



NATIONAL MUSEUM OF KOREA

QUARTERLY MAGAZINE VOL.61 AUTUMN 2022

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NATIONAL
MUSEUM OF
KOREA

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Note to Readers
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THE PAGODA GARDEN

AT THE NATIONAL MUSEUM OF KOREA

Time in stone



Check the NMK Webzine
Scan the QR code to see a
variety of photos and videos

1. Stupa of Master Yeomgeo

2. Stupa of Monk Jingyeong from Bongnimsa Temple

3. Stele of Great Master Daegyeong from Borimsa Temple

4. Pagoda and Stone Coffin of Great Master Jeongong from Heungbeopsa Temple

5. Stupa of National Preceptor Hongbeop from Jeongtongsa Temple, Chungju

6. Stele of National Preceptor Hongbeop from Jeongtongsa Temple, Chungju

7. Stupa of National Preceptor Wongong from Geodonsa Temple

8. Stone Lantern from Hyeonhwasa Temple

9. Stone Stele

10. Bronze Bell of Bosingak Tower

11. Stone Civil Official

12. Stone Lantern
13. Stone Coffin of Prince Onnyeong

14. Stone Sheep

15. Placenta Chamber (Stone Container)

16. Buddha

17. Eastern and Western Three-story Stone Pagodas from Galhangsa Temple

18. Seven-story Stone Pagoda from Namgyewon

19. Three-story Stone Pagoda from Cheonsusa Temple

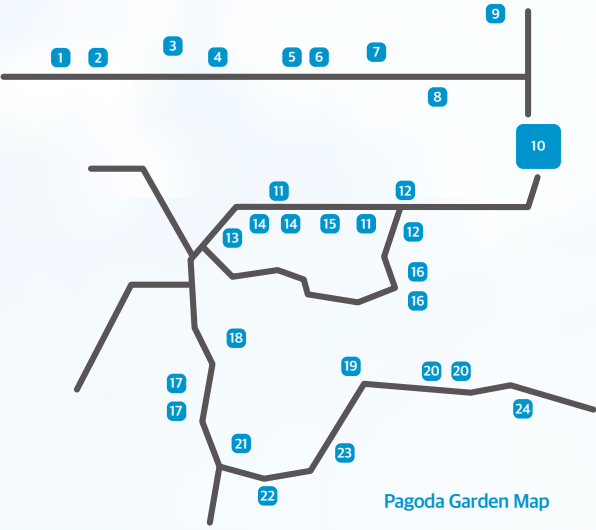
20. Stupa of Master Boje

21. Five-story Stone Pagoda from Hongje-dong

22. Twin-lion Stone Lantern from Godalsa Temple

23. Five-story Stone Pagoda from Cheonsusa Temple

24. Five-story Stone Pagoda from Anheungsua Temple



Stone Cultural Treasures in the Lush Green Gardens

The Pagoda Garden, located in the grounds of the National Museum of Korea, has a display of some thirty stone cultural heritage works. The diverse stone sculptures cover a great period of time, from the Unified Silla period to the late Joseon Dynasty, and range from pagodas dedicated to the Buddha and stupas and monuments dedicated to high monks to stone lanterns that light up the night, and stone statues that stand guard over the tombs of the nobility of Joseon.

The Pagoda Garden was created in 2005 with the relocation of the NMK to its present site in Yongsan. During the four-year preparation period, plans were made to move the stone works scattered throughout the garden at the former site, and from autumn 2004 the actual removal work began.

There were many steps involved in moving these works made

of stone. Before they were dismantled, the shape and direction of every stone part was photographed and recorded in detail. After inspecting the condition of those parts and checking for any dangerous elements, they were safely packed after conservation treatment. Plans were then made as to where to locate each item. Once the spots were selected, foundation work was carried out to strengthen the ground and the thirty items were erected once again.

The Pagoda Garden is located on the eastern side of the open space in front of the NMK. It's hard to find any signs or boundary markers that tell you where the garden starts. But if you follow the path beside the Mirror Pond you'll come across the stone structures placed sparsely among the thick trees. Forget about seeing them in any set order; simply follow where your footsteps lead and be charmed as you discover the stone structures hidden here and there.

Pagoda Garden in the outdoor exhibition area

Seven-story Stone Pagoda from Namgyewon Monastery Site and Three-story Stone Pagodas from Galhangsa Temple Site



The Body of Buddha: Silla and Goryeo Pagodas

Pagodas were first built to enshrine sarira, or the relics of Buddha Sakyamuni. Though the material, plan, and number of stories changed over time, for a long time pagodas were built in the central part of a Buddhist temple as a place for enshrining the body of the Buddha. Walking along the outermost path of the Pagoda Garden, you'll come across a cluster of tall stone pagodas set in the forest. They stand waiting at every bend in the path, from the edge of the Mirror Pond to the entrance of Yongsan Park. This is a section where the pagodas of the Silla Kingdom and the Goryeo Dynasty can be compared.

Facing each other across a path are the Three-story Stone Pagodas of Galhangsa Temple Site from the Unified Silla Kingdom and the Seven-story Stone Pagoda of Namgyewon Site from the Goryeo Dynasty. The two sets of pagodas show totally different aesthetics from different periods. The Galhangsa Temple pagodas were located east and west on the temple site in Gimcheon, Gyeongsangbuk-do Province. The inscription on the upper tier of the eastern pagoda's base reveals that the pagoda was commissioned in 758 by the maternal relatives of King Wonseong of Unified Silla. Both the eastern and western pagodas have a wide and high base, which gives them a sense of stability, and the ratio of body stones and roof stones is balanced, which gives the pagodas

the balanced look of an eighth-century pagoda comparable to the stone pagodas of Bulguksa Temple. The Seven-story Stone Pagoda from Namgyewon Monastery Site, located opposite, was built on the site of Namgyewon, a ruined temple in Kaesong, and has the typical look of a multi-story stone pagoda of the Goryeo Dynasty. From the base up to the finial, the height and proportions of each story decreases rapidly as the pagoda rises, characteristic of such multi-story pagodas. With its height of over seven meters and the way the eaves are lightly turned upwards, the pagoda appears to be soaring into the sky. It is believed the pagoda was built before the mid-Goryeo Dynasty at least, based on discovery of the Lotus Sutra that had been enshrined inside during repairs in 1283.



Stupa of Monk Boje from Yeongjeonsa Temple Site

Stone Civil Official and Cat



Simple Mourning: Stone Figures Guarding Joseon Tombs

Beyond the cluster of pagodas, stone statues that guarded Joseon Dynasty Tombs are gathered in the pine forest. The royal tomb system established in the early Joseon Dynasty, when the practice of placing the coffin in a stone chamber and burying it with a collection of everyday implements remained, later influenced the tombs of the scholar-official class also.

The Stone Chamber of Prince Onnyeong, which was excavated from the tomb of King Taejong's seventh son, was in the form of vertical stone slabs joined together covered by a flat stone slab for the lid. Discovered inside the chamber were a number of buncheong jars and dishes, and bronze spoons, giving an idea of the modest funerary practices of Joseon.

Protecting the tombs of Joseon kings were various figures carved out of stone. They include stone statues of military and civil officials, as well as stone sheep, tigers, and horses, and stone lanterns. These stone figures were all lined up on either side of the tomb to protect the king and the royal family. Over time, similar figures began to be placed at the tombs of scholar-officials but on a smaller scale, usually comprising a pair of military officials and a pair of sheep. The human stone statues tended to be huge, reaching 3.2 meters high at a royal tomb, but these were also scaled down to around 1.5-2.0 meters. In the Pagoda Garden are two stone statues of military officials of stable proportions standing 1.8 meters high. Made with precise sculpting techniques, they presumably came from the tomb of a high-ranking scholar-official.

Dressed in geumgwan jobok, the court attire of Joseon government officials consisting of a black and gold coronet and red morning robe, the statues are thought to date to the latter half of the eighteenth century, when this attire began to appear on stone figures of military officials standing by tombs.

Stupas and Pagodas: In Memory of the Masters

After passing the stone figures of the Joseon Dynasty and the Bosingak Bell, walking toward the main building of the museum you will encounter stupas and steles from the Unified Silla and Goryeo periods standing in solemn dignity.

The tradition of erecting stupas and steles in memory of highly virtuous monks began with the introduction of Seon (Ch. Chan, J. Zen) Buddhism to Korea in the late Unified Silla period. Seon Buddhism emphasized the monastic lineage, or dharma transmission from master to disciple, and it was a popular practice to erect a stupa to enshrine the relics of one’s master and a stele in memory of his teachings.

Among the stupas built in the ninth century, when they first started to appear, the Stupa of Master Yeomgeo is outstanding for its sculptural beauty. It is octagonal in form overall and the plan of each section is also an octagonal shape. The most striking feature of the stupa is the exquisite sculptural decoration of the stone surfaces. The roof stones are carved with roof tiles and rafters, replicating the look of roofs on wooden buildings, and the Four Heavenly Kings are carved on the body stones of the stupa, and the Eight Devas on the base stone of the body. All the details, such as the lotus petals on the upper base stone, the incense burner on the central base stone, and the lions on the lower base stone are vividly expressed with all elements in harmony with each other.

During the Goryeo Dynasty, stupas changed in appearance, as seen in the Stupa of National Preceptor Hongbeop from Jeongtosa Temple Site, Chungju.

Its great sculptural beauty is apparent in the elegant lotus blossoms carved on the upper base stone, the simple spherical body, and the lightly raised roof stone, which are devoid of complicated decoration. The floral ornamentation at the end of the roof ridge does away with the exaggerated expression of pervious periods, and the spherical body stone is simply and concisely decorated with a design of bands forming a cross shape with a floral tie at the center.

This stupa was built in honor of National Preceptor Hongbeop, who entered Nirvana during the reign of King Mokjong of Goryeo (r. 997-1009). After his death, Mokjong gave him the posthumous title of national preceptor (guksa), the posthumous name Hongbeop, and the stupa name Silsang, and ordered an inscription to be written for the stele at his stupa.

During the Goryeo Dynasty it was possible to put up such stone monuments only for high monks, such as national preceptors or royal preceptors, with the approval of the king. When a monk passed away, the king would endow on him a posthumous name and stupa name before holding the funeral rites. The disciples would compile a biography of the master and ask the king to put up a stele. The king accepted this request and asked a literary man to compose the inscription and write it on the stele. As such, the construction of a stele was a big Buddhist project, involving kings, nobles, and powerful local figures, as well as the best craftsmen, artisans, and stone masons.

Consequently, the stupas and steles that remain today are works reflecting the economic and artistic level of their time.

Time in Stone, Not the Same as Yesterday

Stone can be found everywhere. While humans were building civilizations, stone served as a bridge allowing us to cross rivers or a roof so that sheltered us from the rain and wind. Sometimes it became the Buddha and granted our wishes, and sometimes a tomb for the dead to lay down. How does stone become a sheep, a Buddha, or a house? How do flowers bloom from stone? As stone passes through human hands it is transformed in countless ways. Stone has always been there. Natural stone had already existed for hundreds of millions of years, and yet it remained nameless. When humans began to trim and carve stone, time began to flow in stone again. How does stone testify to time? How does stone become a part of history? In the new time granted to humans, stone finally began to age.

When stone passed through human hands and began to take on shape and time, it existed as a completely different entity. Shape and time in stone become history, which then become the subject of collection, research, and preservation. Stone that has become part of the museum’s collection awaits visitors in the Pagoda Garden today.

Time now flows through stone again in a different way. But only for those who pause and recognize it.

Stupa of National Preceptor Wongong from Geodonsa Temple Site and the Open Plaza



Stupa and Stele of National Preceptor Hongbeop from Jeongtosa Temple Site, Chungju



MESOPOTAMIA: GREAT CULTURAL INNOVATIONS, SELECTIONS FROM THE METROPOLITAN MUSEUM OF ART

Stories of Mesopotamia Told Through
Text, Images, Bricks, and Clay Tablets

Mesopotamia Gallery in the World Art Gallery, National Museum of Korea
July 22, 2022 – January 28, 2024



Check the NMK Webzine
Scan the QR code to see a
variety of photos and videos

A new exhibition space opened in the World Art Gallery
on July 22 this year—the Mesopotamia Gallery,
where 66 items will be on display for the next year and a half.



Section 3 of the Mesopotamia Gallery



Section 1 of the Mesopotamia Gallery

The exhibition is divided into three parts. The first section explores the idea of cultural innovation and accounts for around half the exhibition in terms of both space and content. The square bricks that were the major building material of Mesopotamian civilization were taken as modules determining the size of the display cabinets and design of the walls. In designing the exhibition space, the most important point was ensuring that visitors could take a close look at the exhibits, small in size but richly detailed. Mesopotamia lasted for more than five thousand years, and geographically it covered present-day Iraq and parts of Iran, Syria, Türkiye, and Egypt. Any attempt to cover such a vast area and deep history is difficult because of the sheer amount of information, so the exhibition was organized around several themes: cities, script, cylinder seals, religion, burial goods, portraiture, decorative palace reliefs, and bricks. It was planned in a way that visitors will find it easy to understand the historical significance of each item and its place within the general flow of the theme, even without knowing the names of the related kings and dynasties.



Cylinder seal with weather gods framing heraldic griffins
ca. 1720-1650 BCE, Old Syrian Period
Syria, Hematite
Height: 2.54cm
Gift of Martin & Sarah Cherkasky, 1989
Metropolitan Museum of Art (1989.361.2)



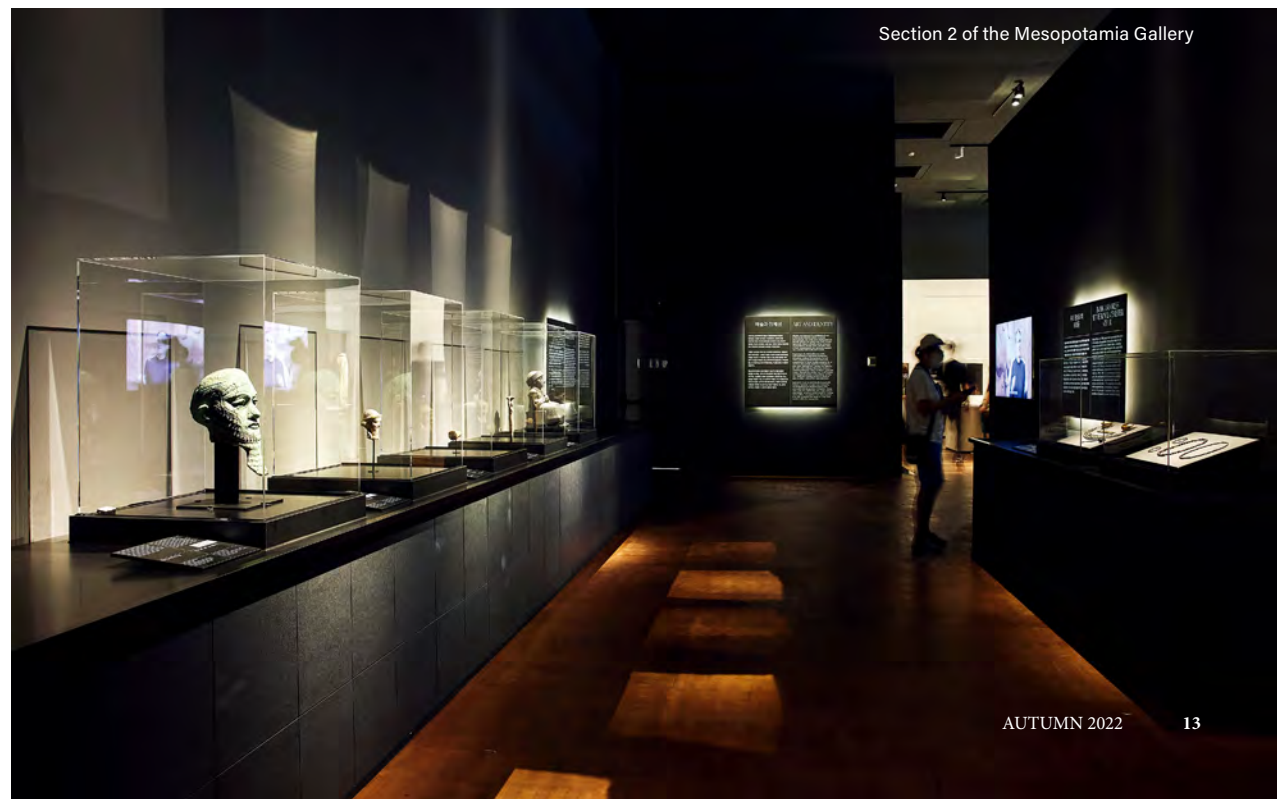
Record of deliveries of animals for the festival of sowing seed
ca. 2043 BCE, Ur III Period
Drehem, Mesopotamia, Clay
11.6x6.9x2.7cm
Purchase, by exchange, 1911
Metropolitan Museum of Art (11.217.29)



Head of a ruler
ca. 2300-2000 BCE, Early Bronze Age
Iran or Mesopotamia, Copper alloy
Height: 34.3cm
Rogers Fund, 1947
Metropolitan Museum of Art (47.100.80)

For anyone curious about the documents written on clay tablets, which are smaller than the palm of the hand, a kiosk has been prepared to show and explain the densely written contents, and videos explain how cylinder seals were used and their significance in Mesopotamian society.

The second section looks at the expression of identity through art and the Mesopotamian people's perception of imagery, featuring burial goods from the Royal Tombs of Ur, sculptures of historical individuals, and inscriptions related to royal architecture. In creating human images, the Mesopotamians believed that a more faithful representation of the subject would be achieved by combining the qualities that individuals desired rather than accurately replicating their appearance. The Mesopotamians' ideas about identity and attitude toward images are reflected not only this section but the entire exhibition. The colors used in the section 2 were simplified to focus on the core concepts presented.



Section 2 of the Mesopotamia Gallery

Media art cube “Kushruk”



Standing between the second and third sections of the exhibition is a four-meter-high media cube titled “Kushruk,” which means “box” in the Sumerian language. It is an extension of the square motif that was employed as the design module for the Mesopotamia Gallery. Through its size, it conveys the message that the achievements of the Mesopotamian civilization are so great that they cannot be captured at a glance. The video closes by presenting nine episodes of clay tablet documents in the form

of QR codes, which are very much like the clay tablets in that they all look much the same but have differing contents. The joys and sorrows of the Mesopotamian people recorded on the clay tablets are surprisingly similar to the stories and emotions of people today.

Section 3 of the Mesopotamia Gallery



**Foreign groom
in a tributary procession**
ca. 721-705 BCE, Neo-Assyrian Empire
Khorsabad, Gypsum alabaster
49.3x79.5x10.4cm
Gift of John D. Rockefeller Jr., 1933
Metropolitan Museum of Art (33.16.1)

The third section of the exhibition features decorative palace reliefs and bricks from the Neo-Assyrian Empire and the Neo-Babylonian Empire, two major empires that emerged after 1,000 BCE, during the latter half of the Mesopotamian civilization. The tremendous artistic legacy left by the two empires can be compared here. On display are Two Panels with Striding Lions that lined the processional way to the Ishtar Gate, the most famous piece of Babylonian architecture. As most of the exhibits once belonged to a building, many architectural elements were employed in this part of the exhibition, for example using motion Lamassu images to create a sense of three-dimensional space. The gate, symbolizing the Ishtar Gate, has a color scheme based on Two Panels with Striding Lions. The exhibition closes with a display of four bricks—a reminder that by stacking up bricks, small and insignificant as they seem, this civilization and the history of humankind have been able to achieve great artistic and cultural heights. Titled “Great Cultural Innovations,” the Mesopotamia Gallery exhibition introduces us to a faraway land where stories are told with text, images, bricks, and clay tablets.

CLOSE LOOKING: ALL THINGS EARRINGS OF BAEKJE KINGDOM

Elegance and Style, Taste and Beauty

Special Exhibition at the Gongju National Museum
September 27, 2022 – February 26, 2023



Part 2 of the exhibition: The Possessions of Kings and Aristocrats

*They are beautiful when
seen up close,
They are lovable when seen
for a long time.
The same applies to you.
-From “Wildflowers”
by Na Tae-joo*

Everyone would have heard this poem at least once, even if they don’t know the poet Na Tae-joo. This short but long resounding poem has struck a chord with many people.

Baekje earrings are similar to wildflowers in many ways. Except for the earrings of King Muryeong and his Queen Consort, many of the earrings from the Baekje Kingdom are small and simple. They consist of a main ring, a middle ornament attached with gold wire or chain, and a pendant hanging at the bottom. Why did the Baekje people, who made lavishly decorated gilt-bronze crowns and shoes to show off their authority, make such small, plain earrings?

From September 27, 2022, to February 26, 2023, the Gongju National Museum is holding the special exhibition, *Close Looking: All Things Earrings of Baekje Kingdom*. The exhibition showcases 354 pieces (1,021 items), including eight national treasures such as the earrings of King Muryeong and his Queen Consort, and 26 treasures. Thanks to the help of 18 organizations, in addition Baekje earrings, there is a selection of Silla earrings and Gaya earrings as well.

Gwigori and Gwigeori

“*Gwietgori*,” as seen in the title of the exhibition, is the old form of “*gwigori*” The word “*gwigori*” means “an ornament hung from the earlobes.” While “*gwigeori*” and “*gwigori*” sound similar, they were once different words with completely different meanings. “*Gwigeori*” refers to “an object hung on the ears,” which originally took the form of round fur caps connected with elastic that covered the ears on either side to keep them warm. While both “*gwigori*” and “*gwigeori*” are used in the same way today, “*gwigori*” has been in longer use as the word for earrings.

Presumably, these words come from the shape of the ornaments hung through holes pierced in the earlobes. From ancient times, earrings were made in the shape of rings. Why were they made as round rings? It is likely that the ring shape was the most stable when worn from a hole in the earlobe. This special exhibition features not only earrings with opulent pendants but also plain, undecorated earrings discovered in Baekje territory. The earrings found in territory stretching from Hwacheon, Gangwon-do Province to Naju, Jeolla-do Province, show that wearing earrings was a custom shared throughout Baekje.



Baekje earrings made with a 3D printer

Looking at Baekje Earrings Up Close

The Baekje people made earrings of various designs using a combination of three-dimensional and flat ornaments. The ring is simply made by bending a metal rod, but earrings made from a twisted, squared rod have also been found. This is a design that is also seen among earrings worn today. In addition, Baekje earrings combined various colors such as black, green, blue, and red, which contrasted with the shiny gold. They were colorful but not extravagant, exhibiting the aesthetics of the Baekje people.



Thin-ring Earrings
Baekje Kingdom
Suchon-ri, Gongju
Length: 4.4cm, Weight: 8.3g
Gongju 36286
Gongju National Museum



Thin-ring Earrings
Baekje Kingdom
Tomb of King Muryeong, Gongju
Length: 10.1cm, Weight: 54.7g
National Treasure
Gongju 637
Gongju National Museum

Earrings of King Muryeong, 99 Percent Pure

The most striking Baekje earrings are the earrings of King Muryeong. The luxurious, intricately made forms make them the finest among Baekje earrings, and they are particularly meaningful in that the owner is clearly identified. The earrings were painted red to express the king's nobility, and green comma-shaped jades were hung from the rings for added splendor.

King Muryeong's earrings were made by shaping a solid gold rod. According to the component analysis, the earrings are 99.8 percent pure gold, the highest level of purity among earrings from the Three Kingdoms period. They reflect the authority of King Muryeong, who is credited with making Baekje a strong country again.

The exhibition features videos that help visitors to understand the exhibits. A replica of King Muryeong's earrings was produced and the process filmed to show how Baekje earrings were made. In addition, a 3D mapping video of the detailed and delicate earrings of King Muryeong's Queen Consort was created to reproduce lively images of the earrings.



East Asian Connections

Baekje was sometimes in conflict with neighboring countries and sometimes allied with them, a situation that is reflected in earrings and various other metal crafts. Goguryeo and Silla made earrings with a thick main ring, while Baekje, Gaya, and Wa (Japanese) made earrings with a thin main ring, which indicates close exchange between nations.

The exhibition features six pairs of earrings from the Three Kingdoms period that have been designated national treasures and treasures. Along with the earrings of King Muryeong and his Queen Consort (national treasure), they include the Silla earrings excavated from the Double-burial Tomb in Bomun-dong, Gyeongju (national treasure), and the earrings from the stone-lined tombs No. M4 and No. 28 in Okjeon, Hapcheon (treasure), which can be seen together in a specially prepared space. This is the first time that these earrings have been gathered in the same place, giving visitors the opportunity to compare the tastes of the ruling classes of Baekje, Goguryeo, Silla, and Gaya.



Earrings with Thick Hollow Rings
Silla Kingdom
Double-burial Tomb in Bomun-dong, Gyeongju
Length: 8.7cm, Weight: 58.8g
National Treasure
Bongwan 6255
National Museum of Korea



Part 2 of the exhibition: Entrance to the Possessions of Kings and Aristocrats



Part 3 of the exhibition: East Asian Connections



Thin-ring Earrings
Baekje Kingdom
Yongwon-ri, Cheonan
Length: 3.4cm, Weight: 4.0g
Gongju 33535
Gongju National Museum.

Earrings reflect personal tastes or sense of beauty. Baekje earrings are imbued with various socio-cultural meanings, including the thoughts of the craftsmen who made them and the people who wore them. Small but beautiful, they may not stand out at first, like wildflowers blooming on the roadside, but their hidden value becomes clear when you look at them closely for a long time. We hope that this exhibition will be a time to discover the stories of the Baekje people embodied in the earrings, and the beauty left behind by the Baekje artisans.



Thin-ring Earrings
Gaya
Tomb No.M4 in Okjeon, Hapcheon
Length: 10.1cm, Weight: 35.5g
Treasure
Jinwi 60-5203
Jinju National Museum

CERAMICS FROM THE NATIONAL MUSEUM OF KOREA: VOICES FROM AN ANCIENT CULTURE

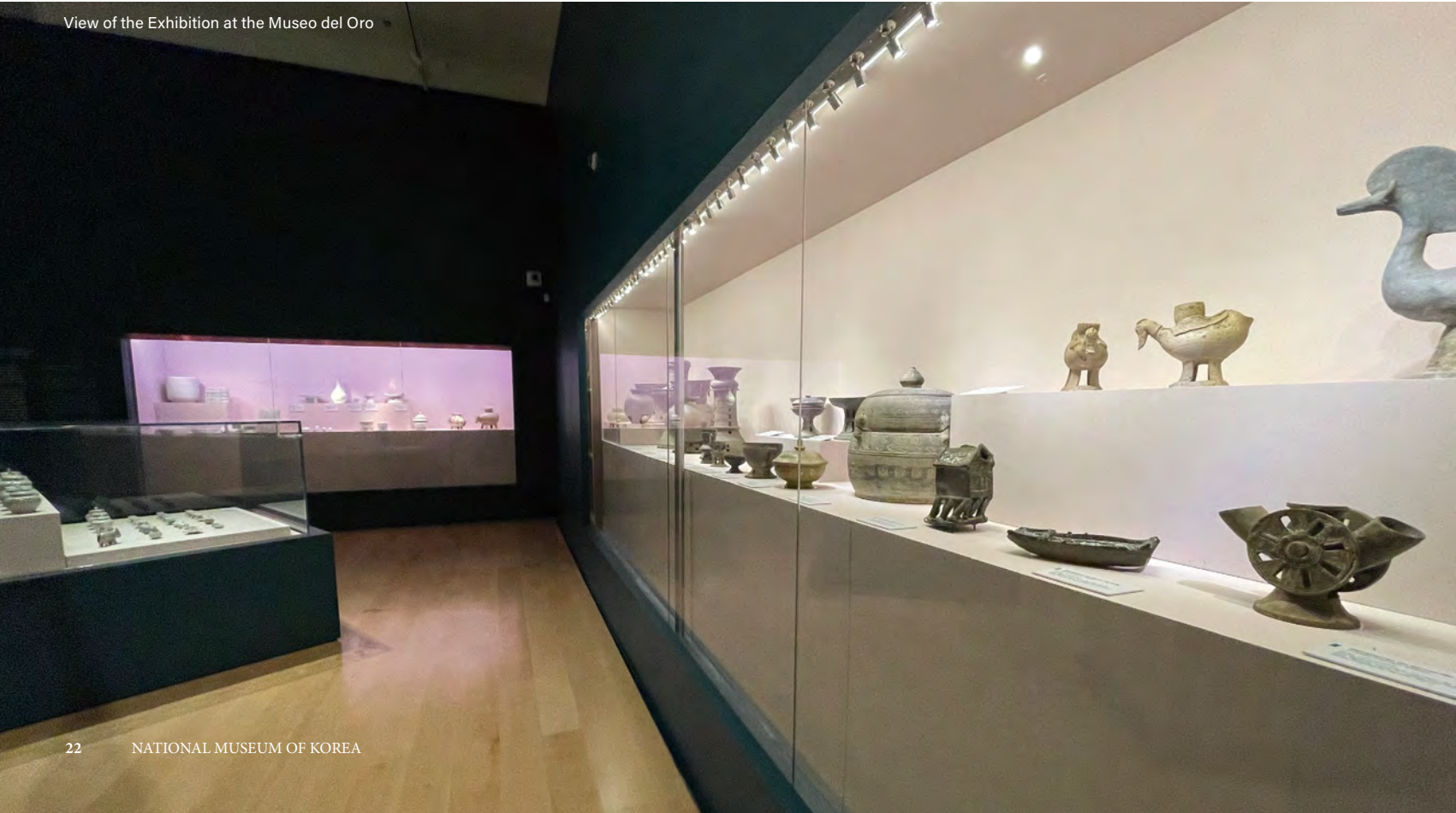
Bringing Interest in Popular Culture
into the Realm of Traditional Culture

Special Exhibition of Korean Art the Museo del Oro, Bogotá
October 6, 2022-February 20, 2023
Museo del Oro, Bogotá, Colombia

The National Museum of Korea is holding the special exhibition *Ceramics from the National Museum of Korea: Voices from an Ancient Culture* (Cerámicas del Museo Nacional de Corea: voces de una cultura milenaria) at the Museo del Oro, Bogotá in Colombia to introduce the beauty of Korean traditional culture and the value of our cultural heritage. A close ally of Korea, Colombia sent more than 5,000 soldiers to take part in the Korean War, which broke out in 1950, and suffered 700 casualties. This year marks the 60th anniversary of the establishment of diplomatic ties between the two countries. Through this large-scale exhibition of Korean cultural heritage items, held for the first time in Colombia, we hope to promote the excellence of Korean traditional culture and expand Latin America’s interest in Korean popular culture to the realm of traditional culture.



Exhibition Poster



The Museo del Oro, Bogotá, the venue for the special exhibition, is one of Colombia’s major museums. Opened in 1968, it houses more than 50,000 beautiful Colombian artifacts, including earthenware, stoneware, bone tools, metal crafts, and textiles, and has one of the largest collections of gold items in the world. In 2018, the National Museum of Korea and Gimhae National Museum hosted the highly successful special exhibition *El Dorado—The Spirits, Gold and the Shaman*, featuring gold items from the Museo del Oro, Bogotá.

This year’s special exhibition at the Museo del Oro, Bogotá introduces the life, culture, and art world of Koreans from prehistoric to contemporary times through ceramics embodying the spirit of Korean art and its artisans. It presents the beauty of Korean traditional ceramics made with earth and fire, from bowls for food and everyday household items to burial goods in tombs, ritual wares and artworks infused with the soul of the craftsman. At the same time, through the medium of ceramics, the exhibition also explores aspects of traditional culture such as the tea culture, the culture of Confucian scholars, placenta burial, and funeral practices. The exhibition also makes the point that the keywords of Korean pop culture such as “creativity,” “innovation,” “dynamism” and “technology,” are deeply rooted in the traditional culture by showing the aesthetics and craftsmanship of Koreans in ceramic works. On display are a total of 125 works from the collections of the NMK and national museums in Gyeongju, Buyeo, Jinju, Cheongju, and Gimhae, including beautiful cultural heritage items and works by contemporary ceramic artists who have inherited and recreated tradition.

Part 1: The Beauty of Daily Life

The first part of the exhibition examines the dignified, fulfilling daily lives of Koreans of the past through the earthenware and ceramic vessels that they used, and the people’s artistic sense and aesthetics reflected in those vessels.

Koreans poured their aesthetic desires into earthenware and other ceramics, and while the colors and patterns found on prehistoric earthenware such as comb-patterned pottery, red-burnished jar and black-burnished jar may seem simple at first, they are very modern and sophisticated. Earthenware

Lidded Bowls
6th–7th century
H: 21.5cm(right)
Buyeo 3822:1599(right)



from the Three Kingdoms period, varying in hardness, shape, color, and decorative designs, combines practicality and artistry. Ceramic ware made with advanced forming techniques and glazed to add beautiful colors and shine, sometimes featuring lavish decoration and sometimes simple, restrained decoration, shows Koreans’ special sense of beauty. Just as Colombia is known for its coffee, Korea has a classical and elegant tea culture enhanced by the Goryeo celadon in which it was served. The cosmetics containers used by women symbolize the splendor of Goryeo culture and scholars’ writing implements symbolize the modest, practical culture of Joseon.

Part 2: From Birth to Death

The second part of the exhibition features ceramics containing the thoughts and feelings of past Koreans who wanted to memorialize not only daily life but also the moments of birth and death.

In the royal court of Joseon, when a prince or princess was born, their placenta and umbilical cord were placed in a jar and buried in an auspicious place to pray for their health and well-being. Placenta burial is a unique aspect of Korean culture.

Ancient Koreans believed that after death they would live the same kind of life they had in this world. For the eternal rest of the dead, ceramic containers filled with food, and animal and human figurines made out of clay were buried with the dead with wishes for a peaceful afterlife. Sometimes an epitaph inscribed with the story of their lives would also be buried as well to memorialize the dead.



Museo del Oro, Bogotá ©Felipe Restrepo Acosta

Cosmetics Containers

12th–13th century
H: 11.0cm(bottle)
Bongwan 242-2056-2059, Deoksu 5561



Part 3: The Artisan Spirit

Korean ceramics past and present boast the highest quality and beauty. China, where porcelain originated, named Goryeo celadon as the finest ceramic ware, and white porcelain moon jars have captivated art lovers worldwide with its characteristic warm color and the beauty of its soft curves. This standard was made possible by the master potters who sublimated the need to produce everyday vessels into art. They possessed the technology to create beautiful, enigmatic colors and forms, as well as the flexibility and creativity to incorporate new methods and the courage to boldly make use of them.

Naturally, the artisans infused the cultural trends of their time into their works. The results include aristocratic and elegant Goryeo celadon, dynamic and creative *buncheong* ware from the early Joseon period, and simple and practical Joseon white porcelain. The third part of the exhibition focuses on the craftsmanship of Korean potters who took earth and fire, such common elements of daily life, and transformed them into works of art.

Part 4: Joseon Sentiment in White Porcelain

The fourth part of the exhibition shows the beautiful landscapes and plants that the Joseon people loved, the splendor of nature, the values they upheld, and the ideal land to which they aspired.

The people of Joseon loved the original color and shape of pure white porcelain, as white as snow and dignified and elegant, but at times they painted various designs on the wide, curved surfaces. Observing the characteristics of various animals, plants, and components of nature with affection, they gave them various symbolic meanings and adopted them as decorative motifs.

Moon Jar
18th century
H: 46.0cm
Jeopsu 2084



Placenta Jar and Stone Tablet
15th century
H: 42.5cm(jar)
Sinsu 12398



By using these ceramics, people immersed themselves in their ideal worlds for a while, and promised themselves to pursue the kind of life that they dreamed of.

Sometimes, they inscribed on porcelain vessels worldly wishes for longevity and good fortune.

Finally, the exhibition also presents the work of contemporary ceramic artists who carry on traditional production methods but reinterpret and recreate tradition with new aesthetics to suit the tastes of people today. These contemporary works are reinterpretations of traditional themes and images that show how the rich tradition of Korean ceramics is inspiring modern art.

Opened on October 6 this year, the exhibition will be held through February 20, 2023. Held in Bogota, Colombia, on the other side of the world, the exhibition will hopefully encourage people who love Korean pop culture to turn their eyes to Korean traditional culture also.

Jar with Phoenix and Dragon Design

18th century
H: 42.8cm(right)
Namsan 1859-3235(right)



Maebyeong with Chrysanthemum and Bamboo Design

13th century
H: 29.2cm
Deoksu 4682



Long-necked Jar and Stand

4th–5th century
H: 39.9cm(stand)
Daeseongdong 170-191(stand)



Dish with Fish Design

19th century
D: 15.7cm
Namsan 1992



INCHEON INTERNATIONAL AIRPORT MEDIA TOWER

CREATING DIGITAL IMMERSIVE CONTENT:

“PENSIVE BODHISATTVAS, NATIONAL TREASURES”

Museums and the Age of Digital Immersive Content

The Digital Immersive Galleries at the National Museum of Korea (NMK) are drawing in many people. There has been a steady stream of young people in particular, most likely attracted by the emotional stimulation that comes from digital experience of an exhibition. We are now in an age when even the cultural heritage works in the museum’s storage can be inspected digitally. Over the years, the NMK has brought together cultural heritage and innovative digital technology to produce digital immersive content that is screened in dedicated galleries, taking the lead in providing new cultural experiences. For this, the NMK has been credited with opening new horizons when it comes to museum viewing.

We continue to fulfill that role and our contents are used by various organizations at home and abroad. Cultural heritage contents are mainly presented in museums and exhibition halls, and at historical sites, because their power to arouse a response and communicate with the public is high when placed in an historical context. However, we began to covet a place that was not confined so that our contents could be seen and admired by more people. Various original immersive contents on other themes, made with leading Korean technology, are already being presented at various places not only at home but also iconic sites overseas such as the Times Square billboard in New York.



Meeting on testing digital immersive content for the Media Tower

“Pensive Bodhisattvas, National Treasures” on the Incheon International Airport Media Tower

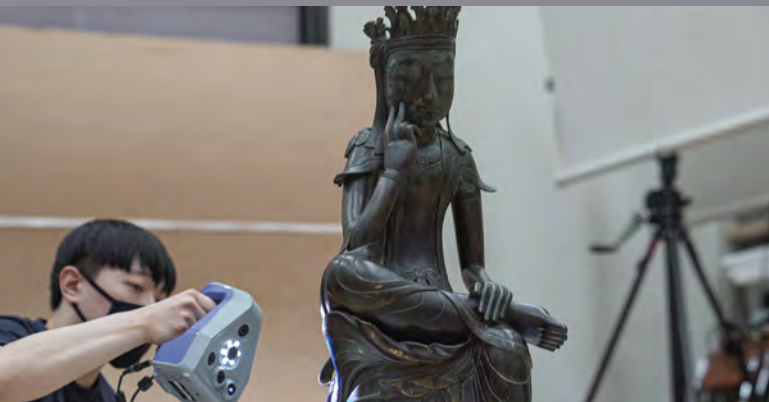
In June 2021, the Incheon International Airport Museum was opened in the Airport Concourse. The NMK and the Incheon International Airport Corporation worked together for three years to create an exhibition hall exhibiting authentic Korean cultural relics, including gold earrings, celadon incense burners, and white porcelain jars. Over the past two years, however, few visitors came because of COVID-19, which always seemed about to end but never quite did. The Millennium Hall in the middle of Terminal 1 at the airport is open through all floors to the ceiling and features a media tower 27 meters high, known to be the largest in Korea. An LED block with 8K resolution that yields brilliant colors and clear images, the Media Tower is where airport promotional videos, diverse cultural presentations, and advertisements are screened on a loop. It’s an eye-catching structure that arrests the footsteps of everyone who comes to the airport. While NMK staff were going to and from the airport to prepare the Incheon International Airport Museum, inevitably the Media Tower caught our attention, too. The airport is the gateway to Korea, where people from different countries all over the world pass through 24 hours a day. Surely, there would be no better place for widely promoting our cultural heritage. The NMK proposed that digital content produced by the museum be screened on the Media Tower, and Incheon International Airport, which was striving to strengthen its brand as an airport of culture and arts, willingly agreed.

The featured star of the proposed video was, of course, the two pensive bodhisattvas that are National Treasures of Korea. Around the same time, a very special exhibition was being prepared at the NMK. With the goal of making the two pensive bodhisattvas an icon of the NMK, like the “Mona Lisa” is for the Louvre in Paris, work began on the “Room of Quiet Contemplation” as a place for exhibition of the two sculptures side by side. In response to new museum-going culture where visitors seek their own special experience, a brand story for the new space was developed and for the first time the museum collaborated with an architect to create a special gallery where the space and the exhibits are seen as one entity. In addition, while various projects were underway to raise awareness of the pensive bodhisattvas in Korea and around the world, it was an opportune time to screen contents about the two sculptures on the airport Media Tower.

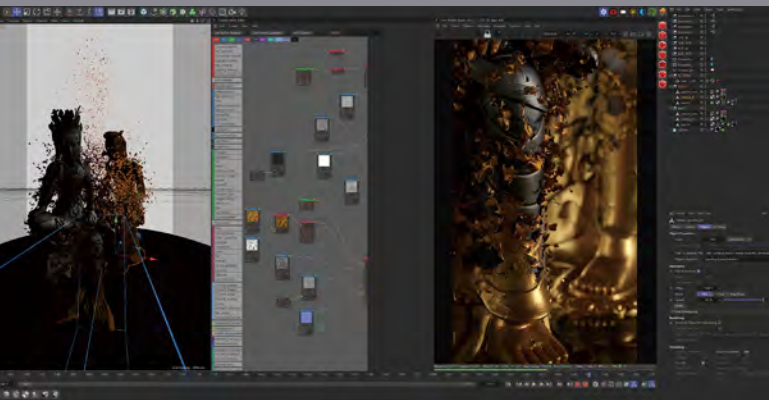
“Pensive Bodhisattvas, National Treasures,”
digital immersive content for the Media Tower



3D scanning of the pensive bodhisattvas



3D scanning of the pensive bodhisattvas



Producing scenes showing gold flaking from the statues

Before starting this project of producing “digital cultural heritage” based on precise digital data, we did not realize that capturing the life in the bodhisattva’s smiles and expressing in detail the changes in the texture of the material in accordance with changes in the light would be such a tough battle, requiring high concentration and the investment of much time. From planning and production to completion, the production team showed tenacity and determination as they achieved the most natural images and turned them into video, continually discussing and revising their work. Some scenes presented almost impossible limitations, causing them to consider changes and even deletion, but eventually they dealt with all the problems. Here, we would like to thank everyone involved. It was exhausting to watch and wait through repeated revision and new rendering

Travails of Creating Immersive Contents

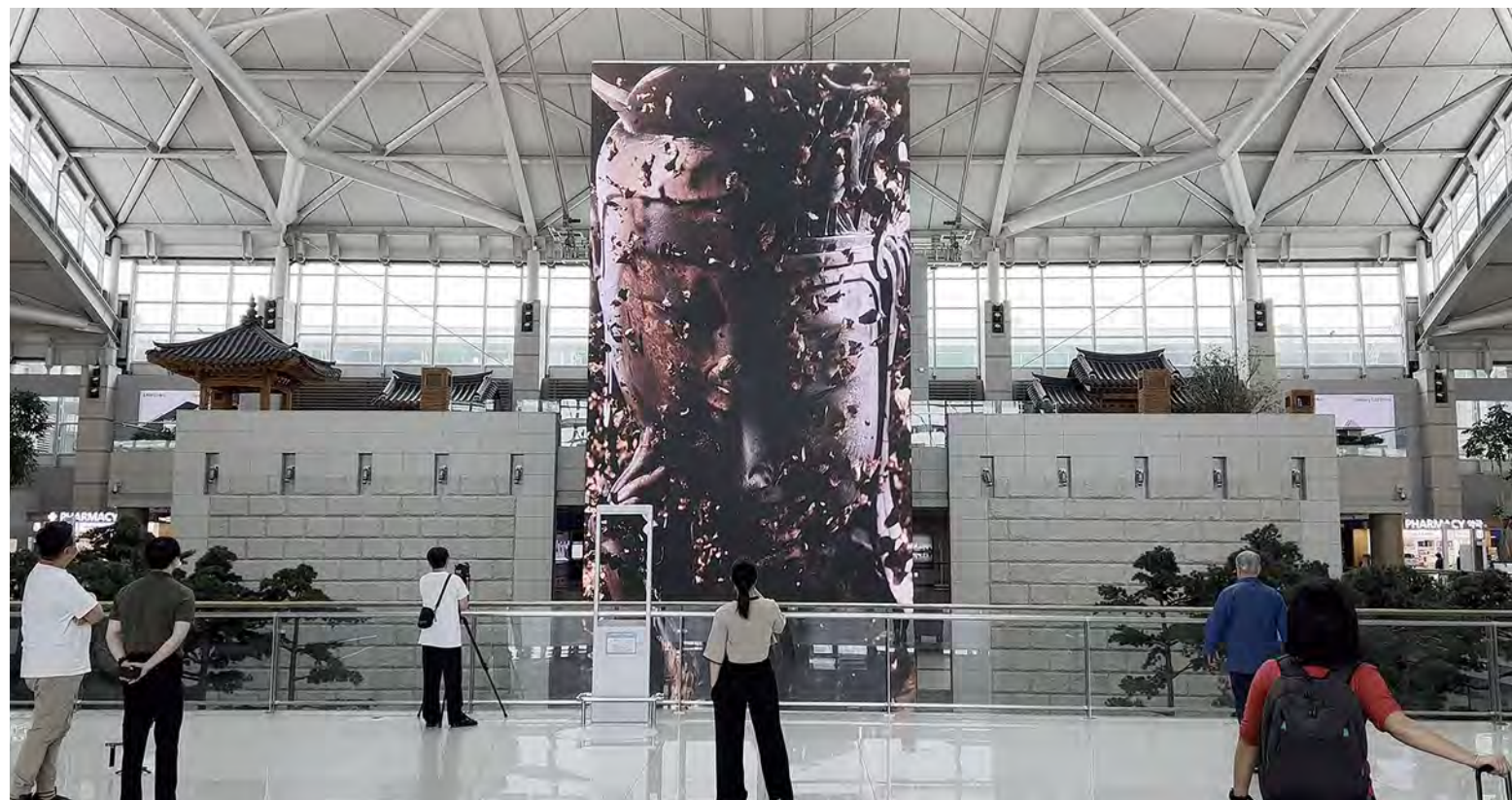
Applying TRIC’s cultural heritage digital twin technology (virtual models of real world machines, equipment, and objects), the two pensive bodhisattvas were transported to digital space and enhanced as real-time assets that can be used directly in the metaverse or immersive content. This heritage data was utilized one hundred percent to create immersive content on the two national treasures.

Various effects and images were added to the basic data obtained with 3D scanning to tell the dynamic and detailed story of the two pensive bodhisattvas, from their creation to completion, and the changes appearing in them over time. Surpassing the limitations of video, the immersive presentation visualizes changes in the material according to the angle and environment, and brings to life the “smile of the pensive bodhisattvas.”

It is difficult to explain in a few lines the whole production process or the distinguishing characteristics of the two sculptures. Indeed, it is impossible to write down in detail the efforts of the production team and other related people.



Simulation of gold flaking from the statues



Test screening of digital immersive content on the Media Tower



Test screening of digital immersive content on the Media Tower

suspense was painful, though nothing compared to the suffering of the production team directly doing the work.

The final step was field testing. No matter how thorough the preparations, it was not easy to accurately realize the colors of the immersive content on the huge LED screen of the Media Tower, and everyone involved made several long trips to Incheon to improve the quality. In addition, the staff in charge of the Media Tower at the Incheon International Airport Corporation patiently waited on stand-by throughout the tests and adjusted the system as needed. The current result was made possible by the dedication of everyone involved. Once again, our gratitude goes to everyone for all their hard work.

The Next Subject for the Media Tower?

Many of Korea’s cultural treasures are even today being presented in digital content. While going through all the steps involved in creating such content, I realized that the concerns of the planners and the hard work and passion of the producers was quite special. This makes us more grateful to the audience who are moved by these cultural heritage digital contents. This kind of response makes us want to create something even better next time. Starting with the screening of the “Pensive Bodhisattvas, National Treasures” on the Media Tower at Incheon International Airport, the NMK plans to annually produce immersive contents on major Korean cultural heritage works for the enjoyment of many people. Which work will star in next creation?

NOT EVERYTHING HAS TO BE SAID

Tania and Pierre

As international travel has finally reopened after almost two years of halt due to COVID-19, there has also been a noticeable increase of foreign visitors at the National Museum of Korea. What are their thoughts on the NMK? Some may think that the museum is what most represents Korea, or that it is one of many must-visits in Seoul, or that it is simply a place where BTS has performed. We'd like to find out how international visitors, who flew all the way to Korea, especially to the National Museum of Korea in Yongsan, Seoul, viewed and felt at the NMK.



How did you find out about the NMK?

Tania: I am a student at the Grenoble Institute of Technology in France and I came to Korea to take part in the International Summer Campus program at the Korea University. I've been enjoying a variety of cultural activities since then and the NMK was one of the places my Korean friends recommended to me.

Pierre: I enjoy learning more about different cultures. Tania invited me to join her and I agreed. I work as an engineer in Korea and this is my first visit to the museum.

Tania: This is already my third visit. The museum is so large that it can't possibly be completed in a single day. I like to take my time to thoroughly appreciate the museum and exhibits so I had to come several times.

How did you find the NMK? Was there a particularly memorable exhibition or gallery for you?

Tania: The Immersive Digital Gallery and the exhibition space with digital artworks were stunning. I believe that using the latest, cutting-edge technology gives a work a completely new feel and enhances the overall exhibition experience. The museum exhibits were cleverly curated and well presented. *A Collector's Invitation: The First Anniversary of Lee Kun-hee's Bequest* was also intriguing. It was surprising in terms of the quality and quantity of a single renowned art collector's collection. I was especially drawn to the objects created during the Joseon Dynasty.

Pierre: I liked the exhibitions Tania mentioned but the 'Room of Quiet Contemplation' stood out for me. Sitting in a quiet and serene room, the Pensive Bodhisattva evoked a different emotion than looking at objects displayed inside glass cases. As I walked around the Pensive Bodhisattva, I found myself at peace, almost like I was in meditation.

The museum offers a wide range of services for international visitors. Have you used any of the services?

Tania: The great works of art speak for themselves and require little explanation. That, in my opinion, transcends countries and cultures. For me, I would try to see the work as it is first and then look at the brochures or guided programs if I wanted to learn more.

Pierre: I agree with Tania. Before learning about the details, I like to look around the exhibits on my own. I find that focusing too much on information about places and objects distracts me from the actual exhibits. If we took the time to enjoy and appreciate not

only the displays, but also the museum and its beautiful interior and classy vibe, we would surely be keen to know more about the NMK, wouldn't we?

Would you recommend someone to visit the NMK? If so, who and what aspects of the museum would you recommend?

Tania: To my family in France. My mother, in particular, is fascinated with different cultures around the world. I am sure she will be delighted if she sees these magnificent Korean artifacts with a rich history. I wish I could come again with my family.

Pierre: I want to visit again with my girlfriend. I think a museum date will be something different and I'm curious what my girlfriend will think of the exhibition that I saw. I'd like to know her thoughts.

What would you like to say to foreign travelers who will be visiting Korea and the NMK?

Tania: There are many popular tourist destinations in Seoul such as Hongdae, Myeong-dong and Itaewon to name just a few, but there are also good galleries and museums to learn more about Korea's long history and culture. If you are someone who wants to learn more about Korea in depth, the NMK is one of the places to go.

Pierre: Visit the National Museum of Korea to meet Korea's past and present. You don't have to know it in your head, just feel it.



MUSEUM EDUCATION FOR EVERYONE

The latest statistics (2021) show that the number of registered disabled people in Korea reaches 2.645 million. This figure accounts for about five percent of the total population and encompasses people with visual, hearing, linguistic, and intellectual disabilities. Five out of one hundred people is not a small number. A lot of people visited the museum this summer. In a place where the heat could not reach them, visitors relaxed as they looked at exhibits far removed from the present time and their daily lives. But no matter how hard I searched with the eyes of one in charge of education for the culturally vulnerable, the appearance of disabled visitors was so rare that the number seemed to fall far short of “five out of one hundred.”

Suddenly, I remembered the words of a teacher from a school for the blind whom I had met while developing a teaching aid for visually impaired youths. “There are places where the kids especially do not like to visit outside of school—the museum and the aquarium. When they do go, all they do is touch the glass.”

The National Museum of Korea is the representative cultural institution of the Republic of Korea and is hence obligated to provide the space diverse cultural services and increase opportunities enabling all citizens to use and enjoy them. In particular, we must carefully consider accessibility to the museum and the diversity of the group of visitors that suffers the most inconvenience in using it.

Currently, the museum is changing its exhibition spaces to comply with “universal design” and “barrier free” principles and thereby ensure accessibility for everyone. In addition, to fulfill the museum’s social obligations, various divisions are working together to improve exhibition rooms and education rooms, provide convenient services, and prepare a wide variety of materials and teaching aids. In the education sector, the NMK has been conducting learning programs for the disabled since 2002. Since the museum’s relocation to Yongsan in 2005, it has been running programs targeted to differentiated groups, such as “Start! Exploring Treasures at the Fingertips” for the visually impaired and “Fairy Tale World Inside the Folding Screen” for the hearing impaired. The NMK has laid the foundation for museum education for all, reflecting the advice and wishes of people in the disabled education field.



Exploration of history and culture at the museum



Showing off decorative designs at “The Museum, A Place for Dreaming”



Worksheets encouraging free interpretation of the exhibits



Exploring a tactile exhibit of Claude Monet’s *The Water-Lily Pond* at the exhibition *A Collector’s Invitation: The First Anniversary of Lee Kun-hee’s Bequest*

These efforts are an important steppingstone for the museum in its goal to embrace all visitors by making it easy for anyone to visit. In the future, systems need to be organized to allow all disabled people, regardless of their physical condition, to visit the museum at any time and freely use the space, taking the initiative in utilizing services. Ahead of this, museum education programs that connect people with each other should be more tightly linked to ensure that people with disabilities are not alienated in an environment where digital content and online networks quickly and closely bring people together.

Even now, various divisions of the NMK, while focusing on their own projects, are introducing tactile experiences to each exhibition room, and creating smart classrooms with braille books and sign-language videos that explain major exhibits. Disabled people who came to see the special exhibition *A Collector’s Invitation* experienced it in a multi-dimensional way, studying the exhibition space beforehand using a tactile map, copying Jeong Seon’s *Clearing After Rain on Mount Inwangsan* while listening to an audio commentary on the exhibition guide app, feeling the texture of the *Child Stone Statues* on tactile exhibits, and listening to the wind in the *Sound of Autumn* through a sign-language video. The sight of such visitors was the result of concerted efforts to make the NMK a place for everyone.

In response to the rapidly changing social environment, the NMK is moving ahead and lighting the way forward, not standing passively like a lighthouse. The museum’s Education Division is implementing plans to make sure that “five out of a hundred people” enjoy themselves and that the “five mix comfortably with the other ninety-five.”

Moreover, the NMK has made replicas of the major exhibits and items in storage in a bid to enrich the experiences of disabled learners, and produced and distributed braille books for learners who have difficulty visiting the museum. It has also created a learning space useful in providing various experiences for the disabled, which is equipped with an electronic audio guide system. There are two continuing programs now in operation: “The Museum, A Place for Dreaming” for those with physical, hearing, and intellectual disabilities, and “Expressing Cultural Heritage with the Five Senses” for the elderly with dementia.

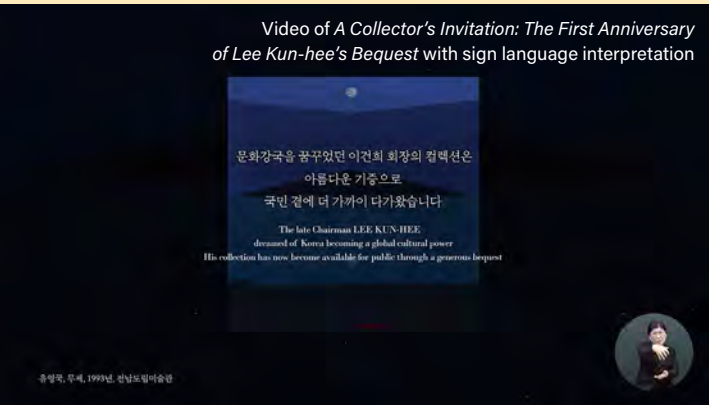
Recently, the NMK developed a teaching tool that gives visually impaired youths a better experience of cultural heritage items and distributed it to schools for the blind, and it is also running a linked program titled “Understanding Our Cultural Heritage.” Through such moves, the museum has been laying the groundwork for better education programs at the museum.



Learning about relics by examining replicas



Participants in “Expressing Cultural Heritage with the Five Senses” make their own perfume



Video of *A Collector’s Invitation: The First Anniversary of Lee Kun-hee’s Bequest* with sign language interpretation

MAKING MUSEUMS OPEN TO ALL

Braille book for the Room of Quiet Contemplation

The museum is a place for everyone. Spatially, it should be designed in such a way that all people can easily access the museum and feel welcome there. As museum staff are increasingly expected to embrace the diversity of visitors, we are called on to think about how to make an outing to the museum an especially exciting and memorable day for every visitor.

However, museums have generally been a place for those who are not disabled. While access to facilities is slowly being improved to make it easier to get around in a wheelchair, inside the gallery is not easy for the disabled to enjoy an exhibition in the same way as everyone else. Indeed, recognition of the need to address this issue is sorely lacking. But what we need to do is design and compose an environment where all people, regardless of age, height, abilities, or disabilities, can easily access the museum and understand the exhibitions.

At the museum, accessibility means not only the ease of using facilities as prescribed by laws, but also social accessibility, which belongs in the field of information and communication. Not only do we have to consider access to facilities inside the museum building, we also need to increase accessibility to facilities from the point of arrival, according to mode of transportation, to the museum building itself. All sorts of people, including those using strollers, elderly people, and wheelchair users, should be able to move from parking lots or public transportation stops to the exhibition galleries with ease. In addition, the interior design of exhibition halls must take into consideration the width of the passage and the height of display cabinets to ensure that it is easy for people to move around.

Accessibility in the information and communication field can be improved only when the method of providing museum information, both online and offline, is improved. The accessibility of websites and apps that provide information determines visitors' first impression of the museum and how they feel after visiting. Information should be clear and concrete, and also properly categorized and provided to the target audiences. The way offline information is currently delivered in the exhibition galleries can be a great barrier for people with physical and mental disabilities. Explanations of exhibits should be designed and arranged in such a way that a greater diversity of people can read them with ease. To increase the readability of explanatory text, the font should be carefully selected, the size of the text increased, and color contrast used to maximum advantage. Another effective idea is to place an explanatory booklet in large type at the entrance of each gallery for those with poor vision. Making portable chairs available will help people who find it hard to stand for a long time and read about the exhibits. Braille blocks and braille boards explaining the structure and composition of the exhibition space will enable blind people to visit the museum on their own. Furthermore, museums need to employ sign language interpreters and others who can help with each type of disability.



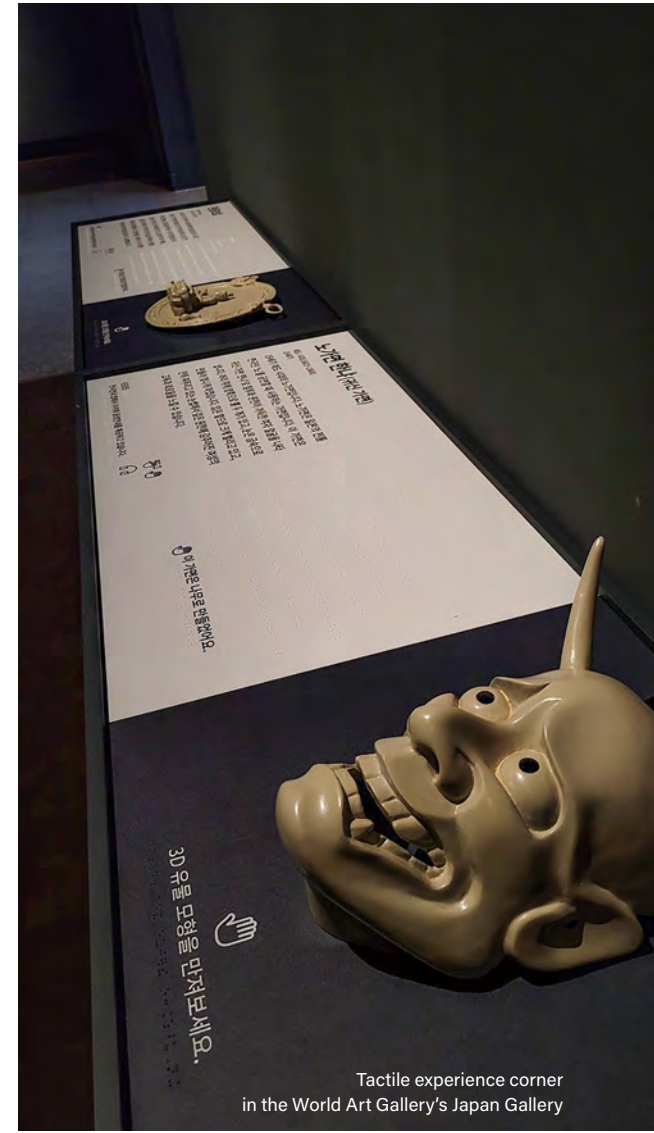
View of the exhibition *A Collector's Invitation: The First Anniversary of Lee Kun-hee's Bequest*



Tactile experience corner for *Claude Monet's The Water-Lily Pond*



Tactile experience corner for *Child Stone Statues*



Tactile experience corner
in the World Art Gallery's Japan Gallery

While the facilities and information delivery methods are important, above all, museum staff and non-disabled visitors need to change any indifference or negative attitudes toward the disabled. Such attitudes can obstruct disabled peoples' access the museum. To help employees maintain an open-minded approach, they should be trained on how to respond to disabilities according to type and a guidebook should also be produced for them.

Around the world, improving accessibility to museum exhibitions is no longer a choice but a must. By nature, exhibitions are experienced with the eyes and for those with impaired vision or vision-related disabilities the museum is not a comfortable place. The recent trend in museum exhibitions, however, is to make them more accessible for those with impaired or poor vision. In this context, the NMK and the National Institute of Korean Language have produced 607 sign-language videos explaining items in the permanent exhibition, which can be accessed on the mobile exhibition guide system.

In addition, the NMK reorganized its World Art Gallery in 2021 and installed experience materials at the entrance of each exhibition room under the title "Meeting World Culture with the Hands." Also, for this year's special exhibition *A Collector's Invitation: The First Anniversary of Lee Kun-hee's Bequest*, tactile replicas of Claude Monet's *The Water-Lily Pond*, *Child Stone Statues*, metal crafts, and a braille guidebook explaining them were prepared. The replicas were made to the exact same form as the originals based on data from 3D scanning and all visitors were able to touch them and experience them on a different level. If we provide exhibits that can be enjoyed not only with sight but the other senses of hearing, touch, taste, and smell, this will benefit not only with vision and hearing disabilities but provide all children and young people with a new experience.

In the field of video production, new haptic technology (3D touch) can be used to cater to more visitors. The National Gallery of Prague organized an exhibition of three masterpieces from around the world—the bust of Nefertiti, Michelangelo's David, and Venus de Milo—that can be "touched" with haptic gloves and without the help of VR goggles. This presents a new way of seeing exhibitions that widens access to museums for people from all walks of life. As such, the museum should present multi-sensory exhibits that all visitors can enjoy using all their senses.



Screenshot of a YouTube video showing haptic experience
at the National Gallery of Prague

Fundamentally, a museum is a place for intellectual activity where people can gain greater knowledge and understanding of the world around them. But sometimes, we realize that museums can play an important role when it comes to taking care of our bodies and minds in daily life. Many people suffer from mental anxiety and depression as well as physical difficulties. Those who are not strong in body and mind should be able to come and enjoy themselves at the museum, and in this regard, museum staff need to think harder about ways to make this possible.

Recently, I took a brief at my fifth-grade son's school social studies textbook. The chapter on respect for human rights and justice in society says, "All people have the right to live safely and enjoy happiness. All people have the same rights as I have, so it is important to respect other people's rights." While these ideas are only natural, for some people they cannot be taken for granted, and in this sense I hope that we can make the museum a warm and welcoming place that is open to everyone.

KOREAN CLOTHING IN ART: DALLYEONG

Official Uniforms *Sibok* and *Sangbok*

The word “*dallyeong*” means “round collar,” but formally it refers to the representative outer robe serving as the uniform of Joseon Dynasty officials. The types of official uniforms worn during the Joseon Dynasty include the *sibok*, *sangbok*, *jebok*, *jobok*, and *gongbok*, which were differentiated according to occasion and purpose. Jebok was worn at the ancestral rites held at Jongmyo, the royal shrine, and Sajikjan, the altar to the state gods; jobok was worn on celebratory occasions or when the king proclaimed a royal edict; and gongbok was worn when all the officials greeted the crown prince on an auspicious occasion. The sibok and sangbok are particularly distinguished from other official uniforms in terms of function. Indeed, they were important uniforms that generated much controversy regarding their function and color throughout the Joseon period. From what we know today, when the *dallyeong* was worn for official duties it was called *sibok*, and when worn for ritual or ceremonial purposes it was called *sangbok*. The *sangbok* robe was black with rank badges on the chest and back. The *sibok* robe worn for everyday work was red and did not have rank badges attached. During the early Joseon period, however, before this system was implemented, the *dallyeong* was worn for various purposes and in a variety of colors. So, what exactly do the terms *sibok* and *sangbok* mean?

Fifteenth Century: Confusion Surrounding Sibok and Sangbok

During the fifteenth century, following the founding of the Joseon Dynasty, there were no specific regulations on the use and color of *dallyeong*. A record from 1411 (11th year of the reign of King Taejong) says that officials were overly frugal, to the point of looking shabby, and stipulates that colored robes should be worn and that gray and jade-colored robes should be prohibited. Regarding the robes worn by government officials when greeting envoys from China, the *Annals of King Sejong* (*Sejong sillok*) and the Five Rites of State (*Oryeui*) use different terms for the same uniform. That is, the Annals use the word *sibok* and the *Five Rites of State* the word *sangbok*. These records suggest that initially there was no clear distinction between *sibok* and *sangbok*. Moreover, although there were no restrictions on the color of *dallyeong*, to maintain the dignity of the court, officials were advised to wear dark colors.

During the latter half of the fifteenth century, black *dallyeong* started to be distinguished from other colors. In 1446 (28th year of the reign of King Sejong), King Sejong commanded that officials wear a “black uniform” when he held an audience with them. This means black robes were to be worn as a rule, when previously no restrictions had been placed on the color of officials’ robes. This was an important moment, when the color of the uniform for everyday work and the uniform for ceremonial occasions was clearly stipulated. With this in mind, if we look at the portrait of Shin Sukju (1417-1475)^{Fig. 1}, presumably dating to around the fifteenth century, we can work out what kind of *dallyeong* the subject is wearing. Shin is dressed not in a black *dallyeong* but a green one with a white-pheasant rank badge, indicating a military official of the third rank. The rank badge (*hyungbae*) system was implemented in 1454 (second year of the reign of King Danjong), and at the time all civil and military officials wore rank badges on their *sangbok*, or ceremonial robes. If the black *dallyeong* was worn as *sangbok* in accordance with King Sejong’s edict in 1446, in his portrait Shin Sukju is wearing his *sibok*, or his workaday uniform. At the time, rank badges could be attached to any *dallyeong*, which is why Shin’s robe bears a rank badge although it is not ceremonial wear.



Fig. 1
Dallyeong as work uniform
in the 15th century
Portrait of Shin Sukju(1417-1475)
Joseon, 15th century
167.0cm x 109.5cm
Private collection

16th Century: Black for Ceremonial Sibok, Red for Workaday Sangbok

By the 16th century, *dallyeong* were differentiated in color and name depending on purpose. From around the 1490s, in the time spanning the reign of King Seongjong to the reign of King Jungjong and King Seonjo, the black *dallyeong* was designated for ceremonial wear and called *sibok*, and the red *dallyeong* for work uniform and was called *sangbok*. In 1518, thirteenth year of the reign of King Jungjong, it was stipulated that officials wear the black *sibok* when reporting state affairs to the king (*sangcham*) and when paying respects to the king (*jocham*), and the red *sangbok* for less formal occasions such as lectures. In 1601 (34th year of the reign of King Seonjo), it was stipulated that that *sangbok* should be a pale red color. As ceremonial wear, the black *sibok* robe was made of high-quality fabric and had a rank badge attached, while the red *sangbok* robe for everyday wear was made of simple fabric and was a modest pale red or yellowish-red color. Therefore, black *dallyeong* worn as *sibok* can be seen in the portraits of officials from the Jungjong and Seonjo eras, and red *dallyeong* worn as *sangbok* in the painting *Gathering of Fiscal Officials* (*Hojo nanggwan gyehoedo*)^{Figs. 2, 3}. As a gathering of officials from Hojo (Ministry of Finance), it was not a ceremonial occasion, which is probably why the officials are dressed in their work uniform, the red *dallyeong*.

From the 17th Century: Black for Ceremonial Sangbok, Red for Workaday Sibok

Following the Japanese Invasions (1592-98), the court became caught up in debate regarding the color of *dallyeong*. Before the invasions, a decision had been made to maintain the existing system, but during the reign of Gwanghaegun (r. 1592-1608) the names of the uniforms were changed. In principle, when receiving envoys from China it was correct to wear black *dallyeong* as *sibok*, or ceremonial wear. But at the time, Yejo (Ministry of Rites) made the following observation:

‘I respectfully inform you that according to *Oryeui* [*Five Rites of State*], the black *dallyeong* is referred to as both *sangbok* and *sibok*. Although, it is not exactly known which is correct, the *sangbok* worn by Confucian scholars when the king pays his respects at the Confucian shrine, and the *sangbok* worn by officials when envoys come from China is without question is the black *dallyeong*.’
-*Diary of Gwanghaegun* (*Gwanghaegun ilgi*),
19th day of the 5th month the 2nd year of the reign of Gwanghaegun (1610)

The rule of black *dallyeong* for *sibok*, which had been maintained during the 16th century, then had to give way to red *dallyeong* for *sibok*. In the portraits of officials painted after 1610, the subjects are dressed in black *dallyeong* not as ceremonial uniform but as their everyday work uniform. The formula established then was ceremonial black *dallyeong* = *sangbok* and everyday red *dallyeong* = *sibok*, the formula that is known to us today.



Fig. 2
Black dallyeong as ceremonial wear,
or sibok, in the 16th century
Portrait of Jo Gyeong(1541-1609)
Joseon Dynasty, 16th century
165.5cm x 90.0cm
Sinsu 14054



Fig. 3
Red dallyeong worn
as work uniform, or sangbok,
in the 16th century
Gathering of Fiscal Officials
Joseon Dynasty, 16th century
93.5cm x 58.0cm
Sinsu 2234

Fig. 5
Portrait of Heo Mok (1595-1682)
dressed in red sibok dallyeong
 Joseon Dynasty, 17th century
 72.1cm x 57.0cm
 Deoksu 3836



Back to Red Dallyeong

While the names sibok and sangbok continued to cause confusion, the fact is that officials continued to wear red dallyeong as their daily work uniform. A record from 1485 (16th year of the reign of Seongjong) says that officials liked to wear dallyeong of a yellowish-red color, which caused fears that the use of beautiful colors was disappearing from the court. But as the king's dragon robe (*gollyongpo*) was red, the red dallyeong was constantly at the center of controversy. A record from 1601 (34th year of the reign of King Seonjo) states that all upper and lower officials wearing red robes was a cause of concern, while another from 1685 (11th year of the reign of King Sukjong) says that the wearing of red dallyeong must be strictly controlled.

These records are supported by several red dallyeong relics, including those excavated from tomb of Jung On (1481-1538) in Paju, Gyeonggi-do Province; from an unidentified tomb in Yuryang-dong, Cheonan; and from the tomb of Yi Sihang (1690-1749) from the Yi family tomb in Goseong. The only red dallyeong handed down is the red dallyeong of Prince Heungwan (1815-1849), preserved at the Sookmyung Women's University Museum [Fig. 4](#). These robes still retain their pinkish color and are made of modest materials, including hemp, cotton, and plain silk. Red dallyeong worn as work uniforms can also be seen in many portraits of Joseon officials. In these paintings, too, the red dallyeong is depicted as a modest garment without any decorative designs.

In fact, very few red dallyeong artifacts remain, and interest in them has been weak compared to the interest in black dallyeong. Presumably, this is because red dallyeong were made of more frugal materials and with dyes that were not highly colorfast, which meant that preservation over a long time was difficult. However, red dallyeong are valuable materials that were a mainstay of the dallyeong system, or official uniform system, of the Joseon Dynasty.

Cheongpa geukdam, an anthology written by Yi Ryuk (1438-1498), says, "In our country's system, high officials of the court wear inner robes made of cotton, gauze, silk, and satin, and dallyeong outer robes made of Korean hemp cloth, apparently to uphold the spirit of *uigeum sanggyeong*." The saying *uigeum sanggyeong* means to wear a modest outer garment over silk, to hide the splendor of the inner garments. It comes from the *Doctrine of the Mean* saying that while one's inner virtues may be as shining as silk, the things that the superior man reveals on the outside must be plain and subtle.

Perhaps the most suitable outer robe in this regard was the red dallyeong, the officials' work uniform of the seventeenth century. Cautiously, I presume that this is why there are many portraits of officials dressed in modest red dallyeong.

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Fig. 4
Red dallyeong
of Prince Heungwan (1815-1849)
 Joseon Dynasty, 19th century
 Sookmyung Women's University Museum

WHEN TWO PASSIONS COME TOGETHER, THE MUSEUM MEETS THE MZ GENERATION

Adman Park Woonghyun & Shin Yongho, Lee Hwajeong, Song Uihyeon of TBWA Junior Board



Check the NMK Webzine
Scan the QR code to see a variety of photos and videos

Adman Park Woonghyun
An adman and a writer, Park is the Chief Creative Officer of TBWA Korea. He has received numerous advertising awards and has served as a guest speaker and judge at prestigious advertising festivals both locally and internationally, including the Cannes Lions International Festival of Creativity.

For those who are unfamiliar, please tell us about the ‘TBWA Junior Board’.

Junior Board is one of TBWA Korea’s CSR programs that gives opportunities to college students who want to become advertisers and gain practical experience in the industry to demonstrate their creative potentials. This is our third collaboration with a public institution after working with the Jongno-gu Office and the Korea Cultural Heritage Foundation.

Was there a specific reason for collaborating with the NMK?

When we organized the ‘Empty Exhibition’ together with the Korea Cultural Heritage Foundation as part of the Junior Board initiatives last year, we noticed a few people from the NMK in the guest book. We came to learn that they paid close attention to the exhibition which made me consider doing the next project with a museum. I immediately went to see Curator Jeong Myunghee and suggested we could collaborate on an interesting project together. When I asked her what the museum wanted, she said “we want to see more young people enter the museum door” and that’s how the project was assigned to the Junior Board. The most influential consumers, millennials and Generation Z, are the pop culture leaders who set consumer trends. Many businesses and institutions analyze and work hard to win their hearts. These attempts, however, are not always successful. Why?

The National Museum of Korea has been working hard to engage with more Millennials and Generation Z and are now putting their heads together with the MZ generation to develop marketing content to make the NMK ‘the most wanted museum to visit by people in their twenties’. Four programs to transform the museum to meet the tastes of the MZ generation were launched with the idea of 'TBWA Junior Board'. The editorial team met with those behind the projects to hear their passion story.

Park Woonghyun, an adman and the CCO of TBWA, replies, “Of all the projects targeted towards millennials and Gen Z, how many actually have listened to the voices of the MZ generation?” With business strategies shaped by the older generation’s perspectives, it will be difficult to win over the ‘hearts’ of the MZ generation.

For many years, the NMK has run a variety of initiatives aimed at the younger generation. How do the Junior Board programs differ from previous museum initiatives?

Unfortunately, the nature of public institutions does not allow them to quickly accept the unpredictable and rapidly-changing trends of the younger generation. Despite the need for new changes, projects are mostly planned and executed by the older generation and internal approval processes are also very complicated. It may be difficult for someone in their twenties to speak up or be heard within an organization. In that sense, the Junior Board is a one-of-a-kind group led mostly by people in their twenties. It is a real opportunity for talented undergraduates to speak up to the museum. I asked the museum what the most challenging issues with the current initiatives are and although the NMK is open until late on Wednesdays and Saturdays, the response has not been well received. We made it our top priority to bring some hype to the late-night openings. To attract people in their twenties, we organized three programs titled 'Living Connections',

‘Scary Stories at Night’, and ‘K-Ghost Party’ as well as the online content ‘Heart Restoration Center’.

Late Openings Cultural Activities	
Living Connections	Figures from Kim Hongdo's 'Album of Genre Paintings' come to life and stage a play September 21 – October 1 Every Wednesday and Saturday
Scary Stories at Night	On stage, a horror story about museum relics October 5 -26 Every Wednesday
K-Ghost Party	Party with the Korean traditional ghosts at the museum October 29
Online Content	
Heart Restoration Center	A museum that heals and restores souls of people in their twenties suggests a museum tour route based on emotions October 27

If this project is a speaker, the audience would be the program participants, the NMK and the Junior Board. When the story and programs are completed, what are the messages to be left for each audience?

First, I want those who are going to participate in one of the programs to be impressed and say “oh, museums can talk!” I hope our message to the program participants is clear: The museum can be as entertaining as a theme park where you can just go and have fun. The Junior Board students were able to gain practical experience by making their ideas come to life. Even for contests, their ideas are usually constrained by the conceptualization stage. I hope they have learned that making things happen is just as important as having brilliant ideas.

Lastly, a message to the NMK is ‘pursue both meaning and fun simultaneously.’ It could become boring to focus solely on the meaning, whereas focusing solely on the fun feels meaningless. You will need a good mixture of both. This was something we kept in mind designing the Junior Board programs which we ‘organized like a fun game but with some meaningful messages hidden (Living Connections)’ and ‘provided the audience with information on relics, but its impression differs depending on one’s mood (Heart Restoration Center)’.

What is required and expected of the NMK in order to be more accessible to future emerging generations?

If the museum is a sender, find out what the receiver, the young generation, wants. That’s what I learned from making advertisements for the past 30 years. For clear communication, you must be a sender who sends out messages that can satisfy the needs of receivers, and in order to do so, you must have direct interaction with the target audience as with Junior Board projects. The thing about the bureaucratic system is that it moves at a very slow pace at first, and once it starts moving, it can accelerate quite quickly. It takes time and careful consideration for a large organization like the NMK to move, but once it does, it quickly speeds up. I believe that the Junior Board’s projects have acted as a catalyst for the museum to develop their own plans and strategies.



Driving forces behind the realization of the projects are the NMK’s strong desire for change, the students of the Junior Board’s positive and proactive attitudes, and frequent exchanges between the two. The project which began in March was the result of intense weekly idea meetings, bi-weekly presentations attended by the museum staff and numerous rounds of changes and improvements. “It was a journey that we, as the Junior Board, were able to feel the museum’s passion, and vice versa” said Shin Yongho, Lee Hwajeong and Song Uihyeon of the Junior Board.

How did you feel when you were informed that you would have to create marketing content for the NMK?

Shin Yongho: At first, I was concerned. I felt we should do something different than what the last Junior Board did with the Korea Cultural Heritage Foundation. To me, the museum was a boring place and I doubted that we could change that.

Lee Hwajeong: It had been a long time since I had visited the NMK when I heard the news. I thought, ‘will the projects be enjoyable?’, ‘how far can we push the limit?’.

Song Uihyeon: We would need to target people our age to visit the museum, but I was unsure if I, myself, would go. I thought we should start there.

Did your perception of the museum change while working on the project?

Lee Hwajeong: For me, the museum actually turned out to be a very ‘hip’ place. I discovered the NMK to be just as trendy as any other Instagram hotspot as I explored the exhibits and corners of the museum. Each space, such as the Room for Contemplation Café, the newly opened Mesopotamia Gallery, special and permanent exhibitions, seemed unique and distinct. I believe that promoting the museum itself is as important as creating and promoting new content.

Song Uihyeon: I was quite surprised that our suggestions and opinions were carefully considered. Whenever I asked them, ‘can we do this?’ They were always willing to listen and review which made me feel appreciated, and our passion speaks for itself. I had a feeling it was us who had preconceived notions about the museum being this kind of place.

Shin Yongho: The curators were serious and enthusiastic about the museum’s collections. They provided detailed explanations on key points if we had missed something. It was touching to see how much they care about their work and the museum collections.

Did any part of the museum or collections become your favorite during the projects?

Shin Yongho: I spent a lot of time in the Prehistory and Ancient History room at the start of the projects. The stones didn’t appeal to me at first, but as I spent more time looking at them and coming up with catchy captions, I grew to appreciate them. I also enjoyed the Immersive Digital Gallery, especially the ‘Banquet of Taoist Immortals.’ I recorded it on video and watched it several times.

Song Uihyeon: Hand axe. I had to write about it for the program ‘Heart Restoration Center’. I forced myself to like it and it began to speak to me. It looks cute and appears to be saying, ‘let’s do this!’ with two fists held up.

Lee Hwajeong: I liked the paintings, especially ‘On the Way to the Wedding’ by Kim Hongdo. The painting depicts the parade of a groom and the pictures a scene which reveals one figure looking out while others are goofing around; this piqued my interest.



Three undergraduate students from the Junior Board and CCO Park Woonghyun leave their final comments regarding the museum marketing content projects produced by the TBWA Junior Board. The outcome of a collaboration of two passions would speak to the hearts of people in their twenties.

Shin Yongho To our friends in their twenties, we’ve planned a variety of activities for you, so now you have a reason to come visit the NMK. Come and check it out for yourself!

Lee Hwajeong I had designed it in such a way that it would appeal to people like me who are not particularly interested in cultural activities. I am confident you will not be disappointed.

Song Uihyeon I’d like people to think of this as something their friends said, rather than something from the museum. Please listen carefully to what we say to soothe your heart.

Park Woonghyun Trust what they say.

SEOWON, RESPONSES TO WIND AND NATURE



Mandaeru, Byeongsanseowon

Understanding nature through gi(氣), or also known as vital energy, has been a long tradition since ancient times. Gi is a fundamental existence that ensures the continued presence or phenomenon of matter, life and spirit in the real world. Wind, which is interpreted as energy in both the east and the west, was regarded as gi energy in pungsu(風水). In ecological climatology, wind is more precisely viewed as a micro-climate impacting buildings as thermal energy, whereas Guanzi⁰¹ believed that wind moves all things in the world as a fair being that blows in specific directions, unaffected by strength or weakness. Men become aware of nature’s gi through their senses. Gi enables the senses through the medium of wind, which is the source of nature’s gi.

Listen to the story of wind

According to the book 『Jinnangging⁰²』, ‘wind disperses gi hence preventing wind to accumulate gi’. Then is keeping away from wind a way to increase gi? The book answers this question that wind and qi are the same gi of yin and yang quoting, “The two gi of yin and yang becomes wind when it is blown out, cloud when it is gone upward, rain when it is dropped and life when it is gone under the ground’. It means that yin cannot live alone, and yang cannot thrive alone, and that the two must coexist in a pair and work together in harmony to create balance. The yin and yang energy refers to the downward and upward movement respectively and they are two opposing but complementary energies. In other words, wind and gi are not separate elements but rather coexist within one framework.

The principle of circulation that life begins, grows and ends according to the seasons is discovered through wind. Although it is unknown who controls this principle, the medium of wind recognizes nature’s principle of circulation. As a result, gi, a yin, and wind, a yang, have the same meaning and are inseparable and interdependent.

Architecture and Wind

Wind is one of the most important environmental elements that coexists with us. Wind, like water, has a direct impact on the human environment and Seowon, Korean Neo-Confucian academies, exemplify a viable model. Seowon architecture features ways to utilize the impacts and effects of wind blowing in the morning, day and night, summer and winter by comprehensively understanding the characteristics of wind. Seowon buildings used walls, rooms over gateway towers⁰³ and height differences in a variety of ways to effectively utilize seasonal, temperature and topographical differences to its advantage. Additionally, it made use of the topography of the site, the geomantic principle of Baesanimu, which literally means that the ideal house is built with a mountain in the back and a river in the front, and complying as well as with the spatial composition of the rooms over gateway towers, east and west quarter⁰⁴ and assembly hall. All of them adopted an arrangement method that facilitates wind flow based on the wind pathway. Long narrow windows in the middle wall of the assembly hall serve as a fan, accelerating the flow of wind and thus considered a scientific technique.



Beopbojeon Hall of Haeinsa Temple



Half windows in the lecture hall at Sosu Seowon (Confucian Academy)

Ancestors used topographical conditions to harness wind in order to prevent moisture damages as seen in JanggyeongPanjeon of Haeinsa Temple and Seogo, the stack room, where the Veritable Records of the Joseon Dynasty were once stored. Wind blows across the surface of the water and travels along the water flowing between valleys, which is known as the wind pathway. The use of the topographical characteristics of a wind pathway clearly demonstrates the forefathers’ wisdom.

The scientific nature of Korea’s Seowon architecture began with the understanding of nature and this was achieved through the analysis of creation, movement, and changes of the universe. Therefore, it should not be restricted in the field of pungsu but rather regarded as the wisdom of our forefathers that still stands firm. Pungsu theory can be applied to much more than just selecting the right burial plot to protect future descendants. Hopefully, more people will understand and recognize feng shui as wisdom for creating a rational spatial composition based on natural terrain principles.

Architecture, nature and men

The walls surrounding the entire Seowon were built with three internal and three external doorways to facilitate the flow of wind and block the cold north wind. The gateway tower does not obstruct the wind pathway allowing it to blow straight in. Seowon is shaped in such a way that it embraces the majority of the wind blowing from the lower waterside to the mountain. In addition, the architecture used spatial composition and arrangement to best maximize the use of the characteristics of high-altitude wind. The scientific structures allow for maximum wind during the summer, enabling Confucian scholars studying at Seowon who were required to be fully dressed even in the summer, to beat the heat with wind. In contrast, closing long narrow windows in the middle wall of the assembly hall effectively prevented wind from the mountains from coming in during the winter and at night. Seowon architecture epitomizes the careful and thorough application of spatial composition principles to make the best use of wind. At a period when there were no fans or air conditioning like today, the Seowon incorporated the principle that temperature differences cause wind changes and it was arguably the most scientific architectural composition of that time. Cases of wind flow utilization are very common in Korean traditional architecture.

⁰¹ Guanzi, also known as Guan Zhong, was born as an aristocratic descendant. A book titled Guan Zhong records the stories of Guanzi as an empress with remarkable political ideology and strategies who turned a marginal country into the first dominant nation in ancient China 2,700 years ago.

⁰² Jinnangging is one of the most established feng shui books that clearly explains various feng shui theories. During the Joseon Dynasty, it was used for both the state examination and oral test as part of the national civil service examination.

⁰³ It is the small room over the gateway connected to the main streets of the city

⁰⁴ East and west quarters refer to the student dormitories.

A TIME CAPSULE OF THE UNDERWORLD FROM 1,300 YEARS AGO, ‘ASTANA TOMBS – A HOUSE OF ETERNITY’

Held at the Central Asia Gallery located on the third floor of the Permanent Exhibition Hall at the National Museum of Korea, the ‘Astana Tombs- A House of Eternity’ exhibition showcases some of the NMK’s Central Asia Collection: relics and records excavated in the Astana Tombs by the Japanese Otani expedition team in the early 20th century. The exhibition displays the artifacts as they would have been originally discovered at the excavation site in order to help visitors easily understand the purpose and function of the excavated articles. The largest of the museum’s three Fuxi and Nuwa paintings, ‘The Painting of Fuxi and Nuwa’ is on display and its life-sized replica hangs from the ceiling, as it was originally located, to offer a glimpse of the atmosphere inside the tomb. Discovered in the main chamber alongside the painting, ‘the pottery painted with pearl designs and wooden trays’ is exhibited as a set, as documented in the lists and photographs made in 1916 when the museum acquired them. The exhibition provides a unique opportunity to see relics from the Astana Tombs of Turpan, essentially a time capsule of the underworld from 1,300 years ago. It grants audiences a one-of-a-kind experience to learn about these people’s desire for everlasting life after death.



Pottery Painted with Pearl Design



ARTIFICIAL INTELLIGENCE TECHNOLOGY FOR MUSEUMS TODAY <COEXISTENCE AND SUSTENANCE: AN INTELLIGENT CURATION PLATFORM> FORUM



Coexistence and Sustenance:
An Intelligent Curation Platform
Scan the QR code to watch the video

The forum <Coexistence and Sustenance: An Intelligent Curation Platform – Cultural Heritage, AI, Data and Platform> was held at the Hwabaek International Convention Center in Gyeongju to share the joint R&D project outcomes by the National Museum of Korea and the National AI Research Institute. Since 2022 the two institutions have been researching the use of Artificial Intelligence in museums and developing an intelligent curation platform that allows for an increase in quality and utilization of the museum data as well as management of new types of data for various purposes and uses. The forum discussed the ‘values and achievements of joint research on museum and cultural technology’ at length which covered the process and significance of collaborative research between museums and cutting-edge technology. It also presented an intelligent curation platform for managing and using new data. The video recording of the forum will be available on the museum’s YouTube channel from Thursday, September 29.

SPACE AND ACTIVITIES FOR THE DISABLED AND ELDERS ‘MAKE MUSEUMS AND MUSEUM LEARNING ACCESSIBLE TO ALL’ SYMPOSIUM

On August 30, the National Museum of Korea hosted a symposium about museum education with the topic ‘Make Museums and Museum Learning Accessible to All’. The annual symposium focuses on current issues in museum education and this year in particular looked into the strategies to make museums more accessible to culturally vulnerable people. The first part of the conference was titled <Direction and Utilization of Museum Space> followed by the second part titled <Educational Objectives and Practices> and these included presentations on the social role of museums on educational directions, the inclusive designs and services and the museum experience of visually and hearing impaired visitors as well as the elderly. The NMK intends to strengthen links with special needs schools and institutions to make the museum more accessible to culturally vulnerable people. Furthermore, it aims to create a separate section for learning for people with special needs in order to build a solid system for comprehensive learning of disabled groups.



MAKING EXHIBITIONS ACCESSIBLE FOR PEOPLE WITH SPECIAL NEEDS AND MUSEUM INVITES ART EXHIBITION FOR EVERYONE – “A COLLECTOR’S INVITATION”

The National Museum of Korea invited people with hearing and visual impairments to the special exhibition titled *A Collector’s Invitation The First Anniversary of Lee Kun-hee’s Bequest* and hosted 50 people with vision impairment on Thursday, August 11, in cooperation with the Korea Blind Union. The visually impaired visitors explored the exhibition using a ‘Tactile Map of the Exhibition Hall’, an ‘Audio Guide for Visually Impaired Visitors’ which is available in the exhibition guide app and gives detailed explanations of the displays and seven other ‘Tactile Exhibits’ including ‘The Water Lily Pond’ by Claude Monet. In collaboration with the Seoul Metropolitan Office of Education, 60 students from the Seoul National School for the Deaf were welcomed to the museum on Thursday, August 25, and were given a guided tour in sign language. The NMK aims to improve accessibility for guests with special needs based on visitors’ feedback.

※ Exhibition resources and audio guide for blind and visually impaired visitors
Placed at the entrance, the ‘Tactile Map’ provides a structural flow of the exhibition’s space. ‘Tactile Exhibits’ which have been designed to be touched to appreciate texture, patterns, and designs, are located in the two exhibition halls. The ‘Audio Guide for Visually Impaired Visitors’ offers 15 descriptions and is available on the NMK Exhibition Guide app. It provides detailed information on the exhibits as well as directions to ensure easier navigation for users.

THE GREEN HUE OF NATURE

THE BEST UNDER HEAVEN, THE CELADONS OF KOREA

Goryeo Celadon has long been highly appreciated for its elegant beauty and mystic color and its subtle and refined shade of blue-green still mesmerizes people today. In summer of 2022, the National Museum of Korea offers a variety of gifts and home decors that features the timeless beauty of celadon with a modern twist.

Celadon Magnet (Prunus Vase/Melon-shaped Bottle)
Price KRW 15,000

Taking motifs from ‘*Celadon Prunus Vase with Inlaid Plum, Bamboo and Crane Design*’ and ‘*Celadon Melon-shaped Bottle with Inlaid Peony and Chrysanthemum Design*’ of the Goryeo era, the magnet represents the modern reinterpretation of the celadons. It features graceful shapes and soothing colors and a magnet on the back allows easy hanging for interior decor.

Use it as a vase by adding flowers and water, or fill it with scented diffuser oil.



Ceramic Coaster (4 types)
Price KRW 6,000

Inspired by the magnificent colors and designs of both Goryeo celadon and Joseon white porcelain, the ceramic coaster is decorated with a modern rendition. Patterns are borrowed from ‘Celadon Gourd-shaped Ewer with Inlaid Peony and Scroll design’ and ‘Celadon Porcelain Cup on Horse’ used by soldiers on horseback or at banquets and ancestral rites.



A Set of Celadon Dessert Plates (Plum Blossom/Peony)
Price KRW 35,000

The beauty and gentle hue of celadon meets the modern touch. A set of celadon dessert plates are suitable for banchan (small side dishes) or can be used as trinket plates. The set comes in a paulownia wooden box with the National Museum of Korea logo engraved on it and makes it a great gift.



Bring them with you wherever you go.
Goryeo Celadon phone accessories carry ‘cranes’ and ‘clouds’, the auspicious symbols of longevity.

Goryeo Celadon Earbuds Case
Price KRW 18,000

Goryeo Celadon Phone Case
Price KRW 19,000



Goryeo Celadon PopSocket (Cloud and Crane/Chrysanthemum)
Price KRW 12,000

ABUNDANT AUTUMN TABLE DECORATED WITH MU:DS

The fresh and crisp breeze blowing through the trees announces the arrival of fall. The sales campaign for autumn season products ‘Abundant Autumn Table Decorated with MU:DS’ will run until the end of October and will be available for purchase at both on site and online stores of the National Museum of Korea. Give your home an autumn appeal and complete your home décor with exclusive merchandise and classic museum souvenirs.



Disae Vase (S/L)
Material brass, aluminum
cylinder vase with titanium
Price (S) KRW 70,000 (L) KRW 80,000

The vase features a curved motif from Korean traditional roof tiles with a modern reinterpretation. The material creates a balance and symmetry and the elegant gold color brings a touch of luxury to your everyday life. The multi-functional vase is perfect for storing, organizing, decorating and many other uses.



Wireless Charging Lacquered Tray (2 types)
Size 133x133x85mm
Material natural mother-of-pearl, ABS, etc.
Composition wireless charging lacquered tray, charging cable (Type C), manual, a box (USB power adapter is not included)
Price KRW 67,000 each

The wireless charging lacquered tray boasts a mix of Korean traditional design and cutting-edge technology. The handcrafted charging tray is adorned with a motif inspired by the low table of Joseon Dynasty and there are two types available.

Disae Tray (4 types)
Material brass, aluminum
Price KRW 75,000-85,000

The tray features a curved motif from Korean traditional roof tiles with a modern reinterpretation. The tray can be used on your desk, on a table or in your living room to keep things organized and tidy.



The Heavenly Maid Set of Spoons, Chopsticks and Rests for Two
Material brassware (copper 78%, tin 22%)
Composition 2 set of spoons and chopsticks, 2 utensil rests, a box
Price KRW 100,000

A set of spoons and chopsticks engraved with an illustration of the Heavenly Maid from the Sacred Bell of Great King Seongdeok as well as utensil rests made with the motif of convex antefix excavated from Hoeamsaji in Yangju City. The Heavenly Maid pattern on the rest symbolizes a strong yearning for an easy passage into eternity, adding style to your dining table.



Lacquered Melon-shaped Bottle Tray
Material wood, natural mother-of-pearl
Composition 1 Tray, Package
Price KRW 100,000

The lacquered wooden tray is made of solid wood and borrows a motif from the national treasure ‘Celadon Melon-shaped Bottle with Inlaid Peony and Chrysanthemum Design’. The wood was trimmed multiple times, painted and celadon colored mother-of-pearl was added to create a melon-shaped bottle. It is the ideal gift for the sentimental and elegant in taste.



Lotus Flower Pattern Keychain
Price KRW 11,000

The keychain features a design from ‘Roof-end Tile with Lotus Design’. It is embellished with coral and a variety of gemstones that were traditionally used to adorn jewelry as well as colorful tassels that symbolizes good fortune.

Acrylic Keychain (Celadon Green)
Price KRW 13,000

The keychain incorporates a motif from ‘Roof-end Tile with Lotus Design’ and presents celadon-inspired characteristics, shapes and colors. It is made of transparent acrylic material that allows light through and is hand-dyed in classic celadon hues.



A Set of Inlaid Celadon Bottle and Cups
Size (wine bottle) 70 x 70 x 145mm, (cup) 60 x 60 x 65mm
Material pottery
Composition 1 porcelain wine bottle, 2 cups
Price KRW 100,000

Green-glazed Rafter Coaster (khaki)
Material outer(linen/rayon), inner(cotton/taklon)
Price KRW 5,000

The beauty of green-glazed rafter roof tiles is brought to life in the coaster’s embroidery stitches. The linen fabric provides a natural and traditional feel. The Korean traditional knot and extra inner layer will add sophistication and luxury to any tea table.

A 100% handmade porcelain set sculpted with a spinning wheel and completed with the inlay technique. Cranes and clouds, both traditional celadon features, are used to decorate the bottle and cups with a modern style. Its simple yet elegant design adds a traditional touch to the contemporary interior.





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