

NATIONAL MUSEUM OF KOREA

QUARTERLY MAGAZINE VOL.60 SUMMER 2022



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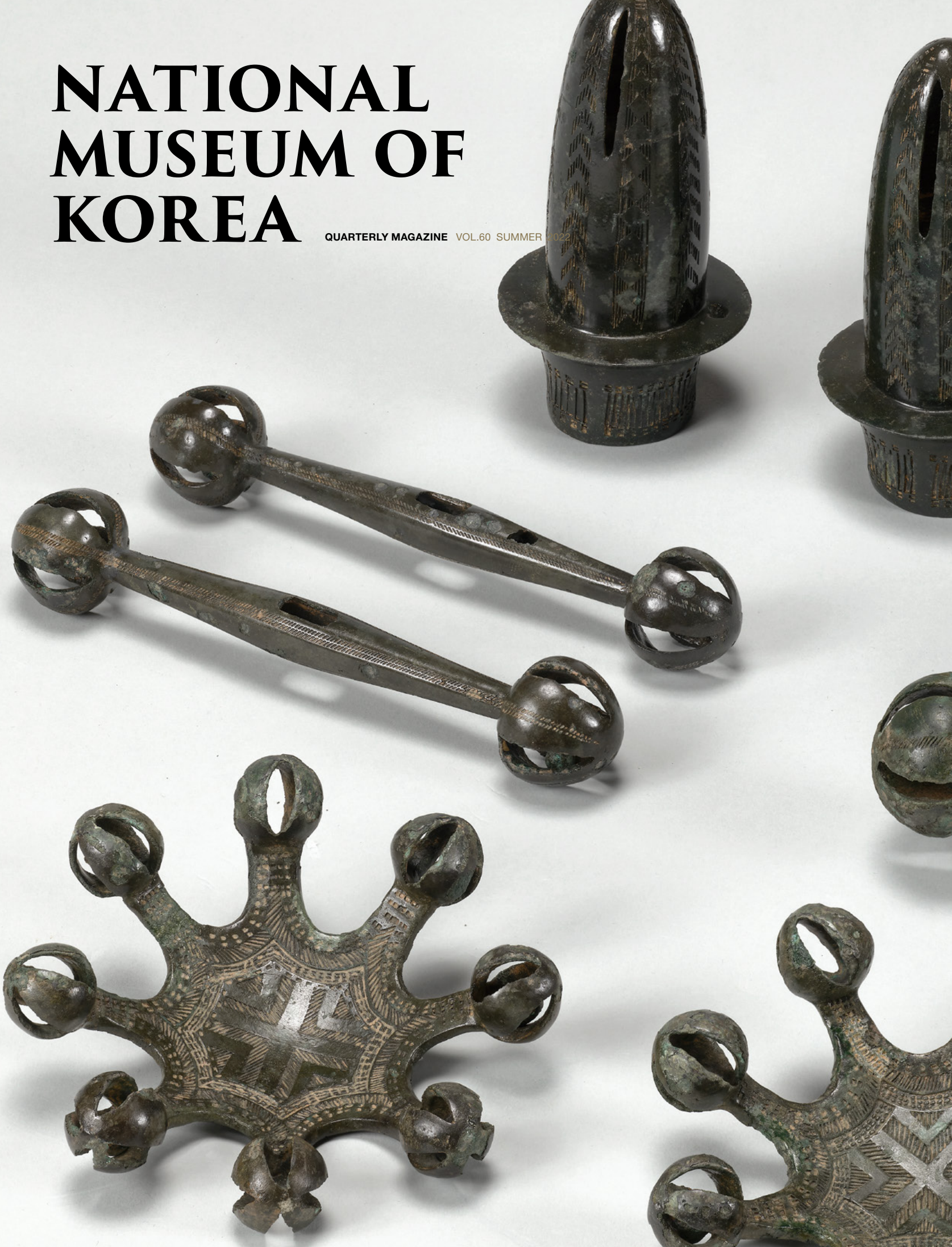
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Ritual Bells Presumably from Deoksan
Early Iron Age
Bronze
Rattle With Eight Jingle Bells | Diameter 14.4cm,
Rattle With Two Jingle Bells | Length 19.5cm,
Pointed Staff Tip With Bell | Length about 14.7cm, 14.9cm,
Curved Rattle With Two Jingle Bells | Length 18.0cm
Treasure

NATIONAL
MUSEUM OF
KOREA

QUARTERLY MAGAZINE VOL.60 SUMMER 2022

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Note to Readers
Throughout the magazine, East Asian names are listed in the order of family name followed by first name. The related information of image is given in the following order: title, period or produced date, artist, material,dimensions. Items from other institutions are classified by their collection names.

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MARKING THE SECOND ANNIVERSARY OF THE IMMERSIVE DIGITAL GALLERY

NEW IMMERSIVE CONTENTS THAT PROMOTE EMOTIVE COMMUNICATION

Nine new presentations give life to Joseon landscapes, portraits, typefaces and paintings of flowers and animals

To mark the Immersive Digital Gallery's second anniversary, the National Museum of Korea (NMK) introduced nine new immersive contents on May 23, including "Endless Mountains and Rivers: A Prosperous World Unfolds in Nature" and "Portraits of the Joseon Dynasty". Featuring enhanced interactive and participatory elements, these contents are an enjoyable way for visitors to actively and emotionally engage with cultural heritage. They lead viewers to different parts of the museum, including Immersive Digital Gallery 1, a panoramic space; Immersive Digital Gallery 2, filled with interactive virtual reality (VR), augmented reality (AR) and 8K high resolution contents; and the Open Plaza, where an "Immersive Digital Signage" has been installed.

Immersive Digital Gallery 1



NMK Magazine webzine
Scan the QR code to watch
more images and videos

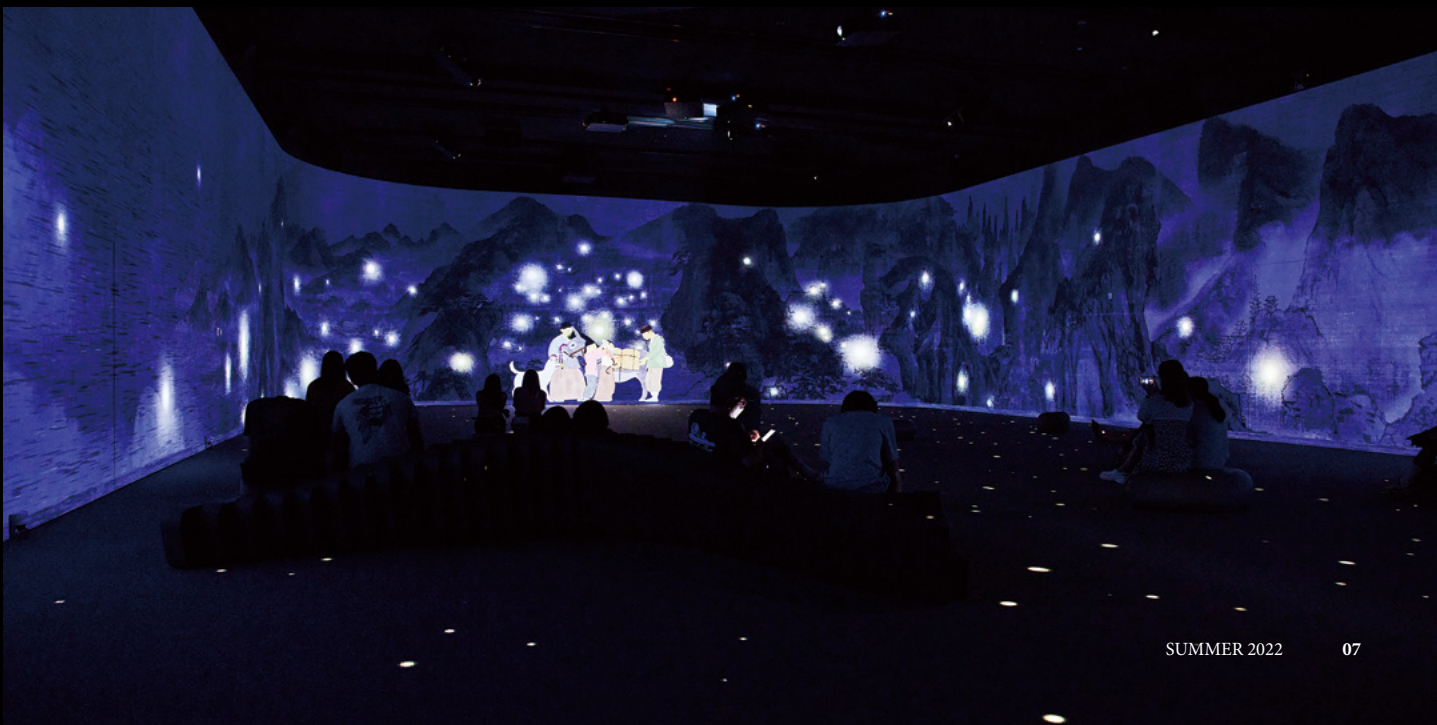
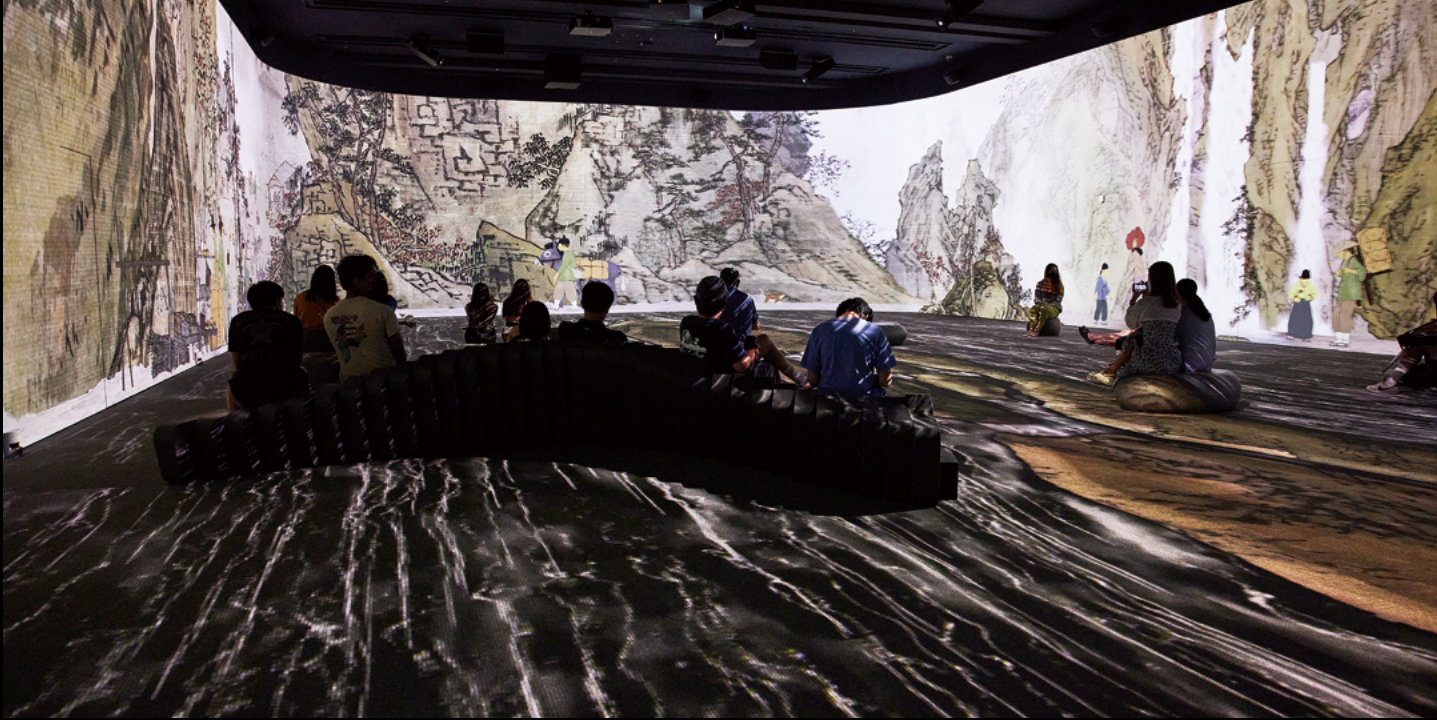


**Dreams of the Late Joseon People:
“Endless Mountains and Rivers”**

Yi Inmun (1745-post 1824), a court painter who rivalled Kim Hongdo in the late Joseon Dynasty, depicted the ideal world that the Joseon people dreamed of and captured the image of his times in *Rivers and Mountains Without End (Gangsan mujindo)*, a giant painting 8.5 meters long. It has been reproduced under the title “Endless Mountains and Rivers” in contents optimized for Immersive Digital Gallery 1, a space measuring 60 meters wide and 5 meters high.

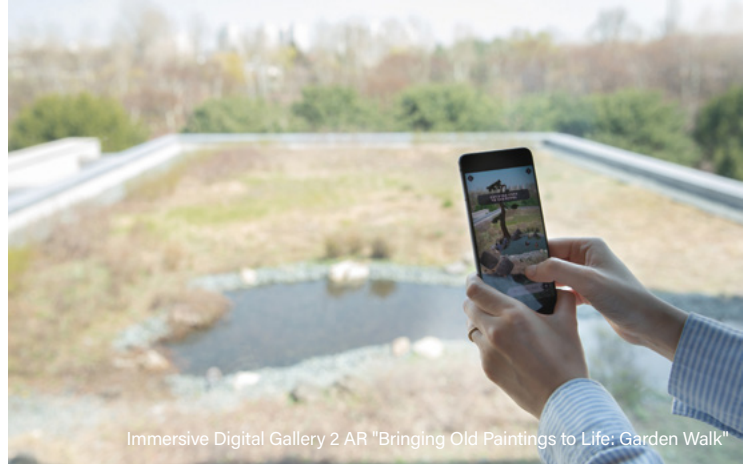
The immersive content is an eloquent representation of people living peaceful, active lives in an everchanging natural setting. The spatial structure of the painting has been recreated with the foreground serving to tell the story and the background expressing the feel of the original work, while the interactive video on the floor reinforces the feel of complete immersion.

Immersive Digital Gallery1
"Endless Mountains and Rivers"





Immersive Digital Gallery 2 "Portraits of the Joseon Dynasty"



Immersive Digital Gallery 2 AR "Bringing Old Paintings to Life: Garden Walk"



Immersive Digital Gallery 2 VR "Walk Through the Museum Garden"

Virtual Reality x Paintings of Flowers and Animals: Beyond Boundaries into the Garden

Featured in Immersive Digital Gallery 2, the virtual reality (VR) presentation “Walk Through the Museum Garden” was created to provide a diverse and interesting experience against the backdrop of the museum’s outdoor garden, which is lovely in a different way every season. Strolling through the garden so vividly recreated with computer graphics that it seems real, visitors come across flowers and animals that appear in the museum’s various works titled *Painting of Flowers and Animals* and interact with them. The narration, done voluntarily by the famous actor Cha Tae-Hyun, makes the whole experience more enjoyable.

Another interesting presentation is “Bringing Old Paintings to Life: Garden Walk” where museum visitors can sit down in one of the rest spots in Immersive Digital Gallery 2 and use their phone to access the augmented reality contents. They can color the animals in old paintings that have faded over time and bring them into real space and even stroke them. On the wall that takes its decorative motifs from Korean traditional houses (*hanok*) and bamboo screens, and even in the small garden where light comes in everywhere through the large window, the flowers from the old paintings bloom and ducks and sparrows fly about.

AI x Joseon Portraiture:

Portraits Like Me, Portraits That I Discover

“Portraits of the Joseon Dynasty” is a new interactive immersive presentation on the subject of Joseon portraits, which were painted to truthfully depict a person’s inner character and external appearance on the premise that “even if a single hair is wrong then it is not the same person.” Shown in Digital Immersive Gallery 2, the new content comprises various sections such as “Making My Portrait” and “Portraits in Photos,” featuring an 8K high-resolution media wall that incorporates artificial intelligence; “Spot the Difference,” a game designed to help people intuitively understand the various characteristics of traditional portraits; and “Portraits at a Glance,” a database of 73 major portraits that enables users to explore the structural relations between diverse pieces of knowledge and information.

In particular, “Portraits at a Glance” organically connects the various characteristic elements of Joseon portraits, making a subject that may have seemed difficult more approachable. Clicking on the relevant bits of information, which are organized by type, takes you on a fascinating journey of discovery where one thing leads to another, showing how separate portraits are related. The way they are connected to each other makes them all the more fascinating to look at.



Immersive Digital Signage in the Open Plaza

Emotive Communication for All:

Immersive Digital Signage

Installed in the Open Plaza, a major space that anyone visiting the museum passes through, is an electronic billboard where large numbers of people can gather to enjoy four new immersive presentations. “Paintings of the Past Come to Life” is an augmented reality presentation where the tigers, cats, dogs, and chicks from old paintings in the museum’s collection seem to live and move. “Moving Letters: Joseon Movable Type” is interactive content based on Joseon Dynasty type preserved at the museum that gives visitors the opportunity to explore the meaning of type through private and public means of communication.

In addition, “Angbu-ilgu: Sundial from the Joseon Dynasty” named after an old Joseon sundial, visualizes in real time information regarding temperature, the weather, time, seasonal divisions, and fine dust levels. “Time Shines with Every Color” visualizes the colors, shapes, materials and other features of items from the museum collection, symbolically expressing the expanding and ever changing value of museums and the objects they house.

It is anticipated that the new experience of emotive communication and empathy that immersive contents can give will open up a wider and more comfortable path to many people as they learn about the museum and Korea’s cultural heritage

CULTURE AND ART PERMEATING OUR DAILY LIVES

Special Exhibition at the National Museum of Korea
A Collector's Invitation – The First Anniversary of Lee Kun-hee's Bequest
April 28 - August 28, 2022

MONET'S
WATER
LILY POND

Claude Monet(1840-1926)는
빛과 색채의 인상주의 원칙을 평생 고수했습니다.
자연의 빛에 따라 달라지는 색채를 야외 현장에서 생생하게 포착하여
그렸습니다. 그의 작업의 영향인지 1908년부터 그의 시력이
약해졌고, 그의 아내와 아들이 세상을 뜬 후 그는 실의에 빠졌습니다.
하지만 위기로 1917년부터 다시 그리기 시작했는데,
이 오직 수련과 풀 표면의 변화에만 집중하여 대상을 모호하게
표현하여 강해졌습니다. 이러한 표현 경향은 추상화의 출현을
조전역이라고 평가를 받습니다.

Monet (1840-1926) devoted himself
to the "effects of light on color" throughout his life.
He did his series paintings that directly captured colors
with light in the outdoors. Probably due to his outdoor work,
his health began to deteriorate around 1908. The death of his wife
deepened his despair. With the peer support and consolation,
he continued painting in 1917, but with modified perspective,
focusing on the evanescence of water lilies and the surface of
the pond. This method of expression portended the advent
of abstract painting.

On April 28, 2021, the bereaved family of the late Chairman Lee Kun-hee (1942-2020) donated 21,693 items to the National Museum of Korea (NMK) and 1,488 modern and contemporary artworks to the National Museum of Modern and Contemporary Art, Korea (MMCA). An additional 102 modern and contemporary artworks were divided among regional institutions, including the Gwangju Museum of Art, Daegu Art Museum, Park Soo Keun Museum, Lee Jung-seop Art Museum, and Jeonnam Museum of Art. In swift response to the explosive public interest in the unprecedented “donation of the century,” on July 21 the NMK opened the exhibition *A Great Cultural Legacy: Masterpieces from the Bequest of the Late Samsung Chairman Lee Kun-hee* (July 21-Sept. 25, 2021), featuring 97 items, while the MMCA opened *Lee Kun-hee Collection: Masterpieces of Korean* (July 21, 2021-June 6, 2022), featuring 57 works.



Claude Monet's *The Water-Lily Pond* and the media art transforming the space into a garden



Fig. 1
Clearing After Rain on Mount Inwang (Inwang jesaekdo)

Jeong Seon (1676-1759)
Joseon Dynasty, 1751
Ink on paper
79.2 x 138.0 cm
National Treasure
National Museum of Korea
on display Apr. 28-May 31, 2022

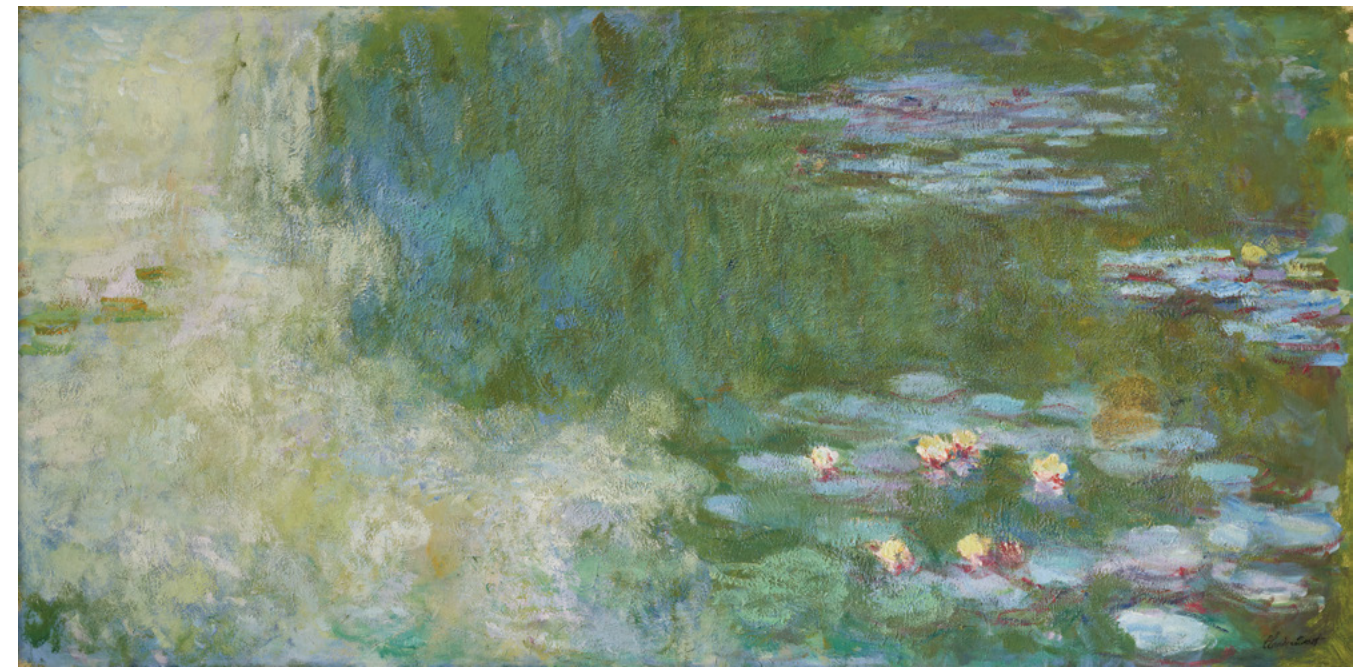


Fig. 2
The Water-Lily Pond

Claude Monet (1840-1926)
1917-1920
Oil on canvas
100.0 x 200.5 cm
National Museum of Modern
and Contemporary Art, Korea

This year, to celebrate the first anniversary of the donation, the National Museum of Korea (NMK) and the National Museum of Modern and Contemporary Art, Korea (MMCA) organized *A Collector's Invitation – The First Anniversary of Lee Kun-hee's Bequest*, running from April 28 to August 28, 2022. A large-scale exhibition featuring 355 major works from the collection, it includes 308 donated to the NMK such as *Clearing After Rain on Mount Inwang* by Jeong Seon (National Treasure) Fig. 1 and *The Sound of Autumn* by Kim Hongdo (Treasure); 35 donated to the MMCA such as Echo 9-II73#307 by Kim Whanki, and *The Water-Lily Pond* by Claude Monet Fig. 2; as well as 12 donated to regional institutions such as *A Leisurely Day* by Park Soo Keun Fig. 3.

When planning the exhibition, the first issue was how to satisfy public interest in the late Chairman Lee Kun-hee's bequest. Some of the items had long ago been exhibited at the Ho-Am Art Museum and Leeum Museum of Art, and although they also featured in various special exhibitions in Korea and overseas, many people still considered them to come from a "secret collection." So, based on this general perception of the collection, the exhibition was prepared under the concept of "a collector's home," the place where the treasures were brought together. After establishing the late Lee Kun-hee as "a collector" who loved cultural artifacts and art, the first exhibition hall was fitted out as a virtual space housing the works he had accumulated.

The second issue was what meaning should be invested in the act of appreciating and collecting cultural artifacts and works of art. Cultural artifacts and artworks are objects made by humans as they adapted to nature or expressions of the artistic inspiration they received from nature. "A collector" was quick to realize the value of these items

and acquired diverse treasures from all periods and fields. So, the second exhibition hall was designed to show the nature of the items he had collected and convey to people today the various experiences and wisdom of humankind embodied in them. Hence, the exhibition is divided into two sections: "Into My House" and "Introduction to My Collection."

The first section is a place where visitors enjoy looking at the items that reflect the discernment and tastes of "a collector." On behalf of the

collector, modern and contemporary paintings and sculptures greet visitors, exhibited under the theme of "Family and Love." Next, in the sense of serving visitors a cup of tea, small dining tables (*soban*) and white porcelain ewers and cups are displayed with the subtle scent of tea hanging in the air, made possible by the support of AmorePacific.

In addition, writings and paintings containing family memories express the importance of spending time with loved ones, while the White Porcelain Moon Jar Fig. 4 and Work by Kim Whanki Fig. 5 are placed side by side to show the discernment of a collector who loved

art and nature. Moreover, along with the 19th-century folding screen *Painting of Scholar's Equipment (Chaekgado)*, which represents the fever for collecting during the Joseon Dynasty, various items are arranged in a type of bookcase to show the tastes of the collector. Notably, two garden-like spots have been created to showcase *dongjaseok* (stone statues of young boys) from Jeju Island, and Claude Monet's *The Water-Lily Pond*. A media art of a pond with water lilies is projected onto the area around Monet's painting to make viewers feel that they're standing in the garden.



View of the first exhibition section "Into My House"

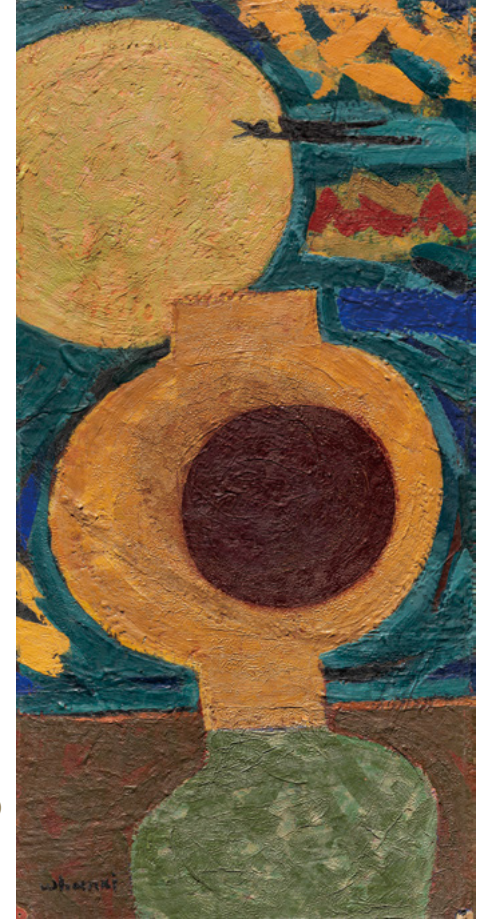
Fig. 3
A Leisurely Day (Hanil)
 Park Soo Keun
 1950s
 Oil on canvas
 33.0 x 53.0 cm
 Park Soo Keun Museum
 © Park Soo Keun Research Institute



which express Buddhist doctrines and human thoughts in writing and pictures. The fourth area, “Exploration of Humanity in Change,” looks at the way human beings have gradually changed over the ages, from the time social beliefs were considered more important than individual thoughts to the time when individual independent thoughts and emotions became an important force behind human development, with imagination and creativity surpassing limitations. Here, a video explores the love of culture and collection philosophy of the late Lee Kun-hee, “a collector,” conveying to visitors the donor’s philosophy and mission of helping Korea become a cultural powerhouse.

Many people took part in preparing the special exhibition, in line with the sharing spirit of the bequest. In July 2021, officials from NMK and MMCA first met to introduce by theme the items each had received, based on which the NMK out the exhibition together. The exchange of opinions among numerous people gave the exhibition greater substance. Lee Hyeonsuk, exhibition designer at the NMK, created the space utilizing the concepts of “collection” and “home.” At the suggestion of Kim Youngna, chairman of the bequest utilization committee, the title of the exhibition was changed from “A Collector’s Home” to “A Collector’s Invitation.”

Fig. 5
Work
 Kim Whanki (1913-1974)
 1950s
 Oil on hardboard
 54.0 x 26.0 cm
 Gwangju Museum of Art



The first area of "Introduction to My Collection"



The second section, “Introduction to My Collection,” is where the stories of humanity contained in the items unfold. Divided into four areas, the first area, “Experience of Communion with Nature,” presents Joseon-period landscape paintings and ceramics along with modern paintings, alluding to the various ways people have been inspired by nature or given nature special meaning.

In the “Spring, Summer, Fall, and Winter” part, the display is changed every month to highlight human emotions in tandem with seasonal changes. From the opening of the exhibition through May 31, Jeong Seon’s *Clearing After Rain on Mount Inwang* imparts the freshness of a summer day after rain; from June 1 to 30, Kim Hongdo’s *The Sound of Autumn* shows the loneliness of autumn; from July 1 to 28 Park Daesung’s *Winter Scene of Bulguksa Temple* shows the peacefulness of winter; and from July 29 to August 28 separate paintings titled *Butterflies* by Nam Gyeu and Lee Kyungseung convey the splendor of spring. *Clearing After Rain on Mount Inwang* and *The Sound of Autumn* will be moving onto the Gwangju National Museum in the latter half of the year and to the Daegu National Museum and the Cheongju National Museum in the first half of next year.

The second area, “Wisdom of Using Natural Resources,” features earthenware, ceramics and metal crafts made with earth and metal, making the most of the heritages of these basic materials humans obtain from nature. The third area, “Wisdom of Conveying Thoughts,” takes visitors to the world of Buddhist art and Joseon-period calligraphy,

Fig. 4
Moon Jar, White Porcelain
 Joseon Dynasty, 18th century
 Height: 34.3 cm, Width: 32.8 cm
 National Museum of Korea



There has been lively interest in the exhibition, simply because it is the collection of the late Lee Kun-hee, attracting even people who have never visited a museum or art gallery before.

This is the most positive effect of the bequest – the growing number of people taking an interest in art and culture in the midst of their busy everyday lives. As per the words of Chairman Lee Kun-hee, “Cultural competitiveness is created when ‘Koreanness’ becomes a part of daily life,” and it is hoped that culture and art will further inform and enrich our lives.

The third area, "Wisdom of conveying Thoughts"



A NEW TAKE ON THE AZTECS

Special Exhibition at the National Museum of Korea
Aztecs: The People Who Moved the Sun
May 3 - August 28, 2022



Part 2 of the exhibition, "Daily Life and Sacred Nature"

The National Museum of Korea (NMK) presents *Aztecs: The People Who Moved the Sun*, which highlights one of the major civilizations of the world. To offer its audiences opportunities to experience cultural and historical diversity, the NMK has held a series of exhibitions on the world’s great civilizations, including Egyptian, Greek, Roman and Islamic cultures. The COVID-19 pandemic that has continued for more than two years entailed significant lifestyle changes, including severe travel restrictions. Naturally, people's thirst to experience other cultures have grown stronger over time. Accordingly, the NMK has done the legwork, so

to speak, and has prepared this opportunity to appreciate cultural treasures from abroad right here in Korea.

The Aztec empire (located in present-day Mexico) was one of the greatest civilizations of the American continent, along with the Incas and Mayas, who were featured in special exhibitions at the NMK in 2009 and 2012, respectively. For many Koreans, the Aztec empire remains unfamiliar. Rather than its history and culture, we hear more about the brutality of war and human sacrifices and the story of their fall at the hands of the Spanish conquistadors, whom they supposedly mistook

for gods. However, the Aztecs built one of the most powerful states in Mesoamerican history and flourished thanks to solid ruling system. Active conquests and a tribute system connected all of Mesoamerica, and art and knowledge developed apace. As the first exhibition introducing their civilization to Korea, *Aztecs: The People Who Moved the Sun* explores a culture and history that we may have overlooked. Recent studies and excavations have shown that any negative perception of the Aztecs stems from the European conquistadors who exaggerated and distorted facts to justify their invasion of the Americas and force new

religions on the people. Hence, the exhibition attempts a new understanding of their sacrificial rites, which had previously been regarded as acts of cruelty. All Aztec political, economic, social, and religious systems are based on their unique, complex worldview and cosmology. The Aztecs, who called themselves the Mexica, believed that the sun and the world were created and functioned thanks to the sacrifice of the gods. Likewise, it was due to the gods that human beings existed and lived their lives in this world. Therefore, they firmly believed that to repay the gods and ensure the continuation of the world

they must offer up rites with a sacred, sacrificial offering. Such offerings included the blood and heart of a human being. The exhibition first introduces the worldview that ruled over Aztec society and then explores diverse aspects of their culture, including nature, economics, politics, art, knowledge, and sacrificial rites.

Spatially, the exhibition moves through several zones – the universe, to the central plateau of Mexico, to Tenochtitlan, the Aztec capital, and to the Great Temple (Templo Mayor) in the sacred district of the city at the center of the Aztec empire, in this way immersing the

visitors in the story.

The first part of the exhibition features the famous Aztec Sun Stone and a selection of other exhibits along with videos that shed light on the world as the Mexica saw it, and vividly narrate the mystery of their legends. The Sun Stone, meticulously reproduced based on 3D data along with a range of videos, will help visitors to understand the Aztec people’s view of the world.

The second part explores the daily lives of the Mexica, who adapted themselves to ecosystems and environments ranging from rainforests to arid plateaus.



Media art presentation of the Sun Stone in Part 1 of the exhibition, "The People Who Moved the Sun"

While delving into the rituals that were a part of their everyday lives, the exhibition also examines their food culture based on corn and cacti and their efforts to secure a stable supply. Moreover, the little details and practices of their daily lives are introduced through images taken from the *Codex Mendoza*, written in the native language and accompanied by pictograms. Here the stories of the Aztec people come to life before our eyes.

The third part of the exhibition examines the Aztec conquests and the tribute system that united all of Mexico from the Central Plateau and beyond. After conquering Mexico thanks to their military might, the Mexica became the new rulers of the country and received large tributes of grains and goods from conquered regions.

This system of collecting tribute was an effective means for the Aztecs to control the faraway city-states they had conquered while contributing to the prosperity of the empire and cultural exchanges in its territories.

The fourth part of the exhibition takes visitors into the heart of Tenochtitlan, the capital of the Aztec empire. Tenochtitlan, located on a swampy island in Lake Texcoco, became one of the most prosperous cities in the world in the fifteenth and sixteenth centuries after the Aztecs settled there in 1325. When the Spaniards first arrived in Tenochtitlan in 1519, they were said to have marveled at the city's size and development. On display are old documents and other items showing the beautiful architecture that used to adorn the city, the superb pottery used by the aristocrats, and the codex, indicating the high level of the people's knowledge.

The fifth and final part leads to the sacred district of Tenochtitlan, which the Mexica believed to be the center of the world. This was the religious center of the Aztec empire and the place where political and economic activity took place. Here priests gathered offerings that came from all over Mexico and held sacrificial rites to the gods who had sacrificed themselves to create the sun, or the world.



Ehecatl, the Wind God
Aztec empire
1480-1519
Andesite
Rautenstrauch-Joest-Museum, Germany

Brazier in the Shape of Chalchiuhtlicue, the Goddess of Water and Fertility
Aztec empire
Early 16th century
Earthenware
Museo Nacional de Antropología, Mexico



Skull Mask
Aztec empire
15th century
Human bones, flint, shells, and pyrite
Museo del Templo Mayor, Mexico



Part 3 of the exhibition, "An Empire Built on Conquest and Tribute"



Part 4 of the exhibition, "Living in Luxury"

The display here focuses on the archaeological excavation of the Templo Mayor area that has been going on since 1978, prompting us to take an interest in the Aztec people's dedicated efforts to protect the world, which had been hidden behind an image of brutality.

As the first introduction of the Aztec civilization in Korea, this special exhibition attempts to take a closer look at their history, culture, mythology, and various other aspects. It features 208 items from 11 museums in Mexico and Europe, including the National Museum of Anthropology in Mexico, the Linden Museum in Germany, and the National Museum of World Cultures in the Netherlands. In cooperation with these museums, the academic aspect of the exhibition was reinforced by active utilization of the latest research and excavation results. In particular, many Mexican and European researchers participated in preparing the catalog, which is expected to be an important resource for proper understanding of the Aztec history and culture.



Jar Depicting Tlaloc, the Rain God
Aztec empire
Early 16th century
Earthenware
Museo del Templo Mayor, Mexico



Mictlantecuhltli, the Lord of the Underworld
Aztec empire
1430-1502
Clay
Museo del Templo Mayor, Mexico

Furthermore, to inspire greater interest in the Aztecs and promote understanding of a culture that remains unfamiliar for many of the audiences, various digital contents using digital mapping and animation techniques were developed to make the subject easier and more stimulating. For a deeper immersion experience, models of the sacred district, including the stepped pyramids comprising the Templo Mayor, are exhibited in combination with augmented reality (AR) applications.

Many variables came up before the opening of the special exhibition. The ongoing Covid-19 pandemic, and the outbreaking war in Ukraine made preparations very difficult. Some unexpected situations also occurred. The courier in charge of overseeing the transport from one of the lending institutions caught coronavirus, and the cargo plane scheduled to carry the exhibits was suddenly cancelled, which kept us on edge until the very end. However, due to smooth cooperation with the overseas museums and our own redoubled efforts, the NMK was able to surmount all difficulties and successfully open the exhibition.

The Aztec civilization may have seemed beyond our knowledge or reach but this proves not to be the case. The modern name "Mexico" for the country and its capital city come from the Mexicas, which is what the Aztecs called themselves, and expressed on the Mexican national flag is the Aztec founding myth. Moreover, many of the food ingredients we consume daily originated with the Aztecs, and people all over the world today love to eat Mexican food.

This year marks the 60th anniversary of diplomatic ties between Korea and Mexico. Like the 52-year cycle in the Aztec calendar, the time taken for the solar and ritual cycles to meet up in the same position, 60 years of friendship between Korea and Mexico holds special meaning. We hope that *Aztecs: The People Who Moved the Sun* will be an opportunity to discover the true image of the Aztecs, hitherto confounded by a mixture of history and myths and hidden by exaggeration and distortion.



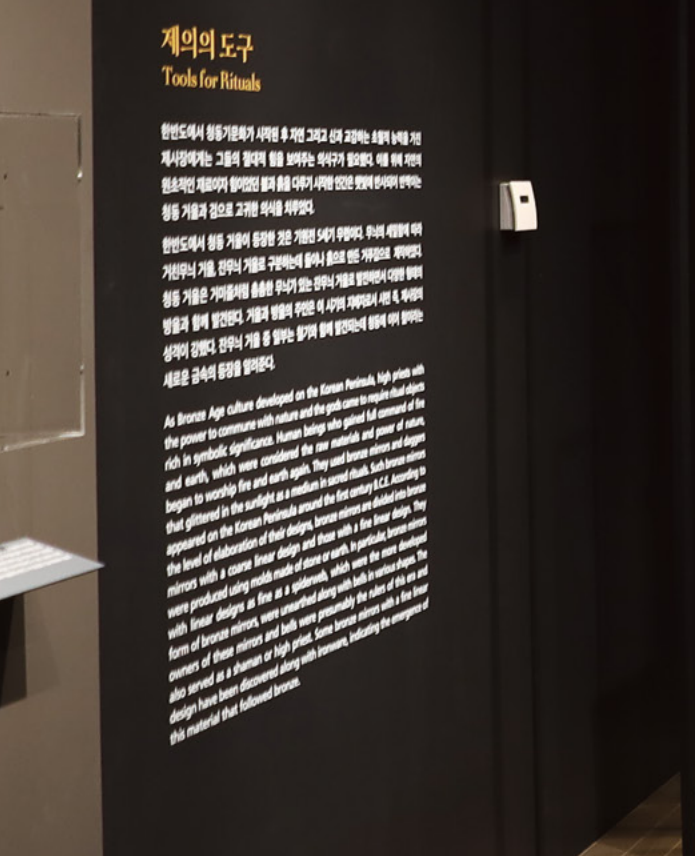
Eagle Head
Aztec empire
Mid-14th century to 1521
Stone
Royal Museums of Art and History, Belgium



Part 5 of the exhibition, "Center of the Universe"

METAL AS A PART OF LIFE, METAL TRANSFORMED INTO WORKS OF ART

Metallurgy: Great Wisdom, Special exhibition at the Cheongju National Museum
May 31-August 28, 2022



The Cheongju National Museum is hosting the special exhibition *Metallurgy: Great Wisdom* from May 31 to August 28, 2022 in cooperation with the Gimhae National Museum and the Samsung Foundation of Culture.

Based on the theme and exhibits of an exhibition of the same title held in October 2021 at the Ho-Am Art Museum, operated by the Samsung Foundation of Culture, the exhibition has been renewed and enriched by adding major metalcraft items from the National Museum of Korea, Cheongju National Museum, and Gimhae National Museum. It also includes 45 items from the Samsung Foundation of Culture, which rarely exhibits such diverse and numerous items outside its own museums. They cover a wide span in time up until the modern period, including four national treasures and one treasure.

Featured in the exhibition are exquisite metalcraft treasures, ranging from ancient times to the works of contemporary artists, including four

national treasures and three treasures: Korean-style bronze daggers and spearheads, a gold crown from Seobongchong (Auspicious Phoenix Tomb), gold earrings from Geumjochong (Gold Bird Tomb) in Yangsan, Censer with Silver-Inlaid Cloud and Dragon Design, and Buddhist Flagpole with Dragon Finial, and Cloud-shaped Gong with Cloud and Dragon Design.

Metallurgy refers to the processes of treating metal with fire and the results thereof. When metal appeared in human history, human life changed greatly. Using metal, humans changed society in many ways. And by adding their wisdom and sensibilities, people created works of art that would last forever. Metallurgy is also inextricably connected with metal culture, which is the brand identity of the Cheongju National Museum. This January, the museum reorganized its Permanent Exhibition Gallery around the metal culture theme and prepared this special exhibition accordingly.

Metallurgy: Great Wisdom consists of four parts. Part 1, “Nature: Symbols and Rituals,” features objects made of bronze, the first alloy ever made. Being an alloy, bronze is not a substance that can be obtained from nature; metallurgy hence arose out of human wisdom and efforts to overcome nature. On display are major bronze items from the prehistoric age, such as mirrors with fine patterns and Korean-style daggers swords. These bronze artifacts are meaningful as ritual tools symbolizing nature, the absolute entity, and the rulers who communicated with nature and their transcendental power. This part of the exhibition also explores the beginning of metallurgy on the Korean Peninsula and its development over the ages.

Part 2, “The King: Power and the State,” shows accessories and armor from the Three Kingdoms Period, made possible by radical development in metallurgy. The authority and glory of ancient states can be sensed in cultural artifacts such as gold crowns, gold earrings, gilt-bronze crowns, iron armor, and ring-pommel swords, which symbolize the power of the king or ruler. The material used, such as gold or gilt-bronze, signifies the status of the user. Some items even feature gold filigree work, exemplifying the highly sophisticated metalworking techniques of the time.

In the development of ancient states, iron is a metal that played an important role. Iron tools increased productivity and laid the foundation for the country’s growth; they wielded wide influence as a trading product with neighboring countries and as a powerful weapon in war. The legacy of ancient states manifested through metallurgy makes up a great part of Korea’s metallurgy culture and shows the absolute importance of metallurgy in the distant past.



Gold Earrings
Three Kingdoms period
Length: 9.4 cm
Treasure

Korean-style Bronze Dagger and Spearheads
Three Han States
Length: 32.2 cm
Leeum Museum of Art
National Treasure

Part 1 Nature: Symbols and Rituals



Part 2 The Kings: Power and the State



Part 3 The Gods: Buddha and the Dharma

Part 3 of the exhibition, “The Gods: Buddha and the Dharma,” exhibits Buddhist items such as sculptures of Buddhas and bodhisattvas, incense burners, and cloud-shaped gongs, used in Buddhist ceremonies and rites. The metallurgy of this era expresses the appearance of the Buddha or reflects the spread of the Buddhist dharma through the display of diverse ritual objects.

In Korean history, Buddhism has been not only a ruling ideology but a means for praying for one’s wishes and well-being and hence a resting place for the mind. Hence, Buddhist artworks made with religious faith and the finest materials and techniques represent the essence of the art and culture of their time. Within this Buddhist art tradition, a wonderfully diverse and advanced metallurgy tradition was formed and widely disseminated.

Part 4, “Humanity: Life and Art,” shows how metal has been used in the objects of everyday life such as mirrors and tosu (rafter finial used to stop rainwater from seeping into the eaves), and also features the works of modern artists. Once produced for specific purposes and a particular class of people, metal crafts gradually became part of the daily lives of ordinary people. With the added touch of human sensibilities, metal craft items became works of art. The exhibits embody the wisdom and artistry of metallurgy that continues from past to present.



Incense Burner with Silver-inlaid Cloud and Dragon Design
Goryeo Dynasty
Height: 38.1 cm
Leeum Museum of Art
National Treasure



Flagpole with Dragon Finial
Goryeo Dynasty
Height: 104.3 cm
Leeum Museum of Art
National Treasure



Dragon-shaped Rafter Finial
Goryeo Dynasty
Height: 30.5 cm
Leeum Museum of Art
Treasure



Gold Crown and Belt from Seobongchong Tomb
Three Kingdoms
Height: 35.0 cm (crown)
Length: 120.0 cm (belt)
Treasure



Part 4 Humanity: Life and Art

TELLING THE HIDDEN STORIES OF ANCIENT KOREAN ARCHITECTURE

National Museum of Korea’s Overseas Exhibition of Korean Cultural Heritage
Once Upon a Roof: Vanished Korean Architecture
May 21 - October 30, 2022

The National Museum of Korea (NMK) holds an overseas exhibition of Korean cultural heritage every year to promote the history and culture of the country. In 2021, two special exhibitions were opened under this program: *Korea – Gateway to a Rich Past* at the Princesshof National Museum of Ceramics in the Netherlands, and *Text Cultures and the Art of Writing – Fascination with Characters* at the Museum of Asian Art at the Humboldt Forum in Berlin, Germany. Likewise, this year two exhibitions on ancient Korean architecture and Korean ceramics have been opened in the United States and Columbia, respectively.

Once Upon a Roof: Vanished Korean Architecture is a special exhibition organized by the NMK and the Smithsonian National Museum of Asian Art, running from May 21 to October 30, 2022, in Washington, D.C. It is the first exhibition in the United States to show the special ornamental roof tile *chimi*, utilizing it as a vehicle for exploration of Korean traditional architecture. In addition to *chimi*, the exhibition features 20 items from ancient Korean buildings such as tiles decorated with landscape designs and round roof-end tiles (*sumaksae*) from the collections of the NMK, Gyeongju National Museum, Buyeo National Museum, and Iksan National Museum.



Brick with Landscape Design



Brick with Landscape Design



Exhibition Poster

The result of extended cooperation between the NMK and the Smithsonian, *Once Upon a Roof* is the second joint exhibition by the two institutions, following *Sacred Dedication: A Korean Buddhist Masterpiece* held in 2019. In planning the exhibition, from the theme to contents, much is owed to the exhibition *Chimi, Ridge-end Roof Tile* held at the Buyeo National Museum in 2018. *Once Upon a Roof* is a rare opportunity to explore Korea’s ancient architectural culture within the confines of a museum. Although it focuses on only one aspect of ancient architecture, it has been designed to help visitors understand the materials, techniques and philosophy of Korean architectural tradition.



Brick with Landscape Design
Baekje Kingdom
Temple site in Oe-ri, Buyeo
Height: 29.3 cm
National Museum of Korea

Chimi and Stories of an Architecture Long Gone

The chimi is a large tile adorning either end of the main roof ridge of important buildings found at royal palaces and temples. A special ornamental roof tile, it has the practical function of firmly fixing both ends of the roof ridge while enhancing the beauty and dignity of the building and symbolizing good fortune and repelling evil. Originating in China, chimi were introduced to Korea around the fourth century and continued to be an important element of wooden buildings from the Three Kingdoms period through the Unified Silla and Goryeo periods. The exhibition introduces chimi excavated from the site of Mireuksa Temple, the great royal temple of Baekje; from the temple site of Baekje’s Busosanseong Fortress; and from Wolji Pond dating to the Unified Silla period. These tiles give us an idea of the beauty, construction methods and scale involved in ancient Korean architecture that no longer exists today. In addition to actual tile artifacts, the exhibition features models of Baekje buildings, where chimi were first used, and other fascinating explanatory materials and videos on production methods, the history of Mireuksa Temple, and stories of recent archaeological discoveries.

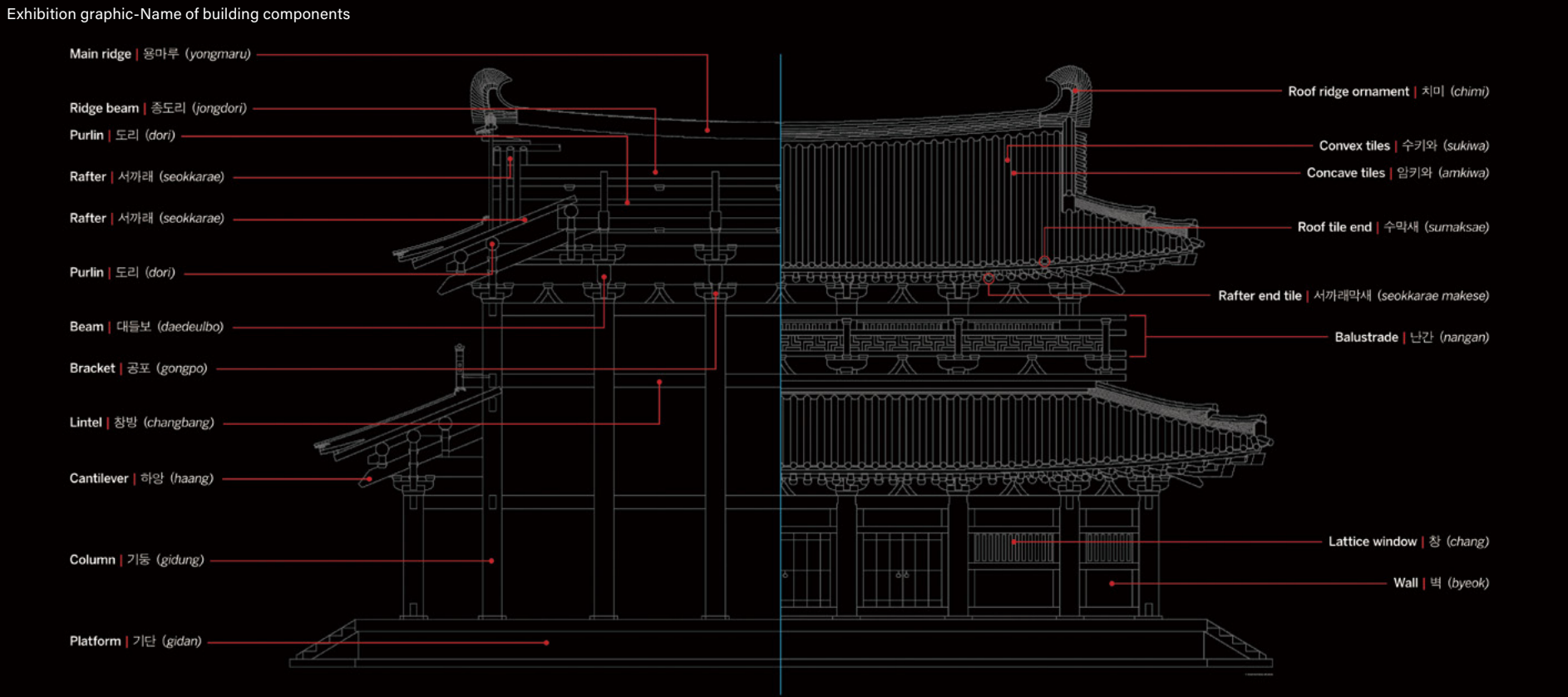


Chimi
Baekje Kingdom
Temple site at Mt. Busosan, Buyeo
Height: 91.4 cm
Buyeo National Museum

Brick with Landscape Design



Exhibition graphic-Name of building components



Chimi
Baekje Kingdom
Mireuksa Temple Site, Iksan
Height: 99 cm
Iksan National Museum



Brick with Dragon Design
Unified Silla Kingdom
Jungsan-dong, Ulsan
Gyeongju National Museum

Academic Events for Diverse Audiences

As part of the exhibition, an online conference titled “Ancient Korean Architecture in Context” was held July 26. Researchers from the NMK and American scholars participated in the event to discuss Korea’s ancient architecture and roof tiles dating to the Three Kingdoms and Unified Silla periods. A new perspective on the production techniques and conservation treatment of chimi was presented at the conference. In September, an online public lecture is also planned to introduce archaeological sites and the items excavated moving back and forth from Donggung Palace and Wolji Pond in Gyeongju and Wolji Gallery at the Gyeongju National Museum. *Once Upon a Roof* will hopefully be a special opportunity for visitors from around the world to take an interest in the unfamiliar subject of Korean traditional architecture.

HISTORICAL MATERIALS ON THE IMJIN WAR

KOREAN TRANSLATION OF JINGLUE FUGUO YAOBIAN: *THE MING CAMPAIGN OF THE IMJIN WAR 1-5*

We usually notice that the “visible landscape” changes depending upon where we stand. So according to our own situation or environment, we interpret or act on the same incident or object in different ways. Such behavior is common when it comes to historical events. Therefore, in historical narratives, an effort is made to draw conclusions that match the facts as much as possible by comparing and analyzing historical materials written from diverse positions and perspectives.



The Ming Campaign of the Imjin War (Myeongnarai imjin jeonjaeng) 1-5
ISBN 9791189946814 (set)
186 x 230 mm
Published by the Jinju National Museum

The book to be introduced here is the Korean translation and original text of *Jinglue fuguo yaobian* ⁰¹. Titled *Myeongnara ui imjin jeonjaeng* (*The Ming Campaign of the Imjin War*) 1-5 in Korean, the book is a compilation of letters written by Song Yingchang (1536-1606), a military commissioner of the Ming Dynasty, during the first Japanese invasion of Korea in 1592. The Korean translation began in 2019 and was published in 2021 with the original Chinese text. The following gives a brief overview of the book and looks at some of the parts that we should focus on

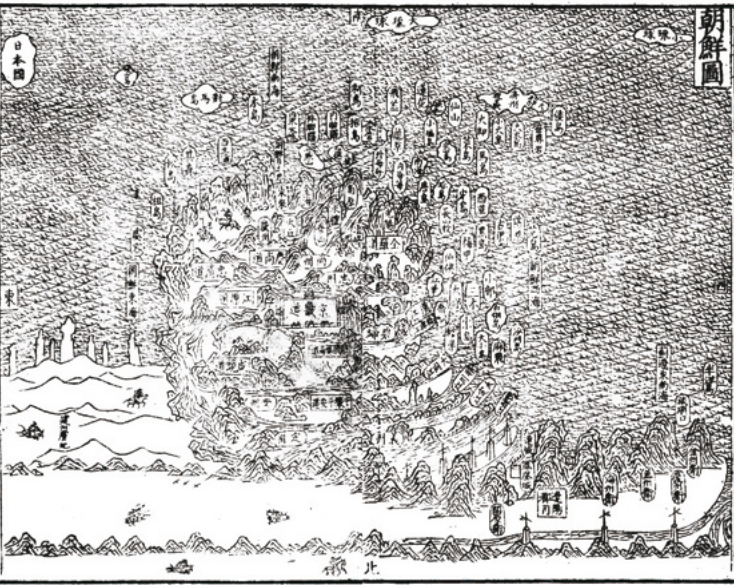
⁰¹ The book consists of five volumes: 1. The Ming Campaign of the Imjin War: The Eve of Joining the War; 2. The Ming Campaign of the Imjin War: Recovery of Pyongyang; 3. The Ming Campaign of the Imjin War: Peace Negotiations; 4. The Ming Campaign of the Imjin War: After the War; and 5. The Ming Campaign of the Imjin War: Original Text



The title *Jinglue fuguo yaobian* means a “compilation of key texts written by Song Yingchang, who had been appointed chief administrator of military affairs, on managing the restoration [of Joseon].” As this title indicates, the book is a vivid first-hand account of the Imjin War, or the Japanese invasion of 1592, from the Ming perspective. When Joseon was imperiled by the aggressive offensive of the Japanese, the Ming intervened in the war. The book gives a glimpse into Ming’s position, strategies, and its own hidden agenda in the process of fighting battles in Pyongyang and Byeokjegwan, and later carrying out peace negotiations with Japan.

Song Yingchang commanded the Ming army as military commissioner, or *jinglue*, from shortly after the outbreak of the Imjin War in 1592 to to the end of 1593. He procured weapons and provisions for General Li Rusong, who actually led the Ming expedition, and secured the support of ministers within the Ming court. In early 1593, Ming defeated the Japanese in the Battle of Pyongyang. Soon afterwards, however, they lost the Battle of Byeokjegwan and attempted negotiations to have the Japanese withdraw.

Song Yingchang invested Toyotomi Hideyoshi as the regent of Japan and promoted the investiture-tributary system that would allow tribute



Map of the Korean coast from a map of the Chinese and Korean coasts in *Jinglue fuguo yaobian*
This map that shows all strategic military spots was drawn looking south from the north, opposite to the way modern maps are drawn.
The Ming Campaign of the Imjin War: The Eve of Joining the War, Vol. 1, p. 60

First panel from an eight-panel folding screen depicting the Battle of Pyongyang

trade through the city of Ningbo. Song’s peace negotiations were strongly criticized by King Seonjo and the officials of Joseon as well as the pro-war forces and censors of the Ming court. While Song Yingchang suppressed the resistance of Joseon, he did not ease military pressure on the Japanese. Later, when discussing the withdrawal of Japanese troops in 1593, he paid careful consideration to movements of Japan and Joseon defense measures.

Jinglue fuguo yaobian hence is a valuable resource that not only describes the Imjin War situation in detail but also shows the situation and strategies of Joseon, Ming and Japan from the Ming perspective. Moreover, the Korean translation is expected to be a catalyst for research reflecting the Chinese view of events as existing studies on the Imjin War have been based on historical materials written from the Korean and Japanese sides only. The translation is accompanied by meticulous footnotes and a directory of major names, making it easy for researchers and ordinary readers alike to read the difficult documents in the book. In addition, to the translation (Vol. 1-4) the original text is also included (Vol. 5), enabling readers to compare the translation with the original. The following discusses major points to note, from the Ming perspective, when reading the book.

First, when the Imjin War broke out in 1592, the Ming Dynasty got a grasp of the situation and prepared countermeasures against a naval attack by Japan. Through a long period of peace, Ming had not maintained military fortifications along its coastal areas and so this became the court’s major concern. Consequently, Ming appointed Song Yingchang as *jinglue* to defend the stretch of coast from today’s Liaoning Province to Shandong Province ⁰². The Ming court was not afraid of Japanese troops invading mainland China via Liaodong and Shanhai Pass but was concerned that ships would be launched from major waterways of Korea such as the Hangang River and the Daedonggang River to attack the Ming coast ⁰³. This shows that Ming perceived the situation differently to what Japan had originally planned or Korea had predicted.

Second, it can be said that Ming’s dispatch of troops to Joseon was a preemptive measure to block a coastal invasion. After reinforcing key coastal positions, it sent troops to Joseon to prevent the advance of Japanese troops ⁰⁴. Many of Song Yingchang’s early moves were thus made to defend the Ming coast. At the same time, he made military preparations, drawing strategies for the recovery of Pyongyang and Hanseong (present day Seoul) and procuring troops and provisions ⁰⁵. As a result, Ming defeated the Japanese army in Pyongyang, but when it was defeated in the Battle of Byeokjegwan it began considering peace negotiations with Japan ⁰⁶.

Third, the Ming dynasty took the lead in strategic operations of the Ming army and in the peace negotiations with Japan. While this is a well-known



Eighth panel from an eight-panel folding screen depicting the Battle of Pyongyang

fact, rarely has material highlighting the Ming perspective on the war been directly examined. According to *Jinglue fuguo yaobian*, Joseon accepted Ming’s military policy but expressed dissatisfaction with the caution with which Ming troops advanced after the retaking Hanyang. Moreover, Joseon was opposed to the peace negotiations. It was Song Yingchang’s job to mediate these differing positions ⁰⁷. In addition, in regard to the second Battle of Jinjuseong Fortress in 1593, the general view is that the Japanese were unable to invade Jeolla-do Province thanks to the dedicated defense of the local armies (*suseong-gun*), but the book suggests that it was the deployment of Ming troops in Jeolla-do and Gyeongsangbuk-do that stopped the Japanese troops from advancing ⁰⁸.

In short, this book may be rather disquieting because the contents give a different view of the Imjin War to the way it is seen in Korea. Also, it cannot be concluded that all the contents are historical facts. However, to accurately understand historical reality, it is important to compare and analyze material written from the Ming perspective with other existing historical materials. Given that the Imjin War was fought by soldiers of three nations, *Jinglue fuguo yaobian*, with its first-hand account from the Ming dynasty’s perspective, something lacking in other historical accounts, will help to form a new picture of the war. When these varying views are brought together they will not only enhance understanding of the Japanese invasion of Korea in 1592 but give insight into international politics at that time.

In this regard, the Jinju National Museum will continue annual projects to translate materials into Korean. In 2021, it started the Korean translation of *Jinglue yuwo zhuyi* (K. *Gyeongnak eowae juui*) by Xing Jie

(1540-1612), who was appointed as Ming’s chief administrator of military affairs (*jinglue*) for Jeongyu jaeran, or the second Japanese invasion in 1597. Translation of such important foreign historical materials into modern Korean is anticipated to expand our perspectives on the 16th-century Japanese invasions of Korea.

- ⁰² The Ming Campaign of the Imjin War: The Eve of Joining the War, Vol. 1, p. 52; royal command paper
- ⁰³ The Ming Campaign of the Imjin War: The Eve of Joining the War, Vol. 1, p. 58-59; preface to the map of Chinese and Korean coasts
- ⁰⁴ The Ming Campaign of the Imjin War: The Eve of Joining the War, Vol. 1, p. 185; report to the throne by the jinglue regarding defense of the coast
- ⁰⁵ The Ming Campaign of the Imjin War: The Eve of Joining the War, Vol. 1, p. 469; report to the throne regarding the schedule for advance
- ⁰⁶ The Ming Campaign of the Imjin War: Recovery of Pyongyang, Vol. 2, p. 405; letter to Konishi Yukinaga
- ⁰⁷ The Ming Campaign of the Imjin War: Peace Negotiations, Vol. 3, pp. 30-31; letter to the Joseon king
The Ming Campaign of the Imjin War: Peace Negotiations, Vol. 3, pp. 89-90; letter to the Joseon king
- ⁰⁸ The Ming Campaign of the Imjin War: Peace Negotiations, Vol. 3, pp. 231-232; report to the throne saying that it is not necessary for the jinglue (military commissioner) and didu (provincial military commander) to be stationed together in the same place



Battle of Pyongyang (folding screen)
Joseon Dynasty
Color on paper
176.0 x 390.0 cm

THE SOUND OF THE AUTUMN WIND

TRANSFORMED INTO ART

Special Exhibition at the National Museum of Korea
A Collector’s Invitation – The First Anniversary of Lee Kun-hee’s Bequest
The Sound of Autumn: On display June 1 - 30, 2022

**The Sound of Autumn
(Chuseongbudo)**
Kim Hongdo
Joseon Dynasty, 1805
Light ink on paper
55.8 x 214.7 cm
Treasure



Good art simultaneously awakens numerous senses. When listening to Vivaldi’s “Four Seasons,” scenes from each season come vividly to mind. In East Asia, art that unites the spirit of literature and the visuality of painting was highly valued. The words of the Northern Song poet Su Shi (1037-1101), “There is poetry in painting and painting in poetry” speak of the essence of calligraphy and painting. Ouyang Xiu (1007-1072), a literary figure of Northern Song, transformed sound into literature. In the form known as *bu* (Cn.*fu*), which means “ode,” he expressed the solemn providence of nature that he felt in the sound of the autumn wind in the poem “Ode to the Sound of Autumn.” In 1805, more than seven hundred years later, the Joseon artist Kim Hongdo (1745-post 1806) visualized this image of autumn. His painting *The Sound of Autumn* (*Chuseongbudo*) seems to convey the sound of the chill autumn wind.

Kim Hongdo, Giant of Literary Painting
The painters belonging to Dohwaseo, the Joseon Dynasty’s Bureau of Painting, were considered the finest artists of their time but were also disdained for living off the work of their brushes. This contempt was rooted in their practice of marrying amongst themselves and thereby creating a kind of monopoly within Dohwaseo as they handed down their skills within their own families. Kim Hongdo, however, became the highest court artist on talent and hard work alone. Behind his entry to Dohwaseo without the help or any relatives and his rise to become the artist most favored by King Jeongjo (r.1776-1800) was a profound understanding of literature. Though skilled in all types of painting, he excelled particularly in expressing poetry and stories from the past. It is known that King Jeongjo gave the highest praise to Kim Hongdo’s folding screen titled *Paintings After Zhu Xi’s Poem (Jubuja siuido)* (collection of Leeum Museum of Art). If literary painting is the art of interpreting the meaning of literature and philosophy with the brush, Kim Hongdo surpassed the heights of this genre, the realm of cultured amateurs, although he made his living from painting.



Dialog between Ouyang Xiu and his servant boy

Autumn Sounds Conveyed by Kim Hongdo

The Sound of Autumn exquisitely interprets Ouyang Xiu’s poem in both content and form. The scene depicted in the painting comes from the first half of the poem.

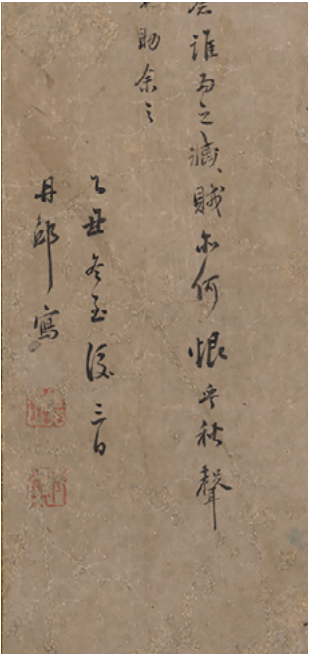
One night, Ouyang Xiu was reading a book when he heard a sound from the southwest. Startled, he listened to the sound and said, “How strange! At first, it was the pitter-patter of light rain, and then the souging of the wind, and then it suddenly grew loud like the sound of crashing waves...” So he said to his servant boy, “What is that sound? Go outside to find out.” The boy replied, “The stars and moon are shinging bright, and the River of Stars flows across the sky. There is no human sound, only the sound of trees.” So, the poet said, “Alas! This is the sound of Autumn. But why must it come?”

The narrative unfolds through the image of the scholar sitting at the table and the movements of the servant boy, while the moon and the quivering branches give us a sense of the time and place. Kim Hongdo covered the background in light ink to create the night atmosphere and painted the trees and rocks with a dry brush to capture the dryness of the autumn mountain landscape. The sound of the dry branches brushing against each other in the wind and the rustling of the fallen leaves can be felt in the brushstrokes. Not only does the painting vividly reproduce the scene of leaves blowing about in a gust of strong wind it even seems to carry the sound of the wind.

A Great Artist’s Last Season

Kim Hongdo wrote Ouyang Xiu’s poem in the margins of the painting and at the end of it he put down the date: “Painted by Dangu [artist’s penname] three days after the winter solstice in the Eulchuk year.” This corresponds to the fifth month of the eleventh day of 1805. It is the final painting by Kim Hongdo to bear a clear date. At the age of 61, the artist was struggling through life. After the death of his greatest patron, King Jeongjo, his circumstances grew so bad that he even had to worry about paying for his son’s education, and as his health deteriorated he spent his days in pain. It is difficult to deduce the artist’s exact motivation for painting *The Sound of Autumn*. It would have been physically and mentally taxing to join two pieces of paper together to create a large canvas and transfer onto it the words and images of the poem “Ode to the Sound of Autumn.” It may be that the old artist, sensing that his death was near, silently moved his ailing body to paint what could prove to be his last work.

The Sound of Autumn is a feature attraction for June in *A Collector’s Invitation – The First Anniversary of Lee Kun-hee’s Bequest*, held at the Special Exhibition Gallery of the National Museum of Korea. There Kim Hongdo’s masterpiece from his later years greets visitors.



Kim Hongdo’s seal

WHAT WE HAVE ACCOMPLISHED, WHAT WE ARE ACCOMPLISHING, AND WHAT WE WILL ACCOMPLISH

Javier Marín
Mexican contemporary sculptor

Two huge circular sculptures were placed outside the National Museum of Korea. Boasting extraordinary majesty with a diameter of 5 meters each and a weight of 1.9 tons, the name of this work is *Chalchihuites* <Precious Stone>. It is a masterpiece of contemporary sculptor Javier Marín. Javier Marín flew from Mexico, on the other side of the world, with his masterpiece to the National Museum of Korea.

Your artwork is presented here at the National Museum of Korea, to celebrate the special exhibition *Aztecs: The People Who Moved the Sun*. I am curious about the meaning of this exhibition to you and how you feel about participating.

First of all, I am honored to be invited to this exhibition to commemorate the 60th anniversary of diplomatic ties between Korea and Mexico. I also presented my work at an exhibition commemorating the 50th anniversary of diplomatic ties between the two countries 10 years ago. This time, I am able to visit Korea in person, so it's even more special. In connection with the exhibition introducing the Aztec civilization, I have the honor to present Mexican contemporary works. It is my attempt to examine how ancient civilizations have influenced and modernized the Mexico of today and, conversely, to retrace the long history of Mexico through contemporary art.

Please introduce your work

***Chalchihuites*.**

Most of my work is based on the cultural heritage of Mexico. In particular, *Chalchihuites* is inspired by ancient civilizations and history that has been handed down in Mexico through various means. The two circular sculptures symbolize Mesoamerica and at the same time carry the meaning of a glimpse of life. The word ‘Chalchihuites’ refers to water drops or drops of blood. In Mexico, the expression ‘two drops of water’ means ‘very similar to each other’. Through this work,

I wanted to convey the message of ‘we are the same human beings’ and ‘we are equal’. Mexico was under Spanish colonial rule for many years. Therefore, Mexico was heavily influenced by Spain. I think that history still remains a problem to be solved, and I also think it is important to talk about ‘humanity’ and ‘equality’ in our society. Both those who rule and those who are ruled are still human, after all. And anyone who exists on the other side of the world must not forget that we are all the same.

You have been mainly presenting sculptures with the theme of ‘human’. What is the reason why you focus on ‘human’, and what message do you want to convey through ‘projection by deconstruction and reconstruction’?

I believe that the world in which humans live, or the world they understand, begins with the eyes. In addition, humans are beings who constantly ask themselves thousands of questions along the lines of who we are and what we’ve been doing. My work starts here. I let people ‘see’ my work, ‘become curious’ on their own, and ‘understand’ the world. This is how I share as a human being with all other humans. Each process of exploring, deconstructing, and reconstructing a shape is a fragment that makes up my work. All of these elements come together to create a new conversation. This is the spirit of *Chalchihuites*. When a piece of sculpture is completed, the process of exploration-deconstruction-reconstruction starts all over again. Adding new pieces leads to new ideas, concepts, and works. I’m constantly seeking the possibility to keep changing, very much like the way that we live our



lives. The things we saw, learned, and experienced, that is, the pieces of the past and the present, come together to create the future.

The Aztecs exhibition, which was held for the first time in Korea, received great attention from the public. What did you think about the exhibition?

I felt that the exhibition represents the essence of the Aztec civilization. Special artifacts that were only available locally before are here, and the exhibition layout and curation are excellent. If you are unfamiliar with the Aztec civilization, please come and visit.

I am also curious about your impressions of visiting Korea and the National Museum of Korea.

I’m always interested in seeing and feeling other cultures firsthand. Although I couldn’t stay as long as I wanted, I wanted to see and experience as much as possible. I believe that preserving tradition while not

losing sight of the future is important. I had the impression that the whole of South Korea was filled with ideas like this. What has been made, what is being made, and what will be made in the future all coexist in harmony.

The National Museum of Korea was a space where everything I have felt in Korea was wonderfully integrated. I was also impressed with its well-prepared exhibition environment for the artists and the beautiful collections. The view of the museum itself, located in the center of Seoul along with the greenery, was beautiful. Above all, I was amazed at the scenery of the Mirror Pond where you can see the quiet traditional pavilion and the sophisticated modern architecture behind it.

Lastly, would you like to say a word to the audience who will see your work?

The work is finally completed through the audience’s point of view. A different perspective on the work imbues it with new value. No matter what they feel, how they interpret it, the conversations they have, I just want the *Chalchihuites* to be enriched through the different ways of appreciation.

Precious Stone, Chalchihuites
Javier Marín 2007
Polyester resin, wire
Diameter 500cm, width 140cm, weight 1,878kg



HOW CULTURAL HERITAGE LIVES ON TODAY WE MUST HEED THE DESIRES OF THE CURRENT GENERATION

We are truly entering the era of K-culture, an era where Korean movies, Korean dramas, and Korean popular music are commonly referred to as K-movies, K-dramas, and K-pop. Unlike the Korean Wave a few years ago when it began gaining popularity, it's now become global. If it weren't for COVID 19, Korea would have been crowded with tourists from all over the world for K-culture tours. In fact, since the Netflix drama <Kingdom> created a global sensation, the number of foreigners looking for a Korean traditional hat, 'Gat', has increased. Although it's just an old-styled item for us, foreigners felt that they had found a rare and wonderful article. The impact of a Korean drama

that became a sensation around the world like <Kingdom> is greater than you might think. It's an interesting example of how something we don't even notice can be seen as cool elsewhere in the world. This demonstrates the possibility that something exclusively Korean can become global in an era where Korean popular culture becomes a channel to spread awareness of the whole of Korean culture. The idea of visiting places where popular dramas were filmed is not just for Korean audiences. In that sense, it will be more interesting than ever to look at the traditional scenery of Korea that has been used to create wonderful backgrounds for Korean movies, dramas, and music videos.



Netflix <Kingdom> poster



'EoGiYeongCha Seoul (with BTS)' YouTube screen capture

Set in the time of the Joseon Dynasty, which forms the basis of Korean traditional culture, <Kingdom> showed a most splendid display of the palace landscape. This is thanks to the fact that it was possible to actually film in palaces such as Gyeongbokgung, Gyeonghuigung, Changdeokgung, and Changgyeonggung, which rarely allow filming in order to protect cultural heritages. In general, a replica set reproducing the palace is commonly used since it is not possible to film in the real one. However, <Kingdom> was allowed to film in the palace thanks to its purpose of promoting the beautiful palaces of Korea. This allowed audiences to vividly see the splendor of the historical

palaces in their own homes. It would not be an exaggeration to say that BTS, standing at the forefront of the era of K-pop and creating a global sensation, creates landmarks everywhere they go. In 2021, BTS received attention when they appeared in a promotional video for the 2021 global Seoul tourism campaign '2021 YOUR SEOUL GOES ON', which was a joint campaign between the Seoul Metropolitan Government and the Seoul Tourism Organization. In this video, with the National Museum of Korea as the background, BTS showed the world various areas, such as the permanent exhibition hall, the digital video hall, and the bamboo street, of the National Museum of Korea.

This video was posted on YouTube under the name of 'EoGiYeongCha Seoul (with BTS)' and set a new record by achieving 100 million views within 9 days of being posted. This is the shortest period of time that this has been achieved in since 2017 when a promotional video for Seoul tourism was first posted. BTS has appeared annually in promotional videos produced to revitalize Seoul tourism, and this time they contributed greatly to publicizing the National Museum of Korea as a tourist destination in Seoul.



'EoGiYeongCha Seoul (with BTS)' YouTube screen capture





Screen capture of Korea Tourism Organization 'Feel the Rhythm of Korea: SEOUL' YouTube



Screen capture of the short film <Life is But a Dream>

Songgwangsa Temple in Suncheon appears as a highlight in <Decision to Leave> directed by Park Chanwook, who recently won the Cannes Best Director Award. This place is presented as a lovely dating space to share unique emotions between couples among the elegant and beautiful temple scenery. As director Park Chanwook has an extensive interest in Korean traditional culture, he expresses the very Korean traditional landscape in an interesting manner in the film. In the short film <Life is But a Dream>, which he released on YouTube earlier this year, a bamboo fan made by Jeonbuk Intangible Cultural Heritage No. 10 master Park Gyeho, along with an umbrella made of paper or cloth on bamboo, made by Intangible Cultural Heritage No. 45 master Yoon Gysang, appear as important accessories. Korean scenery and props like this often appear in the films of Park Chanwook, who is considered a world-famous director. Like director Bong Joonho when he stated that the most personal is the most global, it is not an exaggeration to say that the most Korean now is the most global.



Poster for the movie <Decision to Leave>

Accordingly, people who are fascinated by Korean culture around the world have a greater interest in Korea than ever before. This means that it is a better time than ever to feel proud of Korean traditional culture. Gyeongbokgung Palace, a landmark of Korea, now carries a different meaning since it became the backdrop for <Kingdom> and BTS. In other words, creativity and influence displayed in concert can breathe new life into tradition. Director Lee Changdong, whom I met during an interview last year, said “the most positive means of promoting a country is culture.” Director Lee, who previously served as the Minister of Culture and Tourism, said that changes in policies and perceptions were the foundation for Korea's content industry as it is in the global spotlight today. This implies that government-led cultural support policies are important, but the government should not be involved in culture. In other words, an attitude of taking responsibility but not interfering is paramount. If the freedom of expression is guaranteed and cultural capabilities

are nurtured based on the autonomy of the private sector, the industry itself can develop in a healthy way. I believe the result is the elevated status of Korean culture that we feel now. In order to integrate traditional culture with contemporary popular culture, there must be talent. Talent here does not necessarily mean something grandiose and great at the moment. Ambiguous Dance Company, a contemporary dance team in Korea that collaborated with the world-famous British band Coldplay, recorded more than 300 million views on a YouTube video filmed at landmarks in Seoul, including Daehanmun Gate at Deoksugung Palace, for overseas promotion of Korean tourism in 2020. They achieved a worthy goal through an unconventional choice. After all, this is how we spread the wonders of our traditional culture to the world. This is the best choice to make our traditional culture a value worth preserving in the future and keep our important history from remaining in the past.



OUTSIDE THE MUSEUM WALLS

IMMERSIVE CULTURAL HERITAGE EXPERIENCE K-CULTURE DAY

Every Saturday afternoon starting on May 21st, the immersive cultural heritage contents produced by the National Museum of Korea will be projected on a media façade at the Iconic Zone, which is located on the 10th floor of Shinsegae Department Store in the Jung-gu of Seoul. The movie reconstructs the seven key immersive contents created by the NMK with a focus on idealism. It includes two films streamed at the Chuncheon National Museum’s immersive digital café Hyu such as Five Hundred Arhats of Changnyeongsa Temple

Site: Reflection of Our Hearts, and five immersive films screened at the NMK’s Immersive Digital Gallery including Royal Procession with the People which illustrates King Jeongjo’s visit to Hwaseong and Climbing Mt.Guemgangsan which features real-scenery landscape paintings by prominent painters from the late Joseon Dynasty. The K-Culture Day is organized by the National Museum of Korea and Shinsegae DF to celebrate Shinsegae DF’s 6th anniversary and will begin on Wednesday, May 18 at 3pm in Shinsegae Duty Free.

AFTER TWO YEARS, ‘CONVERSATION WITH THE CURATOR’ IS BACK

INVITATION TO DISCOVER OBJECTS AND STORIES



After two years of suspension due to the COVID-19, the museum resumes ‘Conversation with the Curator’ to explore a wider range of topics and fascinating stories. Every Wednesday from 6 to 9pm, the curator commentary exhibition program provides in-depth explanations by curators followed by an

audience Q&A. The ‘Conversation with the Curator’ events in May 2022 will cover the special exhibition <Aztecs>, thematic exhibition <Feast of Lights: Buddhist Hanging Scroll at Sudeoksa Temple>, <Turpan Artifacts with Chinese Characters> and <Tiger Arts II>. Additional curator-led conversations

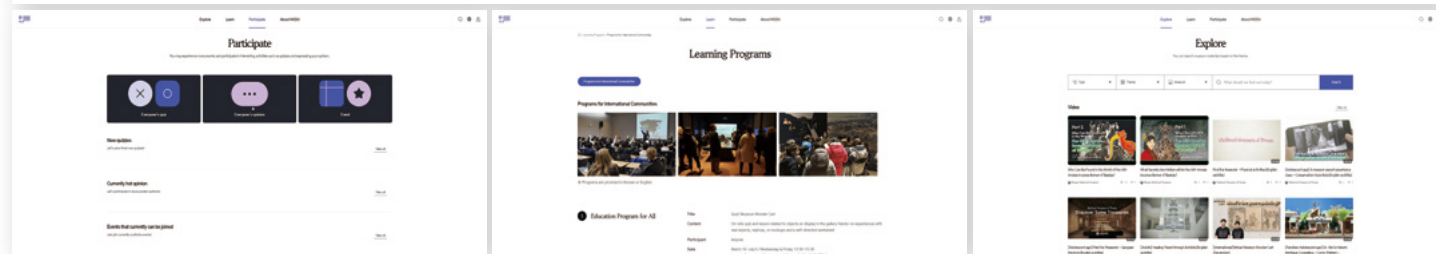
are available at the Permanent Exhibition Hall to discuss ‘Safe packing and storage of collections’ (May 18), ‘Stone Seated Buddha in Samneuggye Valley of Namsan Mountain, Gyeongju’ (May 18), ‘Earthenware, the first invention of mankind’ (May 25). All levels are welcome and no booking is required.



- Dates: Every Wednesday 18:00-18:30 / 19:00-19:30
 - ※ When a public holiday falls on a Wednesday, there will be no “Conversation with the Curator”
 - ※ Speaker, topic and venue are subject to change
- How to attend: on-site joining (no limit to group size)
- Venue: Permanent Exhibition Hall at the National Museum of Korea [Prehistory and Ancient History, Medieval and Early Modern History, Donated Works, Calligraphy and Painting, Sculpture and Crafts, World Art Gallery, Path to History, Special Exhibition Hall], Special Exhibition Gallery and Outdoor Exhibitions
- Admission: Permanent Exhibition Hall (Free), Special and temporary exhibitions (tickets required)
- Museum Shuttle: for groups of 20 pax and more (one way), free of charge, call to book (02-2077-9042)

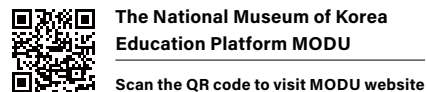
Museum Education for all.

MODU is a place where educational content from the National Museum of Korea and 13 other affiliated museums can be searched, learned, and shared.



A VARIETY OF EDUCATIONAL RESOURCES FOR KIDS TO PROFESSIONALS THE NATIONAL MUSEUM OF KOREA'S EDUCATION PLATFORM “MODU”

The National Museum of Korea and its 13 affiliated museums have made a variety of educational resources available through the museum education platform MODU. The website is open for anyone to access. In response to the fast-changing educational environment brought by the fourth industrial revolution and COVID-19, the NMK is developing a wide range of materials for education of the future. MODU, the integrated education platform, can be accessed via the National Museum of Korea's official website (www.museum.go.kr).



The National Museum of Korea
Education Platform MODU
Scan the QR code to visit MODU website

CONCERT AT THE MUSEUM

<THE CULTURAL FEAST OF THE MUSEUM 2022>



Thank You Concert
: May 28, September 17, September 24
Outdoor Space, National Museum of Korea
Saturdays 3pm

The Magnificent Museum
: June 11, August 6, October 22
Open Plaza, National Museum of Korea
Saturdays 3pm

Concert at Noon
: July 9, July 23, July 30, August 13, August 20
Great Hall, National Museum of Korea
Saturdays 12pm



Hosted by the National Museum of Korea and the National Museum Foundation of Korea, an annual Cultural Feast of the Museum has been held since 2014. After being held online for the past two years, the performing arts festival will take place both offline and online starting with <Thank You Concert- Green Promise> scheduled on May 28th, 2022. The upcoming concert will feature music and magic performances by environment-friendly artists including the band

'Pinocchio' and the magician Hyunjin Ham. It will also address the 'Below 1.5°C' campaign to increase awareness of saving the Earth from global warming and practical tips on how to achieve carbon neutrality in everyday life. The festival will be held from May to October. As part of the festival, three events titled 'Thank You Concert', 'The Magnificent Museum' and 'Concert at Noon' will be held at the outdoor stage Open Plaza and the permanent exhibition gallery Great Hall.

‘A COLLECTOR’S INVITATION’

Gifts and memorabilia of the special exhibition to commemorate the first anniversary of Lee Kun-Hee’s donation

The National Museum of Korea presents gifts and memorabilia to accompany the special exhibition ‘A *Collector’s Invitation – The First Anniversary of Lee Kun-hee’s Bequest*’ (April 28 – August 28, 2022). The listed items are available online at the Museum store and a variety of themed gifts are available throughout and after the exhibition at the special exhibition gift shop.



Ten Longevity Symbols Name Tag
Size 65x105x5mm
Material Polybutadiene, steel, magnet, etc.
Price KRW 8,500

Inspired by ‘*Ten-panel Folding Screen with the Ten Longevity Symbols*’, the name tag features detailed line illustrations in bright colors. The name tags are made of PVC and are available in pink and blue.



TeTen Longevity Symbols Incense Stick
Size 32x27x155mm
Composition approx. 50 incense sticks in a box
Price KRW 22,000

Designed by an appointed agency, the incense sticks showcase a modern reinterpretation of ‘*Ten-paneled Folding Screen with the Ten Longevity Symbols*’. The incense stick gives a relaxing break while enjoying the painting of ten longevity symbols. It is made of non-allergenic ingredients including aloeswood, sandalwood and slippery elm and is suitable for anyone looking for a relaxing fragrance in their life. One box contains about 50 sticks and each stick lasts for roughly 20 minutes.



Ten Longevity Symbols Mini Suitcase
Size 340x290x180mm
Composition Polypropylene, polyester
Price KRW 29,000

The trendy mini suitcase boasts colorful line illustrations depicting ‘*Ten-paneled Folding Screen with the Ten Longevity Symbols*’. It is specially developed and designed for the exhibition and only limited suitcases are available.



Ten Longevity Symbols Golf Ball Marker Set
Size Golf ball - 42mmx42x42, Ball Marker- 30x30x2.5, Clip -30x36x1
Material Polybutadiene, steel, magnet, etc.
Composition 4 golf balls, 1 marker and 1 clip in a box
Price KRW 30,000

The golf ball marker set illustrates a whimsical interpretation of ‘*Ten-panel Folding Screen with the Ten Longevity Symbols*’. One set consists of 4 golf balls, a ball marker and a clip in response to the growing popularity of golf among the young generation. Golf balls feature longevity symbols such as deer, crane, pine tree, mountain, cloud and the sun while ball markers carry the images of deer, turtle, crane, mountain, cloud and the sun.



Ten Longevity Symbols Portable Camping Chair
Size 480x480x800mm
Material Poly Oxford fabric, steel
Price KRW 35,000

Taking a motif from ‘*Ten-panel Folding Screen with the Ten Longevity Symbols*’, the portable folding chair presents stylish line illustrations. The chair can hold up to 58 to 100kg and the steel skeleton is 16mm thick. This sturdy, handy and easy-to-use chair comes with arm rests with a single cup holder as well as a zipped chair bag.



Bamboo Fan (Hapjukseon)
Size (folded) 42 width x 300 height x 18mm depth
Material fan: bamboo, Korean paper / case: paper
Composition Bamboo Fan, knot, holder, pouch, manual
Price KRW 200,000

In collaboration with Jeonbuk Intangible Cultural Heritage No. 10 master Park Gyeho, this limited edition Bamboo Fan is hand-made by an intangible cultural heritage craftsman. The fan illustrates the image of *Inwang Jesaekdo* and makes it a perfect memorabilia from the exhibition. After 108 times of repeated manual work and the use of a special technique using bamboo and pyrography pen, the painting appears intricate and detailed. The folding fan known as Hapjukseon is made of the Korean traditional paper featuring the splendor of *Clearing After Rain on Mt. Inwang*.

ADD A TOUCH OF AZTEC STYLE TO YOUR HOME

<AZTECS> EXCLUSIVE MERCHANDISE

The National Museum of Korea offers 8 exclusive merchandise items in 5 categories to commemorate the special exhibition <*Aztecs*>. From ‘Make your own Aztec Headdress’, a fun family activity kit to enjoy during the family month and the summer school holiday to items that will lighten up the look of your own home for summer months and vacation vibes such as glasses, coasters, magnetic bottle openers and fabric mats, bring home a memorabilia of your experience at the exhibition. The items are available online at the Museum store and a variety of themed gifts are available throughout and after the exhibition at the special exhibition gift shop.



The Aztecs Activity for Kids

Headband Craft Kit
Size (total) 690x240mm
Material Paper
Price KRW 2,500

The Aztec Headdress kit is inspired by the Xilonen, the Goddess of Corn (Museo Nacional de Antropologia) who symbolizes newly germinated corn seedlings. The pre-cut sheet makes it easy to craft for anyone without any tools such as scissors and glue. With a head circumference reaching a range of 510 -590mm, it is suitable for all age groups. (Read the instruction on the back)

*When you make a Goddess of Corn headdress and corn with kids, talk about the importance of corn in the Aztec civilization. It will help enhance the exhibition experience and create a lasting memory of the Aztecs.



In your own café at home

Magnetic Opener (Tlaloc)
Size (Tlaloc) 77x80x9mm, (God of American Corn) 63x100x9mm
Material PVC, metal, magnet
Price KRW 9,000 (each)

The magnetic bottle opener re-interprets the images of ‘Jar representing the rain god Tláloc (Templo Mayor Museum)’ and ‘Xilonen, the Goddess of Corn (Museo Nacional de Antropologia)’ with a modern tweak. Its soft yet solid material makes the grip firm and comfortable and the magnet on the bottom makes it a lovely decoration magnet



Cups (Green/Pink)
Size Diameter 6.5cm x Height 13cm (473ml)
Material Glass
Price KRW 19,000 (each)

The glasses borrows motifs from the Aztecs sacred patterns and key exhibition objects including ‘Aztec woman (The Dutch: Nationaal Museum van Wereldculturen)’ and ‘Coyote or a young wolf (Museo Nacional de Antropologia)’



Coasters (Green/Pink)
Size 11.5 x11.5cm
Material Felt Paper
Price KRW 12,000 (each)

The felt coaster boasts Aztecs patterns as seen in ‘geometric stamps (The Dutch: Nationaal Museum van Wereldculturen)’, ‘incense burners (Museo Nacional de Antropologia)’. Decorated with tassels, the coasters add style to your everyday life and can serve as a both coaster and place mat

