first smashed the objects and then burned them into the pits, they were seriously damaged and have not been completely repaired yet. The exact number of birds is unknown. Under another ruined tree, there is a masked squatting bronze statue that vividly shows the scene where the local wizard used the tree to hold a certain ritual.

In Sichuan and surrounding areas, a kind of bronze tree statue called “Cash Tree” was frequently unearthed in tombs from the Eastern Han Dynasty. The Vermilion Bird(朱雀 주작) usually appear on the top of the trunk, representing the sun. The middle part of the leaf is composed for the Western Queen Mother and other immortals and spirit beasts. Various coins, in the type of the Wu Zhu(五銖錢 오수전)³, resemble the fruit of the tree. The tree seat is generally a pottery that expresses the mountain, that is, the mortal; the trunk can be understood as a channel that communicates the heavens of the secular and the The Queen Mother of the West⁴(西王母 서왕모).

As a carrier, this tree of coins reflects the owner’s pursuit of the immortality and endless wealth. However, it does not belong to the “primitive religion” expressed by the bronze god tree in Sanxingdui.

In addition, there are the “Fusang Tree” in a Western Han T-shaped painting on silk(T形帛画) from Xin Zhui’s tomb and the pottery “Fusang Tree” unearthed in a late Western Han Dynasty tomb in Jiyan. The similarity is that these trees each has nine branches with birds representing the sun standing on them.

3. Wu Zhu is a type of Chinese cash coin produced from the Han dynasty in 118 BC until the Tang dynasty in 621 AD.
4. The Queen Mother of the West, known by various local names, is a goddess in Chinese religion and mythology.

Myths and Legends of “trees” in China and South Korea

In archaeology, anthropology, history and biology, interdisciplinary studies have shown that the Northeast Asian nations have close ties.⁵ This situation suggests that Northeast China and Korean culture may have homology in prehistoric times. The ethnic groups in Northeast Asia have a kinship relationship, and the myths of various ethnic groups are constantly influencing each other through the process of integration, branching, and assimilation.

In the myths and legends of China and South Korea that have been passed down to the present, “trees” have played a crucial role.

In the *Samguk Yusa*(三國遺事 삼국유사) and *Jewang Un'gi*(帝王韻紀 제왕운기), which record the myth of Dangun(단군 檀君), there are scenes of the god Hwanung(桓雄 환웅) descending from the heavens to the trees on Mount Taebaek(태백산 太白山). Mount Taebaek here may not be an actual place of residence but refers to the people at that time. Some people think that the tree here is an altar for wizards to communicate with gods.

In the south of the Korean peninsula around the Christian era, there were Ma Han, Chen Han, and Han Han. There was a close relationship between the three Koreas and the ancient North Korea. The *Records of the Three Kingdoms*(三國志 삼국지) and *Book of Wei*(魏書 위서) both recorded the phenomenon that Ma Han communicated with gods through the “Sotdae”(솿대) and “Damu” sacrifices.⁶

The Sotdae is a sacred place to hold a ceremony of worship, standing on a large pole with bells and drums. Such cultural phenomena still exist today. Many rural New Year's Eve in South Korea have set a long pole to pray for a good harvest and peace in the coming year. There are two types of long poles. The pole without birds became the god of the village or the temple, while the pole with birds gradually lost the nature of the witchcraft. After being incorporated into the farming belief, the pole became the patron saint of the village that guaranteed the tranquility and richness of the village.⁷ As such, these trees reflect gods, the sun worship, and farming culture.

5. Park Sun-ju 朴善珠,“Uli gyeole-ui ppuliwa hyeongseong” 우리 겨레의 뿌리와 형성 [Roots and formation of our nation], in *hangug minjog-ui giwongwa hyeongseong* 韓國 民族의 起源과 形成. 上 [Origin and Formation of the Korean Nation], ed. Lee Sun Bok 李鮮馥 (Seoul : sohwa,1997). 187-229.

6. <삼국지 위지 오환.선비.동이전 제30> 《三国志·魏书·乌丸鲜卑東夷传·马韩》：国邑各立一人主祭天神，名之天君。又诸国各有别邑，名之为苏涂。立大木，悬铃鼓，事鬼神。诸亡逃至其中，皆不还之，好作贼。其立苏涂之义，有似浮屠，而所行善恶有异。

7. Lee Chul Young 李弼英,“hangug sosdae sin-ang-ui yeongu” 한국 솿대 신앙의 연구 [Study of Sotdae Faith in Korea], Hag-winonmun(bagsa) -- yeonsedaehaggyo daehag-won : sahaggwa 학위논문(박사) 연세대학교 대학원 사학과(1989): 173.

In ancient myths and legends from the Chinese Warring States and the Han Dynasty, the image of the tree was also mentioned. For instance, as a kind of sacred tree, Jianmu is in the center of heaven and earth and serves as a path connecting them in *Huainanzi*.⁸ According to *Shan Hai Jing*(山海经 山海經), Fuxi(太皞伏羲氏태호 복희씨) and the founder of the national civilization, Huang Di (黃帝軒轅氏 황제 현원씨) went to heaven and returned to the earth through Jianmu(建木).⁹

The classification of ethnic groups and national viewpoint changed in time, so contemporary territorial and national concepts cannot be directly equated with those ancient times. Considering the bronze cultivator, the bronze cup of a banquet, or the bronze sacred tree from Sanxingdui, there is a certain distance of time and space between cultural relics themselves, between cultural relics and literature. There is no clear evidence that creators of these objects shared the same faith or ritual. However, examining the connotation of the “trees” as an abstract concept sheds new light on further investigation.

The Reasons and Connotations of Trees Entering the Spiritual World of the Ancestors

In the early phase of human society with low productivity, the forest was an important habitat for people. It provided almost everything for production and life, such as the wood used to build houses, the fruits of daily consumption, and certain plants to treat diseases. Therefore, people have established an inseparable connection with trees or forests at the early stage.

During this period, individuals perceived natural phenomena according to their practice and understanding. They gradually accumulated experience, combined with their own dreams, through a conscious fantasy to personalize all unexplained natural phenomena and natural forces, forming the concept of “everything is tangible”. The essence of this concept refers to “the natural forces that govern the life of the early human beings, the natural imagination and the naturalization of natural objects, turning them into supernatural gods as the object of people’s original worship.” Grand trees and their long lifespan enable people’s perceptual understanding of space and time as an infinite extension. Meanwhile, acquiring food is not only for the maintenance of living, but more importantly to maintain the continuation of ethnic life. Therefore, trees are regarded as a religious and ritual symbol of the source of life for the obtaining of the energy of life and reproduction.

In primitive society, tranquil and naturally separated forests usually became places of religious worship. For some tribes, they were the only temples, and for many other tribes, they were the first sacred place. This custom of using trees as a place of sacrifice illustrates the sacredness and importance of trees, and it is also the legacy and reflection of ancient natural worship. Later, the trees were more perceived as “social trees”

8. <회남자>《淮南子·墜形訓》：建木在都广，众帝所自上下，日中无影，呼之无响，盖天地之中也。

9. <산해경·해내경>《山海经·海内经》：太皞爰过，黄帝所为。

and became the symbol of the fate of tribes and even the state. According to *The Analects of Confucius*(論語논어)¹⁰ and *the Mozi*(墨子 목자)¹¹, towards ancestor and gods of lands, the trees had sacrificing functions for good weather and harvests, thus achieving the goal of stabilizing the regime.

In the cosmology of shamanism, the world has three layers. As the Yggdrasil (from Old Norse Yggdrasill), it connects the center of the world and the upper and lower circles.¹² It is also the link between the heaven and earth, gods and people, as well as life and death. The shaman has the magic to communicate the heaven and the earth. Tree made of bronze represents a world outside of the man’s world, and the bird above probably refers to the angel or messenger from the heaven. Shamanism is a common belief among primitive society, but the ability to communicate with people and gods has become the means used by the ruling class in later complex societies for the sake of political authority. So, the shaman became a member of the court, or the emperor himself was the leader of shamans.¹³ Even in Shang, Qin and Han Dynasties, when the society was highly structured, people who can communicate with people and gods still played an important role in religious ritual activities.

Farming civilization developed along with the advancement of science, technology and productivity. The perception of nature also changed according to the increasing social needs, and worshipping trees has become a realistic pursuit of interests. At the beginning, trees were worshipped for good weather and the safety of people and animals. Later, praising trees developed into a belief of pursuing wealth and defeating disaster and gradually became a common cultural mentality. With the emergence of the hierarchy, the quality and quantity of trees have become an institutional manifestation of the identity of tomb owners. Thus, the forest around tombs and the selection of coffin materials have become an important symbol of class and status.

10. <논어·팔일>《論語·八佾》：“夏后氏以松，殷人以柏，周人以栗。”
11. <목자·명귀>《墨子·明鬼》：“昔者虞夏商周，三代之圣王，其始建国营都……必择木之修茂者，立为丛社。”
12. Meng huiying孟慧英,*Zhongguo beifang Minzu Samanjiao*中国北方民族萨满教 [Northern Chinese Shamanism], (Beijing: Shehui kexue wenxian chubanshe, 2000),195-196.
13. Zhang guangzhi张光直,*Meishu, Shenhua yu Jisi*美术、神话与祭祀 [Art, Myth and Ritual: The Path to Political Authority in Ancient China] (Liaoning: Jiaoyu Chubanshe,2002)

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Fig. 1
Ritual Object with Farming Scenes 農耕文青銅器
Early Iron Age
Dimensions Width 12.8cm
National Museum of Korea



Fig. 2
The bird on the Ritual Object with Farming Scenes



Fig. 3
Bronze Cup with Feast Pattern 宴乐图青铜杯
Warring States period 475-221 BC
Height 5.9cm, Mouth 18.2×14.9cm
Shanghai Museum

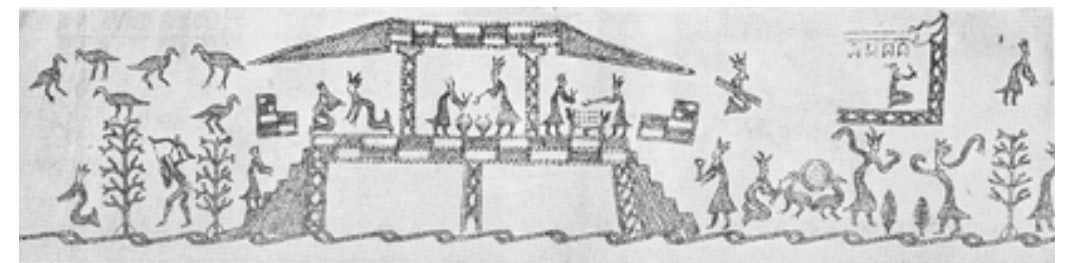


Fig. 4
The line drawing of Bronze Cup with Feast Pattern (Part) 宴乐图青铜杯图案摹本之一



Fig. 5
Bronze Tree of Sanxingdui三星堆1号青铜树
Shang Dynasty 1600-1046 BC
Height 396cm (incomplete)
Sanxingdui Museum



Fig. 6
Bronze Tree of Sanxingdui三星堆2号青铜树
Shang Dynasty 1600-1046 BC
Height 105cm (incomplete)
Sanxingdui Museum



Fig. 7
Money Tree (part) 摇钱树局部
Eastern Han 25-220 AD
Sanxingdui Museum

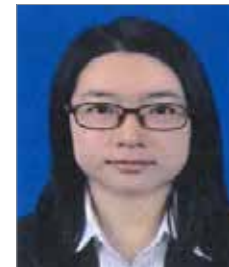


Fig. 8
T-shaped painting on silk from Xin Zhui's tomb 马王堆汉墓T形帛画
Western Han (206 BC- 9th century)
Length 205cm; width at top 92cm; width at bottom 47.7cm
Hunan Museum

SECTION III

중국 청두(成都) 진사유적박물관(金沙遺跡博物館)의 국제전 기획 사례

Understanding across Cultures:
The Practice of International Exhibitions
at Jinsha Site Museum



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중국 청두(成都) 진사유적박물관(金沙遺跡博物館)의 국제전 기획 사례

초록

중국의 국제 문화교류가 점점 활발해짐에 따라 중국 박물관들은 그러한 흐름에 맞추어 최근 수 년간 다양한 국제전을 개최해 왔다. 청두 진사유적박물관 역시 2015년부터《고대 이집트: 파라오와 신들의 세계 (Ancient Egypt: The worlds of Pharaohs and Gods)》(2017),《폼페이: 영원한 삶 (Pompeii: The Infinite Life)》(2018),《자연의 힘: LA카운티미술관 (LACMA)의 고대 마야 미술 (Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art)》(2019)과 같이 영향력 있고 널리 환영 받은 국제전을 개최하였다. 본고에서는《자연의 힘》특별전을 사례로, 진사유적박물관의 국제전 기획에 관하여 소개하고자 한다.

《자연의 힘》은 진사유적박물관에서 가장 최근에 개최한 국제전으로, 2018년 12월 18일 시작 하여 2019년 3월 17일에 종료되었다. 모든 전시품은 LA카운티미술관(LACMA) 소장품에서 선정, 대여한 것이다. 또한 LA카운티미술관으로부터 전시 내용과 유물에 새겨진 명문 자료 등을 제공해 주었다. 오늘 박사의 작업은 정교하고 훌륭하였지만, 우리는 전시의 세부 요소에 대한 일련의 문제들과 줄곧 마주쳐야 했다. 이는 주로 동양과 서양의 서사 방식 차이, 마야 문명에 대한 미국인과 중국인이 갖고 있는 지식의 괴리, 번역으로 인해 생긴 문제들이었다. 중국 관람객들이 전시를 보다 쉽게 이해할 수 있도록, 우리는 전시의 각 부분별로 제목을 다시 선정하였고, 오늘 박사가 정리한 전시 구성을 기반으로 전시 설명문을 다시 작성해야 했다. 그리고 전시 구성을 확대해서 ‘도입(Preface)’, ‘마야라는 우주 (The Maya Cosmos)’, ‘신들에 대한 숭배(Worship of Deities)’, ‘마야 미술과 종교에서의 동물들(Animals in Maya Art and Religion)’, ‘왕국과 신성한 의식(Divine Rites)’, ‘현대의 마야(Contemporary Maya)’라는 총 여섯 개의 소주제로 나누었다.

전시 공간의 디자인은, 관람객에게 있어서 전시에 대한 첫인상을 부여한다. 관람객이 전시 내용을 보다 쉽게 이해할 수 있도록 돕는 것은 중요한 일이다. 이 전시에서 소개된 전시품 대부분은 도기류, 특히 다양한 형태의 그릇과 접시들로 구성되어 있었기 때문에, 우리는 관람객이 단조로움이나 혼란을 느끼지 않도록 하는 것을 전시 연출의 주요 목표로 삼았다. 또한 현대적으로 보이면서도 마야적인 요소를 강조하는 디자인이 요구되었다.

본 전시에서 그밖에 주목할 만한 것은, 춘절(春節) 기간 동안 박물관 야외 공간에서 진행한 마야 문명 관련 프로그램이다. 조명 쇼, 공연, 원예 등의 다채로운 프로그램은 전시를 더욱 풍성하게 해 주었을 뿐만 아니라 효과적인 홍보 수단으로도 기여하였다.

여러 해에 걸쳐 국제 전시를 기획하며 우리는 점점 세계의 고대 문명에 집중하게 되었고, 그 전시 들은 시리즈 형식을 갖추게 되었다. 앞으로도 우리 박물관은 세계의 다른 문명을 중국에 소개하고, 오늘날 더욱 중요해진 다양한 문화를 이해하고 그 가치를 인정, 존중하는 소양을 기를 수 있는 기회를 중국 관객 에게 제공하기 위한 노력을 계속해 나갈 것이다.

Understanding across Cultures: The Practice of International Exhibitions at Jinsha Site Museum

Abstract

As China becomes more active in cultural communication with other countries, more and more Chinese museums are following the trend and hosting international temporary exhibitions in recent years. Chengdu Jinsha Site museum has hosted several influential and widely welcomed exhibitions of this type since 2015, such as *Ancient Egypt: The worlds of Pharaohs and Gods (2017)*, *Pompeii: The Infinite Life (2018)* and *Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art (2019)*. In this article, a case study of exhibition *Forces of Nature* is taken as an example to introduce and share the practice of planning international temporary exhibitions at our museum.

The exhibition *Forces of Nature* is the latest international temporary exhibition we hosted which opened from Dec. 18, 2018 to Mar. 17, 2019. All exhibits were selected and loan from the Los Angeles County Museum of Art (LACMA). The exhibition text and objects inscription are also provided by LACMA. Though delicate and wonderful work as it was, we still had to deal with some problems about the contents due to the difference in narrative ways between the West and East, the discrepancy of people's knowledge of Maya between the U.S. and China and translation. In order to make the exhibition more understandable for the Chinese visitors, we re-named titles of each part, re-wrote the exhibition text based on the original structure and finally expanded and divided the exhibition into six parts which are *Preface*, *The Maya Cosmos*, *Worship of Deities*, *Animals in Maya Art and Religion*, *Monarchy and Divine Rites*, *Contemporary Maya*.

Gallery design gives visitors the first impression of an exhibition. It is of importance to help visitors build the cognition of an exhibition. Because large parts of the exhibits in this show are pottery, especially varied types of vessels and plates, to avoid visitors being bored and confused was one of our primary concerns. Besides, we wanted the design to be modern looking as well as highlight Mayan elements.

Another highlight of this exhibition is that we launched several activities relevant to Maya in museum's outdoor area during the Chinese New Year, such as light show, performance and gardening. Those activities enriched the exhibition as well as acted as efficient promotion methods.

After years practicing on planning international temporary exhibitions, we gradually focus our choice on world's ancient civilizations and those exhibitions have formed series. In next few years, we will continue our efforts to introduce other civilizations to China, providing Chinese people a chance to understand, appreciate and respect diverse culture which counts even more than ever in today's world.

Understanding across Cultures: The Practice of International Exhibitions at Jinsha Site Museum

As China becomes more active in cultural communication with other countries, more and more Chinese museums are following the trend and sponsoring international temporary exhibitions in recent years. Chengdu Jinsha Site museum stepped into this field at 2015 and has held several influential and widely welcomed international temporary exhibitions since then, such as *Ancient Egypt: The worlds of Pharaohs and Gods* (2017), *Pompeii: The Infinite Life* (2018) and *Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art* (2019).

Jinsha Site Museum conserves and displays the Jinsha 金沙site which stands for one of the two peaks in the history of ancient Shu 蜀 civilization and was widely believed by scholars that Jinsha site is the capital city (c.a.1200 B.C.-600 B.C.) of ancient *Shu* Kingdom after the Sanxingdui 三星堆site, and cultural relics unearthed here. Therefore, the topic of international temporary exhibitions we focus on is world's ancient civilizations. We hope to offer Chinese visitors the opportunity to appreciate the splendor of different civilizations all over the world and enhance understanding and appreciation across cultures through all these exhibitions. In this article, a case study of exhibition *Forces of Nature* is taken as an example to introduce and share the practice of planning international temporary exhibitions at Jinsha Site Museum.

Exhibition Background

The exhibition *Forces of Nature* is the latest international temporary exhibition we held which opened from Dec. 18, 2018 to Mar. 17, 2019. Given the budget limits and promotion benefits, Chinese museums, usually three to four, prefer to co-sponsor an international travelling exhibition. As for *Forces of Nature*, we co-sponsored with another two Chinese museums – Hubei Provincial Museum and Shenzhen Museum – to introduce this exhibition into China.

This exhibition aims to explore the rich world of the supernatural in ancient Maya art. Featuring more than two hundred works from LACMA's collection of the Art of the Ancient Americas, the exhibition investigates how artists portrayed the supernatural world and how rulers and royal courtiers engaged with that world in art, ritual, and performance, as well as in the acquisition and display of power. The exhibition's focus is on portable works, particularly painted ceramic vessels and figurines and greenstone jewelry, though also included are stone monuments from the LACMA collection. LACMA provided the initial exhibition text and objects inscription, while each hosting museum completed the gallery design by itself.

Content Design

Due to comprehensive reasons, most Chinese museums are often lack of experts whose research focuses on an ancient civilization out of China. Museums prefer to have basic information and exhibition outlines provided by the exhibits loaning museums, and make adjustment given visitors they face, or seek for experts at universities or research institutions to help to accomplish the exhibition content.

After carefully reading the whole text of *Forces of Nature*, we realized it was a professional, well-organized one based on profound knowledge of Maya, which also took the audiences' interests into consideration. But on the other hand, according to years' experience on hosting exhibitions, we knew that it was not an easy text for Chinese visitors to understand. There were two primary challenges we faced.

The first one is that the original content is not a readily comprehensible one for our visitors due to several reasons. The original development of the exhibition structure is based on a perspective of art history and focuses on mental world of ancient Mayans which is highly sophisticated. Without general acknowledge of ancient Maya, it can't be easy to understand the exhibition. But the fact is that most Chinese are not familiar with Maya civilization. Besides the content itself, the difference in narration between the West and East, as well as the inaccuracy when translated from English to Chinese, make the exhibition even more difficult to comprehend.

The second one is that information in this exhibition about Maya is not abundant enough. Most Chinese know an ancient civilization called Maya, but lacking basic concepts of it. Because of the discrepancy in people's knowledge of Maya between U.S. and China, without comprising enough basic knowledge, most visitors will get lost in this exhibition.

In order to make the exhibition more understandable for Chinese visitors, the curatorial team decided to make some adjustment. We re-named titles of each part, re-wrote the exhibition content based on the initial structure, finally developed and divided the exhibition into six parts -*Preface, The Maya Cosmos, Worship of Deities, Animals in Maya Art and Religion, Monarchy and Divine Rites, Contemporary Maya*.

Preface

In this part, we aim to help visitors to build up basic perceptions on time and space of Maya civilization before they start viewing objects. This part is designed as a "channel", a timeline and a map were printed on the left side.(Fig. 1) The timeline comprises primary phases of Maya civilization in a period of over two millenniums with big events or features of each stage. Visitors can get to know a brief history of Maya while walking through this "channel". Next to the timeline is a map of Maya civilization distribution and important sites. Here, visitors can intuitively know where this civilization locates and how the important sites distribute. A digital screen is also applied here with content introducing Maya society, such as food, clothing and transportation, providing visitors with information of Mayan material life before they formally step into the mental world of Maya people.

The Maya Cosmos

The beliefs of the cosmos pervaded all aspects of life in ancient Mayan society. The Mayan planned the layout of cities, constructed buildings, created sculptures and performed rites to obtain blessings from the deities and their own ancestors under the guidance of those beliefs. This part can be regarded as an introduction to Mayan mental world. In this part, exhibits reflecting Maya Cosmos and relevant to arts and writing are displayed. Combined with text-graphic panels and digital screen, visitors can get to know Mayan cosmology, arts and writing.(Fig. 2)

Worship of Deities

In ancient Mayan society, the worlds of humans and deities mirrored and overlapped. Like many ancient peoples, the Maya believed in polytheism. Their pantheon of gods included celestial deities for Sky, Sun and Moon, and elemental deities for Rain, Storms, and Lightning. In this part, by showcasing images of different deities on painted ceramic vessels and figurines, we aim to introduce visitors the most principle Maya deities, their features and functions as well as Maya religion.(Fig. 3)

Animals in Maya Art and Religion

Animals, ubiquitous in Classic-period Maya art and religion, appear in myriad forms and contexts and in an extraordinarily creative range of portrayals. The worlds of humans and animals were intertwined, both in quotidian life and in the supernatural realm. In this part, we install objects in the shape of or with images of animals of the sky, the earth and the water. Visitors can know how Maya people regarded those animals, the animals' supernatural features and how they connected with human and supernatural worlds, and how they influenced the life of human beings.

Monarchy and Divine Rites

The Mayans believed that the power of rulers was given by deities. Maya rulers situated themselves in relation to the divine, exploited multiple strategies to link themselves with deities and supernatural world, as proof of their own power to maintain social stability and consolidate the regime. In this part, visitors can see exhibits and panels related to royal courts, women, music and dance, ballgame, altered states, transformation, calendars and anniversaries, and offerings. Through each group, visitors can know the structure of Maya society, how rituals played an important part in Maya people's life and how they utilized those rituals to connect with ancestors, deities and supernatural world, and how they understood the transformation of life.(Fig. 4)

Contemporary Maya

Maya civilization flourished in Mesoamerica for over a thousand years. It reached its apogee during the Classic Period (from the 3rd to the 10th century AD) and then vanished in the jungle. After colonized by the Spanish, the traditions of this ancient civilization were heavily destructed. But still, many of these traditions persist today, despite substantial changes to Maya culture, governance, religion, and demographics over the last five centuries. Most Chinese don't know there are still Maya people today living and thriving in their ancestral homelands, and practicing their languages and traditions. In this part, we decorated a wall with photos of contemporary Maya people, showing their life today and hoping to draw more attention to contemporary Maya and their traditions.

To guarantee exhibition's accuracy on academics, we collaborate with Dr. Xinwei Li who is a researcher at Institute of Archaeology, Chinese Academy of Social Sciences, and has hosted an excavation program at Copan for several years. He worked with us as the exhibition's academic counselor, to ensure the academic standard, check the Chinese translation and provide feasible suggestions.

Gallery Design

Gallery design gives visitors the first impression and helps build the cognition of an exhibition. High quality design contributes to the expression of content, helps visitors to appreciate exhibition better. As for this exhibition, the focus is on portable works, particularly painted ceramic vessels and figurines are of high proportion. People who are not familiar with Maya civilization may easily get confused and tired among all those objects. We should take more consideration on this factor when working on space division. Besides, we wanted the gallery to be modern looking as well as highlight Maya elements. Last but not the least, we hoped to provide visitors with an immersive experience. To achieve those goals, several methods were implements in gallery design.

First, we divided the rectangle space into several relatively enclosing parts. Visitors are able to see partial of the next part from the previous one without seeing through the entire part which efficiently avoids visitors from easily getting bored and confused. (Fig. 5)

Second, we chose two colors as the dominant hues, and applied large-scale of color mass into panel design which made the space concise but not simple. The two dominant hues wielded here are orange from painted Mayan ceramic vessels and green from Mayan greenstone jewelry.

Third, flashes, projections and Mayan patterns were used to highlight exhibition theme. For example, two flashes were produced especially for this exhibition of which the provenances are from Maya wall paintings and were projected on walls. In each part, we decorated the panels and walls with different patterns or images that are all derived from Maya art and architecture. Those patterns and images act as both decoration and information. Besides, Maya patterns and images were produced into projection and large-scale lamp-houses as decoration. (Fig.s 2-4)

Outdoor Events

Each year, the museum holds “Jinsha Sun Festival” during the Chinese New Year that attracts hundreds of thousands visitors. This festival contains a package of activities and is within the duration of each year’s international temporary exhibition. During this festival, wide outdoor area of the museum permits us to lunch varied activities. Light show, performance and gardening are the most important three among all activities.

To echo the exhibition indoor, the outdoor events are always relevant to it. This year, light show (Fig. 6), performance (Fig. 7) and gardening (Fig. 8) all full of Mayan elements were carried out. Differing from the more serious exhibition indoor, those outdoor events were implemented in a more vulgar way. Those activities enriched the exhibition, offered visitors a channel to appreciate Maya civilization from diverse perspectives well as acted as efficient promotion methods.

Conclusion

After years practicing on planning international temporary exhibitions, we gradually focus our choice on world’s ancient civilizations and those exhibitions have formed a series. It is important to feel proud of the splendid long history of ourselves, while to appreciate the beauty of other civilizations across the world. In next few years, we will continue our efforts to introduce more exhibitions on this topic to China, providing Chinese visitors with opportunities to appreciate diverse cultures, increasing respect for other cultures and promoting cross-cultural understanding. I believe that is of significance in dealing with the challenges and conflicts we face in today’s world, and that is an important contribution which museums can make.

Acknowledgement:

All photos used in this article are taken by the museum’s volunteer Mr. Zhang Yan.



Fig. 1 The Preface Part
On the left side of the “channel” are a timeline and a map of Maya civilization distribution and important sites



Fig. 2 The Maya Cosmos Part
In the center are two objects reflecting Mayan cosmology. On top of the right side wall, a flash is projected here of which the original is the famous Maya wall painting found at San Bartolo.



Fig. 3 *The Worship of Deities Part*
The pattern of the projection on floor and the image of the large-scale lamp-house are derived from painted ceramic vessels.



Fig. 4 *The Monarchy and Divine Rites Part*
A flash and walls decorated with Maya patterns/images can be seen.

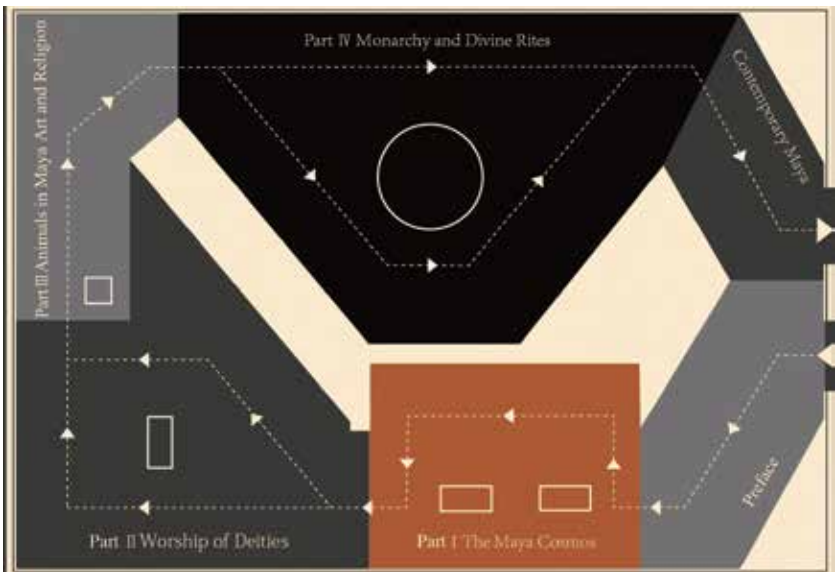


Fig. 5 Gallery Layout



Fig. 6 Light Show
Elements of both Maya and ancient Shu are applied.



Fig. 7 Performance
Mexican artists dressing traditional costumes are dancing



Fig. 8 Gardening

SECTION III

18세기 한국과 베트남의 초상화:
《서직수 초상》과 《민난(Minh Nhan) 부인 초상》을 중심으로

Portraiture of Korea and Vietnam
in the 18th Century through Special Cases:
Portrait of Seo Jiksu and of Lady Minh Nhan



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18세기 한국과 베트남의 초상화: 《서직수 초상》과 《민난(Minh Nhan) 부인 초상》을 중심으로

초록

한국과 베트남의 초상화는 오랜 기간 발전을 거듭해 왔다. 그러나 오늘날 현존하는 초상화는 대부분 14세기에서 20세기 초반에 제작된 것이며, 이 작품들은 보존과 관리라는 이유로 오직 박물관에서만 만나 볼 수 있다. 이 짧은 비평문에서 본 논자는 국립중앙박물관 소장《서직수 초상》과 베트남미술관 소장《민난 부인 초상》을 중심으로 18세기 초상화를 살펴보고, 유명한 두 초상화의 유사점과 차이점을 서술해 보고자 한다.

양국 인물 초상화의 전통에는 몇 가지 유사점을 찾아볼 수 있다. 첫 째로, 후손들을 위해 인물을 시각화하는 것이 초상화 제작의 주요 목적이었으며, 초상화에는 그 나름의 용도가 있었다. 초상화는 대체로 아름다운 의복을 갖춰 입고, 앉거나 일어서거나 말을 타는 등의 다양한 자세를 취한 인물의 전신상을 표현하고 있다. 두 번째로, 대부분의 아시아 문화에서는 원근법을 사용하지 않고 입체감을 표현하였는데, 이는 현실적으로 동의된 관습이었다. 동일한 시대에 보여지는 아시아와 유럽 초상화의 가장 큰 차이라고 할 수 있겠다. 그리고 머리카락, 검버섯, 주름살 같은 특징들은 매우 세심하게 묘사하였다. 아시아 초상화는 대체로 비단이나 종이에 그렸고, 천연 안료와 광물성 안료, 이따금씩 수채화 안료를 사용하였다.

《서직수 초상》과《민난 부인 초상》의 차이는 명백하게 나타난다.

서직수의 초상은 유학자로서 그가 이론 업적과 그의 삶을 영예롭게 드러내는 방식으로 표현되었다. 이 작품과 같은 입상(立像)은 한국 초상화에서 드문 사례이다. 작품 속 서직수 선생은 조선시대 (1392-1910)의 유교를 상징하는 의복을 입고 있다. 화기(畫記)에 '이 초상의 얼굴은 이명기가, 신체의 나머지 부분은 김홍도가 그렸다'는 내용의 명문을 발견할 수 있다. 두 화가는 훌륭한 학자를 절제된 색채를 통해 성공적으로 묘사하였다. 검정색의 동파관과 하얀 버선의 대비, 섬세한 얼굴 묘사가 두드러지는 특징이다.

《민난 부인 초상》은 민난 부인의 가족이 그녀를 기리기 위한 목적으로 제작되었다. 이 그림처럼, 왕족이 아닌 여성의 초상화는 베트남에서 찾아보기 힘들다. 인물은 레왕조(1533 - 1789)를 상징하는 귀족 여인의 옷차림을 하고 있다. 작품 상단에 쓰여진 명문에는 민난 부인의 남편 가족과 그녀의 고향에 관한 이야기, 이 초상화가 그녀가 세상을 떠난 1805년보다 1년 앞선 1804년에 제작되었다는 내용이 표기되어 있다. 이 초상화는 귀족 가문의 호화로움을 묘사하기 위해 황금색 안료를 사용하여 다채롭고 세련되게 표현하였다.

이 두 초상화를 연구함으로써, 본 연구자는 아시아 초상화의 기본적인 유사성을 발견할 수 있었을 뿐만 아니라 18세기 아시아 각 나라의 삶을 상상해 볼 수 있었다.

Portraiture of Korea and Vietnam in the 18th Century through Special Cases: Portrait of Seo Jiksu and of Lady Minh Nhan

Abstract

Portraiture in both Korea and Vietnam has a long history of development. However, most of the portrait paintings that survive today are around the 14th century to the early 20th century. By reasons of conservation, ancient portrait paintings are rarely present in public. The audience can only see them in museums. In this short art-critical, I focused on mentioning portraits of the 18th century through two famous art-works: Portrait of scholar Seo Jiksu (collections of National Museum of Korea) and Portrait of Lady Minh Nhan (collections of Vietnam Fine Arts Museum) with hope to find out similarities and differences.

There are some similarities between the two countries in painting a human portrait. Firstly, the main purpose was drawing a visualization of a person for posterity, furthermore, they have their own using. The portraits are often drawn with full body in beautiful costumes and different postures: standing, sitting, riding a horse, etc. Secondly, for general in Asia, the perspective drawing is not following the rules of perspective. But it is a convention agreed, eyes-balance to realistic. That is the main difference between Asia portrait paintings with European ones in the same period. In addition, details such as hair, age spots, and wrinkles are captured and meticulously described. The material usually found in Asian portraits was paintings on silk or paper with natural colors, mineral colors and sometimes watercolors.

The difference of these two paintings is obviously:

Scholar Seo Jiksu is portrayed as a way to honor the life and achievements of a famous scholar. Standing portraits like this one are quite rare in Korea. He was painted in a costume representing Confucianism during the Joseon Dynasty (1392-1910). The characters were written clearly that two famous artists: Yi Nottgi painted the face and Kim Hongdo completed the rest of the body. With a very little color, the two artists had successfully portrayed a respectable scholar. The main point of attention is the contrast between black hats and white socks and meticulousness in face description.

Lady Minh Nhan was painted to be worship in her family. Woman portraits who are non-royal like this one is rarely found in Vietnam. She wore a noble lady's outfit representing the Lê Dynasty (1533-1789). On the painting, the words were written after drawing, telling us about her husband's family, her homeland and the year of created the painting (1804) before she died (1805). The painting was painted colorfully and sophisticated, using golden emulsion to describe the luxury of the noble family.

By studying the two cases of portrait paintings, I can find out not only the basic similarities of Asia portraiture but also can imagine the life of each nation in the 18th century.

Portraiture of Korea and Vietnam in the 18th Century through Special Cases: Portrait of Seo Jiksu and of Lady Minh Nhan

Portraiture in both Korea and Vietnam has a long history of development. However, most of the portrait paintings that survive today are around the 14th century to the early 20th century. By reasons of conservation, ancient portrait paintings are rarely present in public. The audience can only see them in museums. Today, with the development of the internet, we can see easily many ancient portraits of not only two countries Korea and Vietnam but also many famous museums all over the world.

The difference in portraiture between Asian countries and European countries around the 18th century is completely clear. It is distinctive using perspective, materials and depicting the light around figures in portrait paintings. Korea and Vietnam belong to Asian with the same Eastern style of ancient paintings.

There are some similarities between the two countries in painting a human portrait. Firstly, the main purpose was drawing a visualization of a person for posterity, furthermore, they have their own using. The portraits are often drawn with full body in beautiful costumes and different postures: standing, sitting, riding a horse, etc. Moreover, the portraits of half-body portraits are also quite popular.

Secondly, for general in Asia, space or background paintings is not following the rules of perspective. It is a convention agreed, eyes-balance to realistic for spaces. That is the main difference between Asian portrait paintings with European ones in the same period. The artists tried to describe the space around a person to clarify where they are. The description can simply be a floor cover, a curtain, a chair they sit on or objects around. Through simple drawing, using a smooth pattern combined with a vividly drawing from brushes, a part of ancient life seems to reappear.

In a portrait painting, the costume of a person is described in detail. The costumes tell us clearly about the class of figures, who they are: royal, nobles, scholar ... All fabric folds, decorative motifs are also cleverly described by the soft strokes. In addition, the design of fabrics, objects are typical patterns of the historical period.

The face of a person is the most important point to describe. It not only shows how the figure looks like but also capture the inner spirit of a person, which is the most difficult to draw. Artists used fine brush strokes for a shading technique to describe the 3D effect, tried to achieve reality. Furthermore, details such as hair, age spots, and wrinkles are captured and carefully described.

The material usually found in Asian ancient portraits painting is drawing on silk or paper with natural colors, mineral colors and even watercolors. This is the main difference in using materials for portrait paintings in Europe, while oil on canvas is the favour. Paper and silk are popularly used in calligraphy and painting in China, Japan, Korea, and Vietnam ... They can be vertical or horizontal scrolls and easel painting. Ink and natural mineral colour are chosen widely, sometimes, in some part of paintings, the artist created by mixing the emulsion powder, gold leaves or silver leaves so that the painting seemed more brilliance and magnificence.

In this case study, portraiture of the 18th century through two famous art-works: *Portrait of Seo Jiksu* (collections of National Museum of Korea) and *Portrait of Lady Minh Nhan* (collections of Vietnam Fine Arts Museum) aside from the similarities mentioned above, these two artworks have differences.

Portrait of Seo Jiksu (collections of National Museum of Korea) was created in the Joseon Dynasty (1392-1910), one of the longest-running dynasties in Korea.

In early of the Joseon Dynasty, the influence of Confucianism superseded in the new period. Goryeo Dynasty styles were kept to evolve. Buddhist iconography (such as images of bamboo, orchids, plums, chrysanthemums, and the familiar knotted good luck symbols) continued to play a large role in genre paintings. Influence of Ming China and imported techniques continued in early dynasty artworks.

Mid-Joseon painting styles moved towards increased realism, not only in landscape paintings but also in portrait paintings. However, there was still a clear presence of the influence of Confucian ideas.

The mid-to-late Joseon Dynasty is considered the golden age of Korean painting. When the Ming Dynasty was collapsed, the accession of the Manchu Emperors in China, the Korean artists had to build new artistic themselves based on an inner search for unique Korean subjects.

Do research in portraiture, as the tradition of many countries in the past, creating a portrait of the King was a great way to honor the monarch. The tradition portrayed the king in Korea traced back to the Goryeo Dynasty (918-1392). And during the Joseon period, they had 27 kings so that many portraits had created¹. Sometimes, they had new portraits made just to update the look. Other times, they did so to reinforce their power. For example, King Taejo (1335-1408), the founder of the Joseon Dynasty, had many portraits. However, there is only one portrait remained - at Gyeonggijeon Shrine in Jeonju, North Jeolla. Besides that, there are some handful of royal portraits from the Joseon Dynasty still exist². Not only for the royal family, but portrait paintings were also a popular art form in the nobility, scholars who have exalted status. Portrait of Seo Jiksu was one of that, created in the success period of Korean painting.

Scholar Seo Jiksu was portrayed as a way to honor the life and achievements of a famous scholar. He was painted in a costume representing Confucianism during the Joseon Dynasty in the 18th century. Seo Jiksu (1735-?), a famous scholar was shown in a long overcoat and a high hat known as a “Dongpoguan”, named after the Northern Song scholar Su Dongpo (“Su Shi”)³. Standing portraits like this one are quite rare in Korea. The characters were written clearly that two famous artists: Yi Myeonggi painted the face and Kim Hongdo completed the rest of the body. The face was well described, achieved the realistic of the three-dimensions effect. Details of beard, hair, wrinkles and age spots were recorded carefully. Although the very fine experienced using brush stroke by two artists, Seo thought the painting did not capture his inner spirit⁴. The main point of attention is the strong contrast between the white of socks and the black of hats and band around Seo’s chest. Rarely and maybe privately when seeing the scholar's socks, often people were painted with precious shoes. However, the lower background, which seemed to be a mat or carpet, might explain some of this interesting detail, indicating that Seo was standing in a room. The description of space is simple but get highly effective. The painting is vertical scroll silk, a kind of fine silk with a smooth surface. Without using a lot of colors, the two artists painted very gently, elegant and the proficient technique successfully portrayed a respectable scholar during the Joseon period.

In the comparison among the portrait of Seo Jiksu with portraits of other scholars from the beginning of Joseon-the late 14th century, and the late of Joseon-early 19th century, there are some individual comments as follow:

- Joseon Dynasty had more than 500 years of reigning Korea, which was a favorable condition for the cultural inheritance of the previous dynasty and created its own artistic style.

- The development of portrait painting art in particular and paintings were getting closer to realism, but it was characterized the unique of a nation. It appeared stronger in the later period of the Joseon Dynasty. There seemed more openness in the strict Confucian regulations (more female figures, female artists recognized and appreciate, etc).

- The position of the artist in creativity is noticed and highly appreciated.

Like Korea, Vietnam during the 18th century was influenced by the Confucian from China. Besides that, Vietnam also had Buddhism and Taoism existed at the same time. Unlike Korea, at that time, Vietnam had experienced various dynasties: The Le Dynasty (1428-1789)*, the Mac Dynasty (1527-1533), Trinh Lord (north of Vietnam from 1545-1787), Nguyen Lord (centre and south of Vietnam from 1558 to 1778, and then became Nguyen dynasty 1802-1945), Tay Son Dynasty (1789-1802).

Arts in Vietnam during this period was most influenced by Confucianism. However, there was also the continuation of previous Ly (1009-1225)-Tran (1225-1400) dynasties. Prominent artworks are still presented today mainly through pottery, earthenware, Buddhist sculpture, wood relief in village communal

houses, etc. Paintings on paper or silk are known only through historical documents, mostly was destroyed during the wartime. Portrait paintings appeared early, around the 14-15 century, along with sculpture portraits of the Kings, people in the royal family, nobles, and scholars. Perhaps due to the hard climate in Vietnam that they preferred to be portrayed on wood statues with lacquer covered.

Until the end of the 17th and early 18th centuries, portrait paintings on paper and silk were really popular. *Portrait of Lady Minh Nhan* was painted in 1804, still following the portraiture style of the late 18th century. Lady Minh Nhan was painted to be ancestor worship in her family. The portrait of a non-royal woman in the monarchy period is rarely found in Vietnam. This is a rare point in ancient portrait paintings, considered the open mind of her husband’s family. On the background, the characters were written after painting finished, telling us about her real name, Bui Thi Giac, born in 1738. About her husband's family named Nguyen, he had been working as a teaching mandarin. And the name of her hometown, the year of created the painting (in 1804) before she died (in 1805) was noted carefully. Madam Minh Nhan wore lady's clothes represented the Restored Le Dynasty (1533-1789)⁴, "Giao linh"-cross-collared robe and wide-arms. This is a popular robe of noble ladies with multi-layered, beautiful motifs of fabric. Her hair is long and black, a traditional style of the period. She sat comfortably, barefoot on the mat, in the middle of the silk brocade curtain which was decorated with colorful strips. Her face was shown to be an elderly person, but her eyes were agile. With a fan on her left hand, she looked serenity and happiness. The portrait was painted on Do paper (a kind of Vietnamese traditional paper). Unfortunately, there was no information about the author who painted this painting. This is also a difference of Vietnam with other countries when the authors of arts were only recorded in a population at the end of the 19th century. The unknown artist used brilliant natural colors, combined with the golden emulsion to describe the luxury of the noble family.

Through the portrait, the changing of costume between Le dynasty and Nguyen dynasty (1802-1945) in Vietnam is clearly. In the Nguyen dynasty, the final dynasty of the Vietnamese monarchy, women wore pants with 4-pieces shirts with tight arms and turban for hair. The painting showed another aspect of history, that the Nguyen dynasty (in Hue the middle of Vietnam) had not yet stricken changing in folklife all over the country in its early days.

In the comparison among the *Portrait of Lady Minh Nhan* with other portraits around late 14th century to early 19th centuries, there are some individual comments as follow:

- The Le dynasty has about 365 years of reigning Vietnam, had continued a cultural inheritance of the previous dynasties. Society is unstable, the changing of many dynasties had created richly royal arts, but there seems to be a disparity with folklore.

- Portraiture in the 18th century had developed but did not have many important changes**.

- The position of artists in creativity has not been noticed.

By studying these two cases of portraits above, finally, we could not only remark the basic similarities of Asian portrait paintings but also imagine the ancient life, understanding a part of traditional culture, the history of each country in the 18th century.

Bibliographies (Cited Works)

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* WIKIPEDIA: The Later Lê dynasty (Vietnamese: Nhà Hậu Lê; Chinese: 後黎朝), sometimes referred to as the Lê dynasty (the earlier Lê dynasty ruled only for a brief period from 980 to 1009), was the longest-ruling dynasty of Vietnam, ruling the country from 1428 to 1788, with a brief six-year interruption of the Mạc dynasty usurpers (1527 - 1533). Vietnamese historians usually distinguish the 100-years of Primitive Lê Dynasty (1428 to 1527) from 256-years of figurehead emperors of the Restored Lê Dynasty (1533 to 1789) following the dynasty's restoration by powerful warlords.

** Until the end of 19th century to early of 20th, paintings in Vietnam was powerfully changed when the French founded Indochina Fine Arts college (École des Beaux-Arts de l'Indochine) in Hanoi in 1924.

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4. "Joseon Korea: Court Treasures and City Life" at Asian Civilisations Museum, Singapore, from 2017/4/22 to 2017/7/23

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2. Vietnam National Museum of Fine Arts, Display, Art from the 11 to 19 century
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Fig. 1
Portrait of Seo Jiksu
Culture / Period: Joseon, 1796
Artist: Yi Myeonggi (1756-?)
and Kim Hongdo (1745-after 1806)
Material: Ink and Color on Silk
Dimensions: 148.8×72.4 cm
National Museum of Korea.



Fig. 2
Portrait of Yi Jae
Culture / Period: Joseon, late 18th century
Artist: Unknown artist
Material: Hanging roll, Silk farbic - Silk
Dimensions: 97.8×56.3cm. Deoksu 2242
National Museum of Korea.



Fig. 3
Portrait of Im Mae
Culture / Period: Joseon Dynasty, 1777
Materials: Silk Fabric - Silk
Artist: Han Jeong-rae(韓廷來, active 18th century)
Dimensions: 64.8×46.4cm (Image)
Accession Number: Deoksu 4787
National Museum of Korea.



Fig. 4
Portrait of Lady Minh Nhan
Culture / Period: 1804
Artist: Unknown artist
Material: Dó paper
Dimensions: 120×77cm.
Vietnam National Museum of Fine Arts.



Fig. 5
King Lý Nam đế and his Queen
 Culture / Period: 18th century
 Artist: Unknown artist
 Material: Lacquer
 Dimensions: 118×185×17cm.(3 pieces)
 Vietnam National Museum of Fine Arts.

Fig. 6
Portrait of Mr. Nguyen Chu Ai
 Culture / Period: late 18th century
 Artist: Unknown artist
 Material: Dó paper
 Dimensions: 142×105cm.
 Vietnam National Museum of Fine Arts.



SECTION III

필리핀 화가, 페르난도 조벨의 드로잉

Fernando Zóbel Drawing



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필리핀 화가, 페르난도 조벨의 드로잉

초록

페르난도 조벨(Fernando Zóbel)은 2차 세계대전 이후 필리핀 예술가들이 동(同)시대성이 라는 문제를 다룬 방식에 가장 큰 영향을 끼쳤던 인물이라고 할 수 있다. 조벨은 스페인 계통으로 필리핀 마닐라에서 태어나 하버드대학교에서 수학하였으며, 1954년 필리핀 최초의 미술사 강사가 되었다. 스페인 바로크 미술부터 동아시아 수묵화, 멕시코 벽화운동에 이르기 까지 조벨은 사실상 필리핀 미술사와 필리핀 사람들을 위한 미술사가 기본적으로 세상을 탐구하고 비교 분석하는 학문이어야 한다고 주장하였다. 강의의 주요 과제는 사실들을 이해 하는 데 있는 것이 아니라, 비판적 판단을 위한 면밀한 역량 습득에 있었다. 따라서, 마닐라의 지식 과잉이란 상황을 염려하는 한편, 본 연구는 이 시점에서 면밀히 살펴본다는 것이 어떤 의미를 지니는지 살펴보고자 한다. 2차 세계대전 이후 필리핀의 관점에서 세계 미술사를 어떻게 생각할 수 있는가?

Fernando Zóbel Drawing

Abstract

Arguably the individual who had the most impact on how postwar Filipino artists worked through the question of contemporaneity was Fernando Zóbel, a Manila-born, Harvard-educated, Spanish citizen who in 1954 became the first lecturer of art history in the Philippines. Offering courses that range from Spanish Baroque art to East Asian ink painting and Mexican muralism, Zóbel effectively argued that Filipino art history and art history for Filipinos be an inquiry that is both worldly and comparative in basis. The main challenge laid not in assimilating facts, but in cultivating close looking skills that allow for critical judgment. So, amidst anxieties about overabundance of information in Manila, this paper will ask what did it mean to look closely at this time? What are the stakes of imagining a world art history from the vantage point of postwar Philippines?

Fernando Zóbel Drawing

In the artist and art historian Fernando Zóbel's words, being in Manila in the 1950s is "like winning the first prize in the lottery."¹ The city saw an inimitable convergence of artistic currents from all directions: the reception of the latest Euro-American abstract painting through English and Spanish language art periodicals, the organization of the first Southeast Asian art conference and competition in 1957, and the influx of shows of ink painting from the Republic of China and the Republic of Korea that would continue well into the 1960s. That Filipino artists enjoyed multiple channels of access to information about foreign artworks placed the dream of joining the "international artworld" seemingly within reach. In other words, the fear of belatedness that so often plague those living and working in the so-called periphery did not resonate in the Filipino case.

Yet the very virtue of being so "contemporary"—this belonging to and being embedded in networks of circulation, translation, and exchange—produced other sources of anxiety. The concern was not so much about delay or belatedness as it was about the perils of synchronization, of being too much in step with others without first understanding where one was coming from, or the trajectory of one's development. Several commentators expressed alarm that Filipino art was being calibrated to international trends before the artists could fully discover an independent postcolonial Filipino identity; conversely, other art critics like Alice Coseteng proposed that being a contemporary Filipino artist meant letting go of fixed notions of identity, and embracing precisely this unease of "being subjected to complex stimuli, simultaneously."²

Arguably the individual who had the most impact on how Filipino artists worked through the question of simultaneity was Fernando Zóbel, a Manila-born, Harvard-educated, Spanish citizen who in 1954 became the first lecturer of art history in the Philippines. His over-enrolled seminars at Ateneo de Manila University were attended by those widely regarded today as the nation's most prominent postwar artists, art critics, and curators. Offering courses that range from Spanish Baroque art to East Asian ink painting and Mexican muralism, Zóbel effectively argued that Filipino art history and art history for Filipinos be an inquiry that is both worldly and comparative in basis. The main challenge, as Zóbel laid it

out in his syllabi, was not assimilating facts, but rather cultivating close looking skills that allow for critical judgment. Amidst anxieties about overabundance of information in Manila, this paper will ask what did it mean to look closely at this time? And what are the stakes of imagining a world art history from the vantage point of postwar Philippines?

In marked contrast to many Euro-American art historians of his generation, Zóbel assumes that looking must begin from a position of humility, even diffidence, rather than any pretension to mastery. This is true especially in relation to the nascent study of Philippine art. In a 1957 article on silver ex-votos from the island of Ilocos, decorative pieces donated as religious offerings, Zóbel noted the foreign influences on design, drawing comparisons to Spanish and Latin American examples.³ (Fig. 1) Yet he would duly caution against any hurried attempt to delve into questions of attribution, dating, sequencing, or iconographic decoding. Such systematic empirical investigations, he suggests, obscures the even more basic and unanswered question concerning the power of images.

Most telling in this respect is Zóbel's peculiar decision to illustrate his art historical publications, including this article, with line drawings rather than photographs. For what these drawings lack in objectivity and accuracy, he writes, "I can only hope, in self-defense, that they convey some sense of the excitement that I felt when I first saw the originals."⁴ (Fig. 2) Zóbel's attitude marked a radical departure from the arid rationalism of Filipino archaeological studies of the period, instead shifting focus to the present-tense reception of the image. This entailed not so much an embrace of psychologism, as it was a recognition that we are unlikely to get far in thinking about the value of art, unless we are willing to dwell with the obscurity of desire and emotional experience that draws us to art in the first place.

The act of drawing figures importantly in Zóbel's pedagogy. It is perhaps a platitude that what is important in drawing is the process of looking, of what it leads one to see. As this page from one of his earliest sketchbooks while a student at Harvard suggests, Zóbel was always interested in drawing from artworks, particularly Old Master paintings. He would likewise assign such drawing exercises to students in his art history seminars, often in conjunction with formal analysis papers.⁵ Here, in a sketch of Rubens's *Madonna Enthroned with Child and Saints* (c. 1628), little remains of the neat figural contours and strong lighting contrasts that crisply delineate bodies in the original. (Fig. 3) Rather, the drama of gesture and exchanged gazes are all swept up into a single axis that animates the composition: the dynamic sweep of sightlines that makes the picture, as a unit, feel alive.

1. Fernando Zóbel, "Interview," in *Conversations on Philippine Art*. Interviews by Cid Reyes (Manila: Sentrong Pangkultura ng Pilipinas, 1989).

2. Alice M.L. Coseteng, "Trends and prospects of Philippine modern painting," *Chronicle Yearbook* (1961): 83-84.

3. Fernando Zóbel, "Silver Ex-Votos in Ilocos," *Philippine Studies*, vol. 5, no. 3 (September 1957): 261-67.

4. Zóbel, Fernando. "Silver Ex-Votos in Ilocos." *Philippine Studies* 5, no. 3 (1957): 267.

5. Author interview with Eric Torres, December 2016.

In its radical abstraction of the pictorial surface, this drawing is an early example of the kind of image studies that litter Zóbel's sketchbooks from the 1950s till his death in 1984, and that he encouraged his students to emulate. (Fig.s 4-5) In significant ways, they recall the project of *Strukturanalyse*, as pioneered by Vienna school art historians like Alois Riegl, Hans Sedlmeyer, and Otto Pacht, for whom interpretation begins, likewise, at the level of perceiving the pictorial surface.⁶ Yet to conclude that the purpose or pedagogical value of drawing is to discover significant form or essential structure would be to miss the point. As one of his protégés, Leo Benesa, recalls, Zóbel was afraid his students would "end up looking for hidden rectangles and triangles and trapezoids and rhomboids and parallelograms."⁷ (Fig. 6) For in reality, the interplay between looking and drawing, glancing and grasping the pictorial surface by eyesight and by hand, was not so straightforward.

What was particular in Zóbel's method was the way in which analytical clarity emerges through chaotic process. Take these sketches, for example. The hatchings and cross-hatchings on the right page generate a kind of ground that is ploughed over and tilled by the drawing process itself. Form and figuration are immanent to this field, for they are only actualized through the movement of line, in their gathering mass and gravity. In other words, as much as the process of formal analysis begins with eyesight, it is the momentum of the hand that carries looking forward, that structure the image's becoming. Drawing, in Zóbel's words, "establishes a weather";⁸ it maps the image in terms of forces distended, frayed, pressed, and percolated eventually into form.

To posit energetics as the basis of formalist inquiry connects Zóbel's practice to another stream of information that was entering the Philippines at this time, namely contemporary ink painting from the Republic of China and the Republic of Korea. It was Zóbel who gave the first course in Chinese and Japanese art history in the Philippines, and as far as I know, the only course in Southeast Asia at the time present the history of ink painting as a series of formal problems that artists confronted, as opposed to a connoisseurial narrative of succeeding dynastic styles. But notably, Zóbel neither produced any drawings based on ink paintings, nor did he assign sketching assignments to students in his Asian art history class. His reasoning was, "the forces that move through each image require no further elaboration." These are scenes already caught in movement, as the fluidity of brush trace and ink wash evokes the immediacy of viewing experience; they, in a sense, already enact the energetic principles that animate Zóbel's drawings.

6. Christopher Wood, ed., *The Vienna School Reader: Politics and Art Historical Method in the 1930s* (New York: Zone Books, 2000).

7. Leo Benesa, 'How to look at painting,' *Woman and the Home*, Jan 8, 1967, 10.

8. Quoted in Ángeles Villalba Salvador, *Fernando Zóbel: los años 60* (Madrid: Fundación Juan March, 1991), 253.

It is typical in the literature on Zóbel to describe him as applying the principles of ink painting to the Western tradition, presenting him as an exemplar of a cosmopolitan and hybrid artist. Yet such a description plays to a rhetoric of multiculturalism in ways that obfuscate Zóbel's real contribution, which was to posit that the task of close looking could have a basis in multiple understandings of form. There is the typically static conception of form as something still, with certain coherence, if not boundaries. But there is also a kinetic basis for form as found in ink painting, its arising fundamentally through movement and the unpredictable process of layering strokes. To loosen the understanding of form allows for alternative bases for comparison: for instance, Zóbel's saying that Poussin's work has much in common with Wang Meng's in their being based on dynamic fulcrums of light and shade that echo throughout the composition. (Fig. 7) While to say so may smack of decontextualization, it also is a strategic gambit to map out relationships between artworks based on the parity of form, rather than rigid chronological and cultural distinctions.

The drawings and pedagogy of Zóbel embody what might be described as the predicament of understanding the potential of formalism, in a time when this term, especially as it was taken up by Clement Greenberg, seemed oriented towards shoring up certain teleologies of the image and fixed definitions of medium. Perhaps the most ardent champion of American abstract painting in the Philippines, Zóbel was at the same time its harshest critic. "The sight of a few artists playing the role of seers and bishops has been a nauseating one. . . . It has been in the air since World War II, but it won't last very long. Art is not and cannot be a substitute for religion. It approaches the miraculous only if you expect nothing from it."⁹ At the heart of Zóbel's contention was the rhetoric of Abstract Expressionism: the lofty claims of iconoclasm against a history of figuration, and no less, the emerging consensus that radical abstraction should be pictures of nothing. Zóbel, in effect, advocated for a less paranoiac relationship to abstraction, understanding that it is "an attitude, a whole way of seeing" that need not be positioned as antithetical to figuration.

This attitude had immediate implications in thinking about the multiple streams of Euro-American and Asian art that converged in the Philippines. Zóbel's student and abstract painter Arturo Luz would go on to become the director of Luz Gallery, a leading exhibition space in Manila that regularly showed contemporary ink painting from the Republic of China and the Republic of Korea. Refusing to accept the at face value the athleticism and muscularity of Abstract Expressionism and Informel, Filipino critics Eric Torres and Leo Benesa, both Zóbel's students, insisted on the viability of other modes of abstraction, including those with roots in ink painting. In their exhibition reviews, looking closely meant bypassing the stifling discursive frames of style in an attempt to renew the purchase of the basic visual encounter between beholder and image.

What is most radical about the case of postwar Philippine art is thus not its being part of transnational networks, or refusal of a geography of centers and peripheries. Rather, what matters is the questioning about the parameters of the visual encounter and of art history that arises from this place. Amidst the reception of disparate and dissonant kinds of artworks, Zóbel in effect asks, how might we approach contemporary art as a function of the elasticity of form, rather than the rigidity of its distinctions.

9. Fernando Zóbel, personal sketchbook, 1958, Fundación Juan March.



Fig. 1
Fernando Zóbel, *Ex-Votos from Santa Lucia*, 1957, pen on paper, Fundación Juan March.



Fig. 2
First page of *Philippine Religious Imagery* (Manila: Ateneo University Press, 1963).



Fig. 3
Fernando Zóbel, Page from personal sketchbook, 1950-51, pen on paper, Fundación Juan March.



Fig. 4
Nicolas Poussin, *Martyrdom of St. Erasmus*, 1628-29, oil on canvas, Vatican Museums.

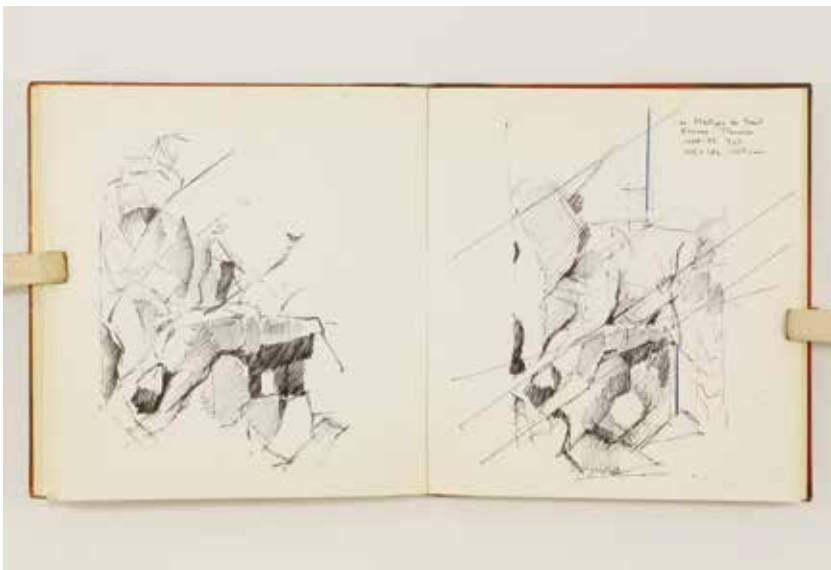


Fig. 5
Fernando Zóbel, Page from personal sketchbook, 1966, pen on paper, Fundación Juan March.



Fig. 6
Fernando Zóbel, Page from personal sketchbook, 1962, pen on paper, Fundación Juan March.

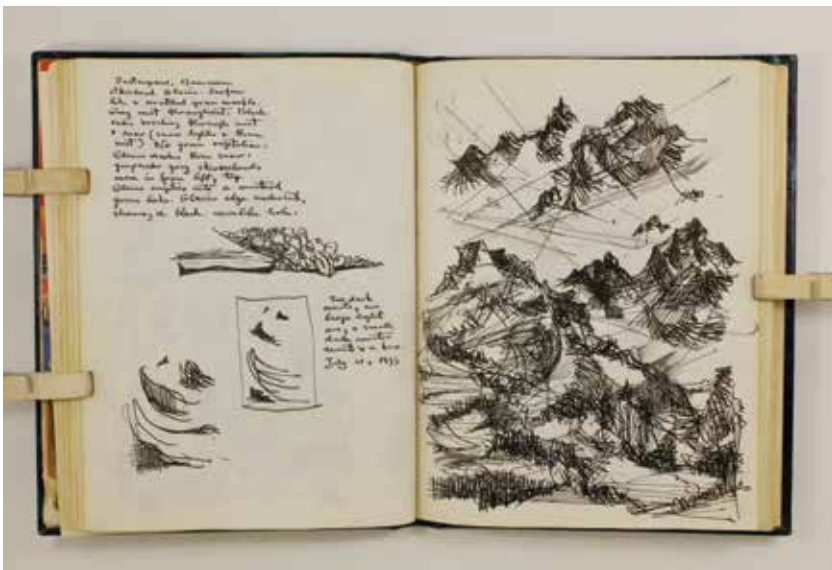


Fig. 7
Fernando Zóbel, Page from personal sketchbook, 1955, pen on paper, Fundación Juan March.

SECTION III

오만 국립박물관과 국립박물관 전시 방법론 소개

Introduction on the National Museum Oman & Exhibition Methodology at the National Museum



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오만 국립박물관과 국립박물관 전시 방법론 소개

초록

오만 국립박물관(The National Museum of the Sultanate of Oman)은 2013년 칙령(勅令)에 의해 설립되어, 2016년 7월 30일 개관하였다. 국제교류를 강화하기 위한 기관으로서, 오만 국립박물관은 오만의 문화와 유산이 국내외적으로 제대로 이해되고 그 가치를 인정받을 수 있도록 전념하고 있다. 본고에서는, 큐레이터의 관점에서 박물관 건립 초기부터 단기간 동안 박물관이 건립되기까지의 과정을 서술하고자 한다. 이와 관련해서 구체적 요소들, 즉 박물관 건물에서부터 전시실 설계의 전개 과정, 전시 및 분류 방법론, 소장품 수집 및 보존, 전시 기획과 실행, 관람객을 대상으로 한 주요 메시지 전달 전략 및 방법론들을 중심으로 논의하도록 하겠다. 아울러 지금까지 박물관이 이룰 수 있었던 주요 성과들과 그 현황을 살펴볼 것이다.

Introduction on the National Museum Oman & Exhibition Methodology at the National Museum

Abstract

The National Museum of the Sultanate of Oman, established by royal decree in 2013, opened its doors on July 30, 2016. As an institution with global outreach, the Museum is dedicated to ensuring that Omani culture and heritage are being understood and appreciated locally and internationally. This paper, written from a curatorial perspective, will explain our involvement in creating the Museum from the ground up within a very short time span. It will focus on specific elements, beginning with the building itself, and will cover the development of gallery plans and museography, sourcing and conservation of collections, planning and implementation of exhibits, and strategies and methodologies for delivery of key messages to Museum audiences. And finally, this paper will look at the current level of success the Museum has achieved.

Introduction on the National Museum Oman & Exhibition Methodology at the National Museum

The National Museum of the Sultanate of Oman, established by royal decree in 2013, opened its doors on July 30, 2016. The total area of the Museum building is 13,700 square metres, including 4,000 square metres allocated for its 14 permanent galleries – the Land and the People Gallery, Maritime History Gallery, Arms and Armour Gallery, Aflaj Gallery, Currency Gallery, Prehistory and Ancient History Galleries, Splendours of Islam Gallery, Oman and the World Gallery, Intangible Heritage Gallery and Renaissance Gallery – and temporary exhibition galleries. As an institution with global outreach, the Museum is dedicated to ensuring that Omani culture and heritage are being understood and appreciated locally and internationally. This paper, written from a curatorial perspective, will explain our involvement in creating the Museum from the ground up within a very short time span. It will focus on specific elements, beginning with the building itself, and will cover the development of selected gallery plans and museography, sourcing and conservation of collections, planning and implementation of exhibits, and strategies and methodologies for delivery of key messages to Museum audiences. And finally, this paper will look at the current level of success the Museum has achieved.

The National Museum's vision is to provide leadership for the museums industry in the Sultanate of Oman, in accordance with the best international standards and museum practices. This vision is directly tied to various aspects of its mission; contributing to a national and international network of solidarity and mutual assistance, and to an interchange of knowledge and skills on issues of cultural heritage; contributing to the preservation of Oman's tangible and intangible cultural heritage; increasing knowledge of and appreciation for the cultural heritage of Oman; and implementing best museum practices for collections management, exhibitions and exhibits, education of programmes, research and documentation, community outreach, visitor services, public relations and marketing and security.

The National Museum is strategically sited opposite the Qasr al-Alam ('Palace of the World'), a former royal residence (Fig. 1). Today the palace is used mainly for ceremonial functions and official events. Also nearby are several buildings of particular importance including the office of the Diwan of Royal Court, the Ministry of Finance and the offices of the Secretariat General for Taxation. Architecturally and visually, the Museum engages also in a thematic dialogue with two famous 16th century Portuguese forts in the same vicinity (al-Jalali and al-Mirani) and numerous watchtowers dating back to the same era. This overall context was carefully considered during the planning of the Museum's exterior of the Building.



Fig. 1

The Qasr al-Alam Palace, opposite the National Museum

The design of the Museum's façade, termed often 'new classicism' or 'Sultani style', embraces modern perceptions and also draws inspiration from Oman's rich past, which was in turn shaped by trade links established over millennia with Asia, Africa and other Middle Eastern cultures (Fig. 2). Multiple elevations for the facade were proposed, considered and refined over a period of five years under the supervision of the office of Royal Court Affairs. In 2010, the final design was approved by His Majesty Sultan Qaboos bin Said Al Said.



Fig. 2

The National Museum façade

The old-meets-new symmetry of the Museum's façade is continued inside the Museum's interior; the visitor gets a strange sense of timelessness juxtaposed with modernity. The design and fit-out of the galleries is strikingly simple and embodies the mathematical lucidity of the Islamic faith. It was planned on a formal grid and employs traditional geometric forms for the principal spaces, creating an engaging sequential experience as visitors pass through the galleries. Squares and cubes serve as the basis for the main Reception Area, the domed Land and the People Gallery and other key spaces.

The triple-height of the Land and the People Gallery soars to a height of 14 meters (Fig. 3). The design of the gallery is a reinterpretation of the Sahn, an Omani symbol of hospitality. It is also representational of the internal courtyards found at the heart of traditional Omani fortifications and residences, where families gather and interact. It further represents these social spaces in serving as a means of circulation to the rest of the Museum.



Fig. 3
The Land and the People gallery with its impressive triple-high ceiling

Furthermore, there is a vertical connection between the ground floor Maritime Gallery and the Splendours of Islam gallery above it, that allows the visitor to sense the historical link between Oman, as a hub of maritime trade, and other cultures following the embrace of Islam in the 7th century. The outward-looking, tolerant principles of Islam in Oman are also evident in a harmonious, crossroads-of-culture fusion of design motifs used in doors, windows and other woodwork throughout the Museum. Such patterns are featured in wooden screens (*mashrabiyyah*) which can be viewed from both the interior and exterior of the museum, for example. Such creative details are seen throughout the Museum and are the result of a thoughtful and collaborative effort to develop a specifically Omani vocabulary for the internal and external detailing (Fig. 4).



Fig. 4
The (*mashrabiyyah*) detail design

The storyline of the National Museum is both thematically and chronologically expressed. This approach allows curators more scope for the selection of relevant objects and helps to create smooth transitions between exhibits and galleries.

Turning to the subject of curatorial involvement, one gallery (the Prehistory and Ancient History Gallery) is presented here as an example of how the Museum's methodology has been applied.

Approximately 80% of the objects exhibited in this gallery came from the Archaeology Department stores at the Ministry of Heritage and Culture. Initial understanding of the chronological context for these objects (from Pre-history through to the end of Oman's Iron Age) was gained through interaction with the directors of the Ministry's Archaeology, Excavations, and Antiquities Departments, and on-site visits with international excavation teams. Additionally, as curators we always had to take into consideration the Museum's main mission of increasing knowledge of-and appreciation for-the cultural heritage of Oman.

Creating the storyline of this gallery was not easy. We had to work with more than thirty archaeological experts in order to understand the historical background for each site that had been excavated from the 70s. This included reading reports and reviewing objects from the Ministry's storage that had been excavated and stored without accompanying information on the objects. It was challenging at the beginning, but as curators we worked until we found the necessary solutions; key periods were identified and objects were selected to tell the story of Oman's rise to civilisation.

Key periods for the gallery exhibition layout spanned more than two million years of human presence in the Oman peninsula and three main archaeological periods; the Palaeolithic (2,000,000–3,100 BCE), the Bronze Age (3100–1300 BCE) and the Iron Age (1300 BCE–629 CE) (Fig. 5).



Fig. 5
Prehistory and Ancient History layout Gallery

The finalisation of this time line helped us to make the selections of objects with confidence. However, the amount of objects for each period was massive due to the great number of archaeological findings in the Ministry stores, and the final selection process involved many of the original excavators, as well as experts from around the world. Throughout this process we continued to gain appreciation for these

objects and were able to develop storylines appropriate to our target audiences. From start to finish, the selection process for these objects involved over 35 people and lasted more than a year.

Curatorial involvement for the Prehistory and History Gallery also extended to working with exhibition designers on mock-layout designs for each of the Gallery's 240 showcases (Fig. 6). In addition, curators worked closely with installation experts to identify the best presentation options and ensure that the significance of each object was fully expressed.



Fig. 6
Mock-up layout

Also working closely with the conservators, curators provided important feedback on how each object was to be displayed which in turn informed ongoing conservation and future preservation. A case in point was the archaeological find of a Harrapan Jar, consisting of 21 separate pieces. This jar, dated to Oman's Bronze Age (2,500–2,400 BCE), was important not only for its remarkable antiquity, but also as crucial evidence of long-distance trade links between Oman (then known as Magan Civilisation) and the Indus Valley Civilisation at this very early time. Therefore, it was decided to have the curator work together with the conservator to rebuild the jar. This posed a serious challenge for the conservator as it was the first time she had worked with earthenware of this type having a decorative motif. As a result of curator-conservator interaction, experts from India and other institutions were consulted and provided advice. This

proved vital as the jar had been found on the coast and had absorbed a lot of salt, and therefore required special conservation techniques. It took one full year to conserve the jar (Fig. 7). While only one case of curator involvement is presented here, it is not unusual for the Museum's curators to be extensively involved in the conservation process.



Fig. 7
Harppan jar before restoration



Fig. 7
Harappan Jar after the restoration

Working with mount-making and other installation teams has also proved valuable, as the curator's point of view on object display in the showcase is unique (Fig. 8). Among the many requirements that need to be considered when mounting objects, is the importance of positioning them safely while allowing for optimum viewing. Inherent in the mounting process are multiple tests to ensure ideal solutions. The mounting process also typically involves the input of the conservation team and exhibition designers, who are dedicated to ensuring the safety of the object and to seeing it perfectly displayed.



Fig. 8
The process on the mount-making and installation

The National Museum, with more than 6000 objects on display in its permanent exhibition galleries and more than 7000 objects in its stores, offers 33 digital immersive experiences, a fully equipped learning centre, state-of-the-art conservation facilities, a UHD cinema and discovery areas for children. It features an integrated infrastructure for special needs and is the first museum in the Middle East to adopt Arabic Braille script for the visually impaired. It also houses the region's first open-plan museum storage concept, where visitors can learn about the various processes that artefacts go through before they are put on display (Fig. 9). Today, the National Museum provides ground-breaking leadership for the museums industry in the Sultanate of Oman.



Fig. 9
View of the open- display area Collection Gallery

The National Museum has recently taken yet another step forward through the creation of 'Oman Day' exhibitions, held annually in cooperation with other museums around the world. Oman Day was presented at the Hermitage Museum in 2018, and this year it will be held at the National Museum of Fine Art in Belarus. In 2020, Oman Day exhibitions are planned for Lyon, France and Tashkent, Uzbekistan. These Oman Day initiatives are directly tied to various aspects of the Museum's mission; contributing to a national and international network of solidarity and mutual assistance, and to an interchange of knowledge and skills on issues of cultural heritage; contributing to the preservation of Oman's tangible and intangible cultural heritage; increasing knowledge of and appreciation for the cultural heritage of Oman; and implementing best museum practices for collections management, exhibitions and exhibits, education of programmes, research and documentation, community outreach, visitor services, public relations and marketing and security.

Bibliography:

National Museum, Sultanate of Oman, 2019. The Building and Collections. UK: Scala Art & Heritage Publisher Ltd

Formation

Formation The National Museum was established by Royal Decree No. (62/2013 CE) dated (16th Muharram 1435 AH) corresponding to (20th November 2013 CE), it has juristic legal powers and is independent both financially and administratively.

Vision

To provide vision and leadership for the museums industry in the Sultanate, in accordance with the best international standards and museum practices.

Mission

- Contributing to a national and international network of solidarity and mutual assistance, and an interchange of knowledge and skills on issues of cultural heritage.
- Contributing to the preservation of Oman’s tangible and intangible cultural heritage.
- Increasing knowledge of, and appreciation for, the cultural heritage of Oman.
- Implementing best museum practices for collections management, exhibitions and exhibits, education of programmes, research and documentation, community outreach, visitor services, public relations and marketing and security.

Galleries and Facilities of the National Museum

Construction Area	(13,700) square meters
Permanent Galleries Area	(4,000) square meters
Permenant Galleries	(14) Galleries
Other Facilities	- Learning Centre - Conservation Facilities - Temporary Exhibitions Gallery - Collection Gallery - Gift Shop - Café

Galleries

1	The Land and the People Gallery
2	Maritime History Gallery
3	Arms and Armour Gallery
4	Civilisation in the Making Gallery
5	Aflāj Gallery
6	Currency Gallery
7	Prehistory and Ancient History Gallery: Bat, al-Khutm and al-Ayn
8	Prehistory and Ancient History Gallery: The Land of Frankincense
9	Prehistory and Ancient History Gallery: Prehistory, Magan Civilisation and Iron Age
10	Splendours of Islam Gallery
11	Oman and the World Gallery
12	Renaissance Gallery
13	Intangible Heritage Gallery
14	Collections Gallery (open storage facility)

Construction



Museum facade



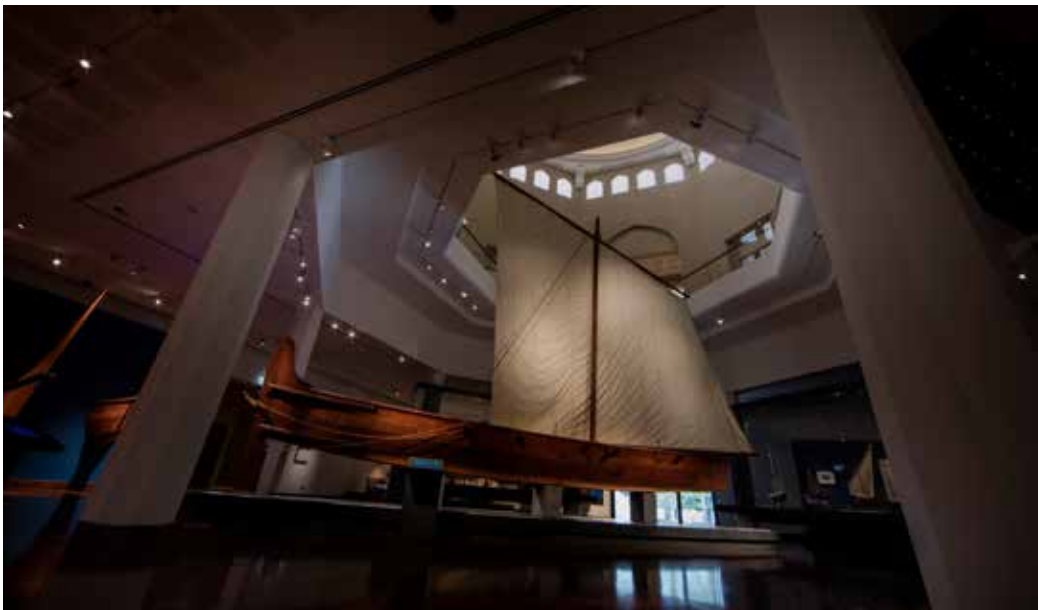
Interior Design



Land and the people gallery



Vertical Connection



Creative Details



Selecting Objects



Working With Experts



Mock-up layout



Show-cases Installation



Final Show-case Display



PHAH



First museum in the middle east to adopt Arabic Braille script



Facilities for Special Need visitors at The National Museum



Learning center



Hermitage day at the National museum



Oman day at the Hermitage museum



SECTION III

탑의 바다: 통일신라 사리장엄에 보이는 건축적 요소의 역할

Sea of Pagodas: On the Efficacy of Architectonic Forms in the Buddhist Reliquaries of Unified Silla



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탑의 바다: 통일신라 사리장엄에 보이는 건축적 요소의 역할

초록

유형의 불교 문화 가운데 건축적 형태들은 서사적 배경으로서의 역할 외에 어떠한 의미를 가지고 있는가? 1942년, 경주 황복사지 삼층석탑 내부에서 정교한 사리장엄구가 발견되었다. 사리외함의 뚜껑에 새겨진 탑 조성의 명문에 따르면, 황복사지 삼층석탑은 통일신라시대 692년에 신문왕(재위 681-691)의 부인과 그 아들 효소왕에 의해 건립되었으며, 706년에 성덕왕(재위 702-737)의 명으로 돌아가신 왕족을 기리기 위해 사리함 안에 유물과 불경이 다시 봉안되었다. 한국 고대사에서 석탑에 사리구가 봉안된 사실 자체가 특별한 일은 아니지만, 황복사지 삼층석탑 사리장엄구의 사리외함 전면에 부조로 표현된 작은 탑 형상은 주목할 만하다. 자세히 관찰해 보면, 각 탑의 윤곽선은 보석 알갱이 모양이 연결되어 이루어져 있는데, 이 같은 표현은 견고해야 할 구조물들이 불안정하고 무게감이 없어 보이게 한다. 탑의 본질적인 상징성과 무관해 보이는 사리장엄구 탑 표현의 대조적인 영향력을 어떻게 조화시킬 수 있을까? 또한, 부조로 표현된 탑 형상의 세밀한 제작 과정은 다음과 같은 질문들을 하게 만든다. 그렇게 고된 제작 과정을 통해서 어떠한 가치를 만들어 내고자 한 것인가? 그리고 그러한 목표를 실현하는 데 있어서 부조 기법은 어떤 면에서 다른 기법보다 유리했으며, 종교적으로는 어떤 효력을 갖고 있었는가?

유물 숭배의 관습은 선행 연구에서 널리 연구된 바 있지만, 신체적인 것(부처의 흔적)과 건축적인 것(장식물로서 불탑)의 교차 지점은 상대적으로 적은 관심을 받아 왔다. 본 연구는 황복사지 삼층석탑 사리장엄구 고찰을 통해 불교의 세계관을 전달하는 데 있어서 건축적 형태의 역할, 그리고 그것의 제작에 투입된 종교적 노동의 의미에 대해 보다 폭넓은 견지에서 질문을 던지고자 한다. 나는 그 가상의 건물들이 실제 구조물들의 모방에 불과한 것이라고 해석하는 대신, 마하야나(Mahāyāna, 대승) 불교 우주론의 추상적 시간과 공간 개념을 전달하기 위한 적절한 수단으로서 기능했다는 주장을 제기하고자 한다. 다시 말해 건축물의 표현은 고대 한반도 불교미술의 발원자와 제작자들에게 예술적 재량권을 부여하는 시각적 비유로서, 현상학적 세계에서 자유로운 대안적 시공 개념을 전달하는 방법들을 실험하는 권한이다. 특히 황복사지 사리장엄구의 사례는 다음의 문제들에게 주의를 환기시킨다. 불교 사리구는 부처의 죽음을 기리는 본연의 역할을 넘어서 어느 범주까지 기능하였는가? 통일신라의 맥락에서 불교미술의 건축적 형태는 상충하는 정체성 개념들과 세계관들이 교섭되도록 하는 결합체로서 어떻게 작동하였는가?

Sea of Pagodas: On the Efficacy of Architectonic Forms in the Buddhist Reliquaries of Unified Silla

Abstract

Apart from serving as narrative backdrops, what are the larger roles of architectonic forms in Buddhist material culture? In 1942, an exquisite reliquary set was discovered inside the three-storied pagoda of the site of Hwangboksa temple in present-day Gyeongju. The inscription on its cover states that the pagoda was built in 692 by the widow of King Sinmun (r. 681-691) and his son during the Unified Silla period (668-935), and that in 706, relics and scriptures were inserted within the reliquary under the order of King Seongdeok (r. 702-737) to honor deceased royal members. Nested reliquary was not unique to early Korea, yet the Hwangboksa set is remarkable for its replication of embossed, miniaturized pagodas across its outer case. Upon closer inspection, one finds lines of jewel-like dots delineating the silhouette of each pagoda, which render the supposedly sturdy structures precarious and weightless. How to reconcile these contrasting forces in architectonic expressions that seem to bear no direct relation with texts? Moreover, the meticulous process involved with the making of these embossed pagodas begs the questions: what were the expected merits generated from such laborious process? And what kinds of advantage and religious efficacy did the technique of embossing have over others in realizing such goals?

While the practice of relic worship has been extensively studied in previous scholarship, the intersection of the corporeal (the Buddha's relics) and the architectonic (pagoda as embellishment) has received relatively scant attention. Thinking through the Hwangboksa reliquary, this paper addresses the larger question of the roles of architectonic forms in communicating Buddhist worldviews, and the efficacy of religious labor involved with their production. Instead of interpreting these imaginary edifices as mere imitations of actual structures, I argue that they functioned as the expedient means through which abstract notions of spaces and times in Mahāyāna cosmology were communicated. In other words, this paper regards architectonic expressions as visual tropes that offered donors and makers of Buddhist art in early Korea the artistic license to experiment with ways of communicating alternative notions of spaces and times uncircumscribed by the phenomenal world. In particular, the case of the Hwangboksa reliquary calls attention to the following matters: to what extent did Buddhist reliquaries operate beyond its supposed role in commemorating the Buddha's death? In the context of Unified Silla, how did the architectonic in Buddhist art operate as the nexus through which competing notions of identities and worldviews were negotiated?

Sea of Pagodas: On the Efficacy of Architectonic Forms in the Buddhist Reliquaries of Unified Silla

In 1942, an exquisite reliquary set was discovered inside the three-storied pagoda at the site of the Hwangboksa Temple in Gyeongju (Fig. 1). The inscription incised on the underside of its cover states that the pagoda was built in 692 by Queen Sinmok (d. 702) and King Hyoso (r. 692-702), the widow and son of King Sinmun (r. 681-692) during the Unified Silla period (668-935), and that in 706, relics and Buddhist scriptures were encased in the reliquary under the order of King Seongdeok (r. 702-737) to commemorate the passing of the three royal members.¹ While nested reliquary was common across East Asia, the Hwangboksa set is remarkable for its replication of embossed pagodas across its outer case. With their silhouettes delineated by lines of jewel-like dots, these miniaturized pagodas render the supposedly stable edifices weightless, hovering between presence and absence. What were the religious merits expected from such meticulous production? And what kinds of religious efficacy did the technique of embossing possess in realizing such goals? Moreover, at what point did Buddhist reliquaries operate beyond its supposed role in commemorating the Buddha's death?

Thinking through the Hwangboksa reliquary set, the present study has two objectives. First, it delineates the scriptural source that inspired its design. Second, it examines the formal ingenuities of its architectonic representation that communicate both the immanent and transcendental qualities of the Buddha. While the practice of relic worship has been extensively studied in previous scholarship, the intersection of the corporeal and the architectonic - here expressed in terms of the dialogues between bodily relics and the use of pagoda as an embellishment motif - remains undertheorized. Rather than approaching the imaginary edifices on the Hwangboksa reliquary as mere imitations of actual structures, I argue that they should be considered as expedient means through which abstract notions of spaces and times in Buddhist cosmology were communicated.

Composed of multiple gilt-bronze plates and a stone base, the Hwangboksa reliquary set houses two gold icons of a standing Buddha and a seated Amitābha, four metal cups, bundles of prayer beads, and a silver relic casket encasing another smaller one in gold (Fig. 2). The ensemble recalls nested reliquaries in other part of East Asia that contain similar material transition from stone, gilt-bronze, silver, to gold, such as the set excavated from the Famensi Temple in China.² However, the Hwangboksa example is distinctive for its embossing of ninety-nine miniaturized three-storied pagodas on all sides of its outer case (Fig. 3). Sharing similar structural components, each pagoda appears chained to the adjacent ones due to the narrow intervals among them. But upon closer inspection, it becomes clear that each pagoda is distinctive in terms of their orientations, proportions, and the varying degrees of relief constituted by clusters of hammering marks. The seemingly ephemerality of their dotted silhouettes, coupled with the precarity of the thin bronze plates, sharply contrasts with the supposed steadiness of the pagoda form.

The main text that inspired the production of the Hwangboksa reliquary set is *Raśmivimalaviśuddhaprabhā-dhāraṇī sūtra*, which is often translated as *Sūtra of the Great Dhāraṇī of the Stainless Pure Light* (hereafter the *Dhāraṇī Sūtra*). With no surviving Sanskrit original, this title was retroactively conjured from extant Tibetan translations.³ It is believed that the text was translated into Chinese during the reign of Empress Wu Zetian (r. 690-705).⁴ It contains six chapters that instruct readers how to copy or recite specific spells (*dhāraṇī*), which are described as possessing the miraculous power to extend one's life, cure one's illness, or completely absolve one's sins for generating a better rebirth.⁵ What is more, to maintain the accuracy of their utterance, the spells are not translated but phonetically transcribed in both Chinese and Tibetan versions of the sūtra. That the sonic quality of these spells takes precedence over their meanings indicates how sound alone can be employed as a determining factor in ensuring authenticity. As religious historian Fabio Rambelli has argued, the ritual efficacy of Buddhist texts is often predicated on their recitability.⁶ Whether or not one fully comprehends their meanings, merits can be cultivated simply by chanting, copying, or even hearing someone else reciting these texts. Art historian Shen Hsueh-man has further pointed out that bricks inscribed with lines from the *Dhāraṇī Sūtra* in Sanskrit were located in pagodas built during the Liao Dynasty (907-1125), attesting to the popularity of the scripture in medieval times.⁷

1. Kim Lena, *Buddhist Sculpture of Korea* (Seoul: Hollym International Corporation, 2007), 73. For the history of the temple, see Richard D. McBride, *Domesticating the Dharma: Buddhist Cults and the Hwaŏm Synthesis in Silla Korea* (Honolulu: University of Hawai'i Press, 2008), 100-3.

2. Robert H. Sharf, "The Buddha's Finger Bones at Famensi and the Art of Chinese Esoteric Buddhism," *The Art Bulletin* 93, no. 1 (2011): 47-50.

3. Lewis R. Lancaster, and Park Sung-bae, eds, *The Korean Buddhist Canon: A Descriptive Catalogue* (Berkeley: University of California Press, 1979), 126.

4. This translation was conducted by Fazang (643-712). A later translation was conducted by Mitrāsena (? -704) in 722. See Peter Kornicki, "The *Hyakumantō Dhāraṇī* and the Origins of Printing in Eighth-Century Japan," *International Journal of Asian Studies* 9, no. 1 (2012): 50.

5. Paul Copp, *The Body Incantatory: Spells and the Ritual Imagination in Medieval Chinese Buddhism* (New York: Columbia University Press, 2014), 130-9.

6. Fabio Rambelli, *Buddhist Materiality: A Cultural History of Objects in Japanese Buddhism* (Stanford: Stanford University Press, 2007), 90-2.

7. Shen Hsueh-man, "Realizing the Buddha's 'Dharma' Body during the Mofa Period: A Study of Liao Buddhist Relic Deposits," *Artibus Asiae* 61, no. 2 (2001): 270.

The translated version of the *Dhāraṇī Sūtra* was introduced to Unified Silla by traveling monks from China. The inscription at the underside of the Hwangboksa reliquary case states that a copy of the *Dhāraṇī Sūtra* was inserted at the second level of the pagoda. Although the text is no longer extant, the ninety-nine embossed pagodas on the reliquary's case match with the text's specification, in which practitioners are instructed to "copy ninety-nine times the first four *dhāraṇīs*, make ninety-nine small pagodas by hand, and insert a copy of the spells in each pagoda" to accumulate merits for salvation.⁸ The sūtra, however, does not specify the material, size, form, or technique of making these pagodas, and thereby it offers donors and craftsmen the artistic license to develop varying methods to accomplish the task. Granted, the *Dhāraṇī Sūtra* is paramount in conceiving the Hwangboksa set. Yet the resultant representation cannot be fully accounted for by scriptural sources alone. Instead of confining the reliquary as merely the visual translation of Buddhist scripture, at stake is to address the unique formal quality of the Hwangboksa set and the religious efficacy it possessed.

Unlike other extant reliquaries from early Korea, the Hwangboksa set is unique for its singularization of architectonic motif that commands as much auratic presence as Buddhist icons. Consider, for instance, the reliquary discovered at the pagodas of Gameunsa (Fig. 4), whose outer case is embellished with the motif of the Four Heavenly Kings (S. Lokapāla).⁹ While the upper section of the reliquary recalls the hip roof in wooden edifices, it is apparent that Buddhist deities and their ritual associations take precedence over architectonic form in the overall design of the reliquary. In contrast, the Hwangboksa set is remarkably self-reflexive in that the embossed pagodas constantly remind beholders the actual stone pagoda in the temple ground where the reliquary was inserted. By toying with the relationship between the container and the contained, the reliquary foregrounds not only the dialogues across media, but also the ways in which architecture can be reconfigured as a malleable concept beyond its practical functionality.

Here, it is worth examining the technique and visual impact of embossing. Unlike other modes of sculpting that involve addition or subtraction of materials, embossing creates images through surface distortion. Put differently, the embossed image is produced by exerting pressure on a surface rather than extraction or combination of parts. Leaving little room for errors, the technique generates a sensuous surface that accommodates both flatness and volume. Much like relief images carved on stone, embossed works evoke and synthesize the qualities of painting and sculpture. What is more, its sensuous surface entices one to touch. As art historian Alex Potts has observed, tactility effaces the armature of sculptural forms and

instigates one's corporeal immersion with the artwork.¹⁰ In the case of the Hwangboksa reliquary, when one holds the metal case and examines its embossed pagodas up close, one is compelled to recalibrate his or her position in relation to the world inhabited by the sea of pagodas. The boundary between the artifact and the viewers is thus collapsed when one turns and contemplates the images. Here, sight and touch operate simultaneously when one gazes across the sensuous surface of the outer case and appreciates the intricacy of the embossed edifices. By fostering dialogues across surface, depth, and space, the reliquary draws one's attention to the interaction among the pictorial, the sculptural, and the architectonic in Buddhist material culture.

The Hwangboksa reliquary also communicates spatial infinity. In particular, when one reaches the bottom sections of each side of the outer case, the intervals among pagodas become narrower, their alignment much less uniform, and the degree of relief relatively less pronounced (Fig. 3). Most notably, unlike the first three rows that contain eight embossed pagodas, the bottom rows on each side have nine of them, some of which are abruptly truncated in the lower half by the metal frame. Such cropping was unlikely the result of technical error, especially considering the high level of craftsmanship as exemplified by the precision of the grid incised for the inscription at the underside of its cover. I argue that such representation amplifies the effect of embossing, and that it should be considered as a creative solution that allowed the craftsmen of the time to communicate the worldview of *Dhāraṇī Sūtra* with the most economical means.

My observation is inspired by architectural historian Kazi Ashraf's insightful analysis of the role of the architectonic in early Buddhist art in South Asia. As Ashraf has argued, since the dawn of Buddhist art, the tension between the immanent and transcendental qualities of the Buddha had been negotiated through the intersection between the corporeal and the architectonic. It is most noticeable in works depicting the significant episodes in the Buddha's life, in which architectonic features that frame the narrative are particularly charged with symbolic roles.¹¹ Take, for example, Gandhāran reliefs of the Buddha conducting sermons. That architectonic forms are reshaped to amplify his supernatural presence is attested by the *caitya*-arches that are contorted to follow the silhouette of his halo and *uṣṇīṣa* – marks that symbolize his boundless wisdom. As a matter of fact, one can even trace the ontological interchangeability between the corporeal and the architectonic further back to the construction of stūpa that housed the Buddha's relic. Most notably, the vertical posts that connect with *harmikās* and the parasols structure at the apex of a stūpa are believed to symbolize the Buddha's physical trace in this world and his transcendence from it. As a threshold between presence and absence, these architectonic forms mark what art historian Stella Kramrisch called the "zero-point," a liminal zone where form and formlessness overlap, and through which the non-representable is materialized.¹²

8. Taishō shinshū daizōkyō, vol. 19, n.1024: 寫前四種陀羅尼咒各九十九本 手作小塔滿九十九 於此塔中各置一本。 See also Ch'ŏn Hyebong, *Naryŏ inswaesul ūi yŏn'gu* (Seoul: Kyŏng'in Munhwasa, 1982), 25–6.

9. For a detailed analysis of the Gameunsa reliquary, see Kim Youn-mi, "(Dis)assembling the National Canon: Seventh-Century 'Esoteric' Buddhist Ritual, The Samguk Yusa, and Sachŏnwang-Sa," in *New Perspectives on Early Korean Art: From Silla to Koryŏ*, ed. Kim Youn-mi (Cambridge: Korea Institute, Harvard University, 2013), 123–91.

10. Alex Potts, "Tactility: The Interrogation of Medium in Art of the 1960s," *Art History* 27, no. 2 (2004): 286.

11. Kazi K. Ashraf, "The Buddha's House," *RES: Anthropology and Aesthetics* 53/54 (2008): 236.

12. Stella Kramrisch, "Notes on Uṣṇīṣa," *Journal of the Indian Society of Oriental Art* 4, no. 1 (1936): 79–83.

The ways in which the architectonic is mobilized in the Hwangboksa reliquary strongly resonate with Kramrisch's observation. Of particular importance is the prominence accorded to the vertical post on each embossed pagoda, which at times disproportionately occupies almost half of the pagoda's height. The makers of the Hwangboksa reliquary appeared to be highly aware of the symbolic function of these features. By highlighting the connection between these pagodas and ancient stūpa forms, such representation effectively evokes the space and time of the Historical Buddha. Yet, the temporality embedded with the Hwangboksa reliquary is anything but linear. Granted, the pagoda form was originally conceived to preserve the Buddha's relic and to project his unquantifiable wisdom. However, unbound by the frame of the casket, the embossed pagodas of the Hwangboksa reliquary and their seemingly endless replication confront beholders the infinity of cosmic time, in which our spatial-temporal coordinates are rendered as relative rather than absolute in relation to the countless co-existing worlds as explicated in the *Dhāraṇī Sūtra*. That the embossed pagodas are precariously formed by lines of dots further underscores their liminal statuses as connected yet uncircumscribed by the phenomenal world. Here, monumentality is manifested less as a function of size than the simulation of infinite multiplicity.

Taken together, this paper argues that the Hwangboksa reliquary was conceived as an inventive and economical solution to communicate the abstract concepts of Buddhist worldview. In particular, it indicates the extent to which scriptural sources such as the *Dhāraṇī Sūtra* would have offered donors and craftsmen the artistic license to creatively interpret Buddhist cosmology by means of visual terms. The lack of direct correlation between image and text does not necessarily impede art-historical analysis. Rather, it offers the opportunity to rethink previous methodological approaches that prioritize text as the sole determining factor in analyzing Buddhist art. To what extent can text be considered as the inflected rather than prerequisite condition for image-making in Buddhist art? Could the popularity of a text be determined by its permissibility to visual reconfiguration? Instead of positioning the Hwangboksa reliquary as the visual rendition of scripture, this paper probes into the possibility of the artifact - and of Buddhist material culture at large - in constituting their own rhetoric for explicating religious ideas.



Fig. 1

Buddhist reliquary set, ca. early 8th century, Unified Silla Period, excavated from the three-storied stone pagoda at the site of the Hwangboksa Temple, Gyeongju. stone and gilt bronze (outer case), silver and gold (inner caskets), h. 21.8 cm (outer case). Collection of the National Museum of Korea, Seoul.



Fig. 2

Detail of Fig. 1 (artifacts enshrined within the reliquary)



Fig. 3

Detail of Fig. 1 (embossed pagodas on the outer case)



Fig. 4
Buddhist reliquary set, ca. 682, Unified Silla Period, excavated from the site of the three-storied stone pagoda (east) at Gameunsa Temple, Gyeongju, gilt bronze, h. 30.2 cm (outer case).
Collection of the National Museum of Korea, Seoul

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콜로키움 논문자료집

Publisher	National Museum of Korea 137 Seobinggo-ro, Yongsan-gu, Seoul, Republic of Korea eunjinyagu@korea.kr www.museum.go.kr
Editorial Direction	Cultural Relations and Publicity Division, National Museum of Korea
Editorial Design	HUNTING S&D

The present edition has been published as a result of 2019 Museum Network Fellowship Program,
hosted by the National Museum of Korea.
The romanization and style adopted in this article were revised following the standards
of the National Museum of Korea.

