

NATIONAL MUSEUM OF KOREA

QUARTERLY MAGAZINE VOL.62 WINTER 2023



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

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PINNACLE OF PROPRIETY: THE *UIGWE*, RECORDS OF THE STATE RITES OF THE JOSEON DYNASTY

The Exemplary Precedent for Future Generations to be Passed on for Eternity

Special Exhibition at the National Museum of Korea
November 1, 2022 – March 19, 2023



Ten years have passed since the *Oegyujanggak Uigwe*, which were taken to France during the Byeongin Yangyo incident of 1866 (French invasion of Ganghwa Island), were returned to Korea. Since then, the National Museum of Korea has held events to introduce the *Oegyujanggak Uigwe* to visitors and enhance academic understanding of them.

When the *Oegyujanggak Uigwe* came back to their homeland in

2011, the NMK commemorated the occasion with the special exhibition *The Return of the Oegyujanggak Uigwe from France: Records of the States Rites of the Joseon Dynasty* (July 19–September 18, 2011), and established a database where the original text of the records can be viewed and searched, along with commentaries (<https://www.museum.go.kr/uigwe/>).

Moreover, academic research was conducted every two years, bringing

together scholars from various fields, with the results published in a series of books. The sixth volume in the series, *Study of the Oegyujanggak Uigwe, Royal Protocols of the Joseon Dynasty: Gongsin nokhun*, was published in April 2022.

Now the time has come to gather the stories, accumulated one by one, and introduce them once again. Seeking to check how far our understanding of the *Oegyujanggak Uigwe* has come and the direction

going forward, we have compiled our efforts to share the results with the general public in this special exhibition *Pinnacle of Propriety: The Uigwe, Records of the State Rites of the Joseon Dynasty*, held November 1, 2022 – March 19, 2023.

General view of all the *Uigwe* in Part 1 of the exhibition, “The *Oegyujanggak Uigwe*, Books for the King”

The *Uigwe* are books that record in detail the whole process of organizing and holding important state events of the Joseon Dynasty. The *Oegyujanggak Uigwe* are records of state rites that were kept at Oegyujanggak, the royal library established on Ganghwado Island in 1782 (sixth year of the reign of King Jeongjo). Other important royal treasures kept there include royal seals, jade investiture books, the writings of former kings, and time-honored genealogy books. Among the royal treasures, the *Uigwe* accounted for the largest number. If we look at the “Inventory of the Royal Collection of Oegyujanggak on Ganghwado Island”, as of 1857 there were 450 uigwe kept at Oegyujanggak. What were the contents of the books, and what made them so special that they were stored with such care? Finding the answer to that question is the purpose of this exhibition.

The exhibition consists of the prologue and three parts. The prologue, titled “*Oegyujanggak* and the *Uigwe*,” is a modern reinterpretation of the royal library on Ganghwado Island, where the *Uigwe* were kept. Stepping through the door in the exterior media façade, one enters a study with bookcases lining the walls, a display of valuables and the *Uigwe*, and an explanatory video. There is also a section featuring a video on the late Dr. Park Byeongseon, who devoted her life to study of the *Uigwe* and making their existence known to the world.



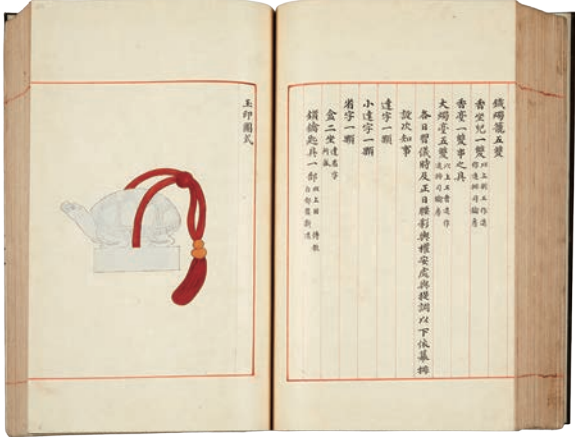
***Uigwe* for Bestowing an Honorary Title to Queen Jangryeol**
1686
46.2×35.0×4.4cm
Bibliothèque nationale de France, loan to National Museum of Korea



View of the Prologue, “The *Oegyujanggak Uigwe*,” and Part 1, “The *Oegyujanggak Uigwe*, Books for the King



“Through Vivid Illustrations” in Part 1 of the exhibition, “The *Oegyujanggak Uigwe*, Books for the King”



***Uigwe* of the Investiture Ceremony of Crown Prince Munhyo**
1784
49.7×34.1×9.0cm
Bibliothèque nationale de France, loan to National Museum of Korea

Part 1 of the exhibition is titled “The *Oegyujanggak Uigwe*, Books for the King” and investigates the high-quality binding and covering of the *Uigwe* copies presented to the king and the characteristics of the *Uigwe* as documentary materials. Except for a few volumes, most of the *Uigwe* kept at Oegyujanggak were copies for the king’s perusal, which differentiates them from the *Uigwe* stored at other government offices. So the story of the *Uigwe* of the Joseon Dynasty should begin by looking at how the *Uigwe* for royal perusal (*eoramyong*), or copies for the king’s perusal, differ from other copies made for distribution to various places (*bunsayong*). First, visitors can see how the *Uigwe* for royal perusal feature luxury binding and finely written text, boasting a standard that is not found in regular copies of the *Uigwe* or indeed



Jade Seal for the Investiture Ceremony of Crown Prince Munhyo
1784
10.5×10.5×11.0cm
National Palace Museum



Part 3 of the exhibition, "Harmony within Order"



An almost exact replica of *Uigwe for the Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyong*, produced for the exhibition (original currently kept at the British Library)

ordinary people willingly followed in order to maintain the dignity of the throne; and rites designed to accord proper respect to the officials and protect the lives of the ordinary people. Court rituals included rites of investiture for the crown prince, rites related to royal portraits bolstering the authority and dignity of the king, and rites for reinstating the status of a former king. Rites for government officials, which were held in honor of meritorious officials, and rites for the people include demonstration of royal wedding procedures such as *chinyeongnye* (groom going to the bride's maiden home to escort her to her marital home) as a way to spread Confucian marriages practices to ordinary homes; and the plowing rite in which the king himself plowed the fields in the spirit of taking care of the livelihood of the people.

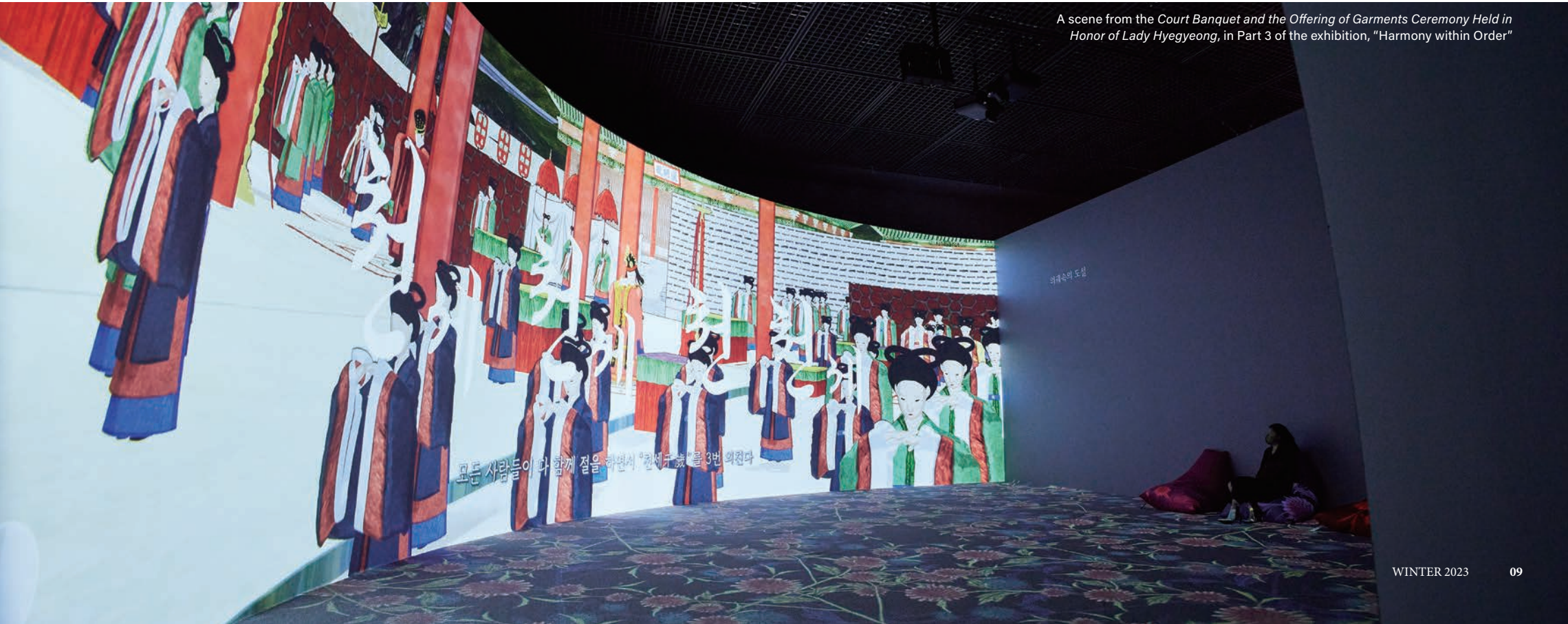
any other type of book at the time. The giant bookshelves filled with the *Uigwe* are also an arresting sight. They give an overall glimpse of 245 volumes, excepting the *Uigwe* on display in the first and second parts of the exhibition. After the display is changed around in mid-January, all 297 of the *Oegyujanggak Uigwe* will fill the bookshelves.

As documentary materials, the outstanding feature of the *Uigwe* of the Joseon Dynasty is their highly detailed content. Each *Uigwe* contains extensive information on a single event. Moreover, anything that is difficult to explain with words alone is expressed in diagrams and illustrations. These visual materials vividly recording the event show not only the basic appearance of the given subject but also the proportions and color as well as the overall atmosphere and the dignity of a royal procession.

Part 2 of the exhibition, "Rule of Propriety," focuses on the stories bound up in the contents of the *Uigwe*. As mentioned above, the term *Uigwe* means "standards for rites" and hence the books were made to establish standards for state rites and ceremonies. The best rites were those that followed the proper propriety. While ritual manuals such as the *Five Rites of State* (Gukjo oryeui) stipulate the proper procedures for rites. The *Uigwe* document instances of the actual implementation of propriety. Good politics for creating a better world began with the practice of the propriety appropriate to a particular situation and purpose. By taking the lead in practicing propriety, the king moved the hearts of the people so that they would follow him of their own accord and that was the manifestation of good politics based on propriety. Thus the *Uigwe* document the ritual experiences of the Joseon Dynasty and its dignified philosophy of rule.

In more concrete terms, what form did propriety take and how was it implemented? Propriety was implemented in two ways: court rites that government officials and the

Part 3 of the exhibition, titled "Harmony within Order," gives a concrete idea of the rule of propriety that Joseon sought to achieve through the example of court banquets. Through rituals, Joseon aimed to achieve an ideal society in which each person acted with appropriate propriety according to her role, thereby achieving harmony. Such an ideal is encapsulated in court banquets. A 3D animation shows how all the various participants – members of the royal family and guests, officials who prepared and ran the events, the musicians and dancers who infused the event with a festive mood – followed the ritual procedures to make the event enjoyable for everyone. Sit on one of the beanbags on the floor and watch the video in comfort, imagining a society where everyone lives in harmony thanks to the practice of propriety.



A scene from the *Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyong*, in Part 3 of the exhibition, "Harmony within Order"

SIX CENTURIES OF BEAUTY IN THE HABSBURG EMPIRE

Meeting the Habsburgs in Seoul

Special Exhibition at the National Museum of Korea
October 25, 2022 – March 15, 2023



The Great Legacy of the Habsburgs

There is nothing unfamiliar about the name “Habsburg.” However, it is difficult to clearly explain exactly which country the family belongs to and the role they played in European history. The House of Habsburg traces its origins to a count living in northern Switzerland in the tenth century. It grew powerful as it expanded into Austrian territory in the thirteenth

century. By the early sixteenth century, the Habsburgs ruled almost all parts of Europe, except France and England, earning them the moniker “the empire where the sun never sets.” We are thus used to the Habsburg royal family in the historical context, but they also made a great mark in the world of art as collectors and patrons of major European painters such as Peter Paul Rubens and Diego Velázquez. This special exhibition, *Six Centuries of Beauty in the Habsburg Empire*, features 96 works from

the collection of the Kunsthistorisches Museum Wien (lit. “museum of art history”), focusing on masterpieces that are with us today thanks to the Habsburgs’ passion for art and their unique collecting philosophy. It is an opportunity to learn more about the House of Habsburg, which we have studied mainly from the historical perspective, as a part of the history of art collection.

View of the "Prologue: Plus Ultra, the Rise of the Habsburgs"

Prologue “Plus Ultra, the Rise of the Habsburgs”

The introduction of the exhibition, “Plus Ultra, the Rise of the Habsburgs” traces the rise of the Habsburgs into a European power, focusing on Maximilian I, who became Holy Roman Emperor in 1508. Through three generations of strategic marriages, the emperor formed a dynasty that controlled a vast area, including the duchy of Burgundy, the kingdom of Spain and its colonial territories, and even Bohemia and Hungary. *Emperor Maximilian I*^{Fig.1}, presumably painted by a disciple of Bernhard Strigel, is filled with imperial symbolism, such as the crown, the emperor’s staff and sword, and his coronation robes. Maximilian I can be seen as a true strategist who planned the rise of the House of Habsburg.



Fig. 1
Emperor Maximilian I
After Bernhard Strigel
Before 1508
Oil on wood
79.3×50.8cm
Kunsthistorisches Museum Wien, GG 4403



View of the prologue "Plus Ultra, the Rise of the Habsburgs"

Part 1 “Emperor’s ‘Kunstammer’ in Prague”

Part 1 of the exhibition, “Emperor’s ‘Kunstammer’ in Prague” looks at the passionate art collecting activities of Emperor Rudolf II, who relocated the court to Prague, during the sixteenth century. With unrivalled taste and keen insight into art, he gathered rare and precious artworks for his kunstammer, or “art room,” which laid the foundation for the Kunstammer Wein at the Kunsthistorisches Museum Wien. *Cruciform Sundial*^{Fig.2} is an artwork enabling various methods of measuring time, a culmination of the mathematics, science, art, and technology of its time. It is the one item that best represents the ideals of Rudolf II.



Part 2 of the exhibition, "The Museum in the Ambras Castle in Tyrol"

Part 2 “The Museum in the Ambras Castle in Tyrol”

Part 2 “The Museum in the Ambras Castle in Tyrol” introduces Archduke Ferdinand II, who ruled over Tyrol in the western part of Austria 1564-1595. The archduke had a great passion for art and created his own museum to house the countless rare and exotic objects he had collected, including various precious craft items, paintings, armor, and weapons. Featured here are vessels made from coconuts^{Fig.3}, which was a rare material in sixteenth-century Europe.



Fig.2
Cruciform Sundial
1619
Copper alloy, gilt
H: 178 cm, L: 121 cm
Kunsthistorisches Museum Wien, KK 709



Fig.3
Coconut Jug
Late 16th century
Coconut, silver gilt
H: 41.0 cm
Kunsthistorisches Museum Wien, KK 6849

Part 3 “The City of Art, Vienna”

Part 3 titled “The City of Art, Vienna” shows the masterpieces that have made the reputation of the Picture Gallery at the Kunsthistorisches Museum Wien. Artworks collected by the Habsburgs as they ruled Spain for around two centuries, starting with Charles V, and wonderful paintings from Italy and Flanders collected by the Archduke Leopold Wilhelm, who served as governor of the Spanish Netherlands, were gathered together in Vienna and remained in the collection of Kunsthistorisches Museum Wien. Featured here are *Infanta Margarita Teresa in a White Dress* by Diego Velázquez^{Fig.4} and *Philemon and Baucis Giving Hospitality to Jupiter and Mercury*^{Fig.5} by Peter Paul Rubens, along with works of the Venetian school of Italian painting and paintings of diverse genres such as still lifes, landscapes, portraits, and hunting paintings that decorated the homes of the new bourgeoisie of Flanders in the seventeenth century.



Fig.5
Philemon and Baucis Giving Hospitality to Jupiter and Mercury
Peter Paul Rubens (1577-1640)
c. 1620-25
Oil on canvas
153.5×187.0cm
Kunsthistorisches Museum Wien, GG 806

Part 4 “Exhibitions in the Palace”

Part 4 “Exhibitions in the Palace” explores the eighteenth-century world of Queen Maria Theresa. The woman ruler of the Habsburg dominions moved the family’s art collection to the Belvedere for exhibition, and her son Emperor Joseph II opened the palace to the general public for free. A painting of the banquet held to celebrate the engagement of Maria Theresa’s daughter Maria Christina^{Fig.6} shows the grandeur of a court event in the eighteenth century. The tapestries acquired by her nephew Emperor Francis II are notable, being based on the designs of tapestries by the great Renaissance artist Raphael (1483-1520) for the Sistine Chapel.



Fig.4
Infanta Margarita Teresa in a White Dress
Diego Velázquez (1599-1660)
c. 1656
Oil on canvas
105.0×88.0cm
Kunsthistorisches Museum Wien, GG 6849



Fig.6
Banquet to Celebrate the Engagement of Archduchess Maria Christina
Johann Karl Auerbach (1723-c. 1786)
1773
Oil on canvas
225.0×190.0cm
Kunsthistorisches Museum Wien, GG 3150



Part3 of the exhibition, "The City of Art, Vienna"



Part 4 of exhibition, "Exhibitions in the Palace"



Fig.7
Empress Elisabeth
 Josef Horacek
 1858
 Oil on canvas
 131.0×91.2cm
 Kunsthistorisches Museum Wien, GG 7399

Part 5 “Masterpieces in the Kunsthistorisches Museum Wien”

Part 5 “Masterpieces in the Kunsthistorisches Museum Wien” sheds light on the era of Emperor Franz Joseph I in the nineteenth century. Kunsthistorisches Museum Wien was built in 1891 as part of the project to expand the Austrian capital. The city walls around Vienna were torn down and a giant ring road, the Ringstrasse, was newly constructed. Constructed along the road were various institutions such as the Kunsthistorisches Museum Wien and the Natural History of Vienna, which have turned the Austrian capital into a great European tourist destination. Featured in this part of the exhibition are the portraits of Emperor Franz Joseph I and *Empress Elisabeth*^{Fig.7}, which impart the sad



Part 4 of exhibition, "Exhibitions in the Palace"

and tragic atmosphere of the House of Habsburg in the late nineteenth century. The final item in this special exhibition held to commemorate the 130th anniversary of diplomatic ties between Korea and Austria is a Joseon dynasty suit of armor and helmet presented by King Gojong to Emperor Franz Joseph I at the time diplomatic relations were formed in 1892. It was registered in the collection of the Kunsthistorisches Museum Wien on February 10, 1894, as an artwork acquired by Franz Joseph I. Coming back to Korea after some 130 years, the Joseon dynasty armor and helmet is a sign of friendship between Korean and Austria in the late nineteenth century and reminder of the meaning of diplomatic relations.



A suit of armor and helmet gifted by King Gojong to Franz Joseph I

The Habsburgs were aware that art signified power, knowledge, and authority, and despite the ups and downs of history they continued to collect works of art and made efforts to organize them into a cohesive collection. After World War I, the monarchy fell and the House of Habsburg disappeared into history. But their legacy remains at the Kunsthistorisches Museum Wien and the Habsburg name still shines today. We hope the exhibition will be an opportunity to appreciate some great masterpieces and think about the power of the art protected by the Habsburgs over the ages.

GOLD BELLS, A YOUNG SOUL’S COMPANION

Going Back 1,500 Years to Trace
the Life of a Young Soul

Special Exhibition at the Gyeongju National Museum
November 22, 2022 – March 5, 2023

A small gold crown without a comma-shaped jade ornament, and a short gold belt
A pair of ewers in the shape of mounted figures where the clothing style and horse trappings are clearly expressed
The smallest tomb in which a gold crown has been excavated and the only one where the deceased was buried underground
Presumably the tomb of a young prince, based on the funerary items and the size of the tomb

Significance of Geumnyeongchong, the Gold Bell Tomb

Over the past one hundred years, these have been the general perceptions of the Silla tomb named Geumnyeongchong, or the Gold Bell Tomb, because of the gold bells excavated near the waist of the deceased. But is this all there is to the tomb? The Gyeongju National Museum has combined the results of its re-excavation of Geumnyeongchong, conducted from 2018 to 2020, with analysis and restoration work on the relics excavated from the tomb during the Japanese

occupation, and successfully returned the artifacts to their original form. The special exhibition *Gold Bells, A Young Soul’s Companion* brings together more than 300 artifacts that reflect the results of these surveys and studies conducted over the years. It is an opportunity to learn the true significance of Geumnyeongchong, which has not been fully made known so far. The exhibition consists of five parts. First, highlighting the gold bells that give Geumnyeongchong its name, it features the artifacts excavated in 1924, during the Japanese

Part 2 of the exhibition, “Companions for the Journey to the afterlife”

occupation. Then it shows the tomb occupant’s opulent costume and the sculptural ceramics and ornamental ceramics that were buried to accompany the deceased to the next world, all gathered in one place, giving a glimpse into the thoughts of the people who carefully prepared these objects for the young soul. Finally, the exhibition introduces the results of the re-excavation along with varied analysis and restoration materials, reflecting on the achievements and significance of the National Museum of Korea’s project to disclose materials from the Japanese occupation period.

Prologue: “What is Your Perception of Geumnyeongchong?”
The introduction to the exhibition introduces people’s general ideas of the tomb as well as the small gold bells that give the tomb its name.

Gold Bells
Early 6th century
Diameter: 1.4cm
Bongwan 9689



Part 1: What do you know about Geumnyeongchong Tomb?
The first part of the exhibition features a selection of artifacts that were excavated from the tomb during the Japanese occupation. Despite the short excavation period, so many items were discovered that they filled a whole train carriage. Though Geumnyeongchong is not large compared to other tombs where a gold crown has been found, it is of the same standard and hence reflects the rank and authority of the tomb occupant.



Horse-rider-shaped Vessels
Early 6th century
Height (Master): 26.8cm
National Treasure
Bongwan 9705

Part 2: “Companions for the journey to the afterlife”

The second part of the exhibition introduces the artifacts found in the coffin of the interred and the chest that contained burial goods. The gallery shines with gold articles, including a gold crown (Treasure), gold belts, gold martingal, gold earrings, gold bracelets, and gold rings, which lavishly adorned the space in which the dead lay. There are also ornamental ceramics and sculptural ceramic pieces, including Horse-rider-shaped vassels (National Treasure) and the accessories of those who would have been buried with the tomb occupant to accompany him to the next world.



Gold Crown with dangling gold pendants



Video: “Gold Bells, Companion on the Journey of a Young Soul”

Part 1 of the exhibition, “1924: When Geumnyeongchong Came to Light”



The exhibition space was designed to look like the wooden coffin to help visitors instinctively understand the context in which the relics were found. A video shows the journey of the tomb occupant to the next world, set to the music of *Toryeongga* (Song of the Clay Bells, composed by Kim Shin), which takes as its motif the sound

of the clay bells found when the tomb was re-excavated.

Part 3: “2018: Re-examining Geumnyeongchong”

The third part of the exhibition focuses on the re-excavation of the tomb and the natural

science analysis and conservation treatment conducted on the artifacts found at the time. It features a large jar, small dishes, and various goods buried as offerings that were found outside the stone slabs surrounding the tomb. Largest among them is the clay figure of a horse, which had been attracting great attention. Also featured

in this part of the exhibition are a saddle flap ornament and gilt-bronze shoes, both of which have been restored, as well as the results of paleo-geomorphology analysis and investigation of underground structures, which will help visitors understand the tomb from various angles.

Epilogue: “Together Again After 1,500 Years”

The closing of the exhibition explores the significance and achievements of the re-excavation of Geumnyeongchong through the example of a mounted long-neck jar. The body of the long-necked jar, excavated in 1924, and fragments of the stand, discovered in 2019 and 2020, have been finally joined together.

The Story of Geumnyeongchong

The hundreds of artifacts presented in this special exhibition were gifts for the young soul who left a great wound on his parents’ hearts when he passed 1,500 years ago. For this reason, all the artifacts are equally precious, from the brilliant gold items that we exclaim over to the common pottery pieces and fragile shells retrieved from outside the stone slabs surrounding the tomb. Looking at these items, visitors may be prompted to think about people’s stories embodied in historical sites and objects. We hope that the exhibition will be a chance for visitors to understand the sadness hidden behind the splendor of objects that have come to us from 1,500 long years ago, and for a short time become a companion on the journey of a young soul who had to leave his parents’ side so early.



Restored Clay Horse Figure on display



Mounted Long-necked Jar
Early 6th century
H: 12.2cm
Body: Gojeok 2269
Stand: Discovered in re-excavation

CELADON GALLERY, SCULPTURE AND CRAFTS SECTION OF THE NATIONAL MUSEUM OF KOREA

Under the Spell of the Jade Hues of Goryeo

Celadon Gallery at the National Museum of Korea

November 23, 2022 –

View of the "The Jade Hues of Goryeo" exhibition

Renewal of the Celadon Gallery Complete

The renovated Celadon Gallery was finally opened on November 23. The project is a meaningful follow-up to the renewed Buncheong Ware and White Porcelain Gallery, which opened in February last year, and completes the reorganization and renewal of the galleries dedicated to ceramics on the third floor of the Permanent Exhibition Hall. The Celadon Gallery is anticipated to become the second major cultural space of the National Museum of Korea along with *the Room of Quiet Contemplation*, opened in November last year.

Around the tenth century, Goryeo (918-1392) successfully produced porcelain, a state-of-the-art product at the time and an innovation that improved the people's way of life overall. Achieving rapid development in porcelain production

technology over the next 150 years, the Goryeo people eventually created the uniquely beautiful Goryeo celadon. In the new gallery, we put every effort into showcasing all aspects of Goryeo celadon, one of the famous cultural icons of Korea. The Celadon Gallery features about 250 items, including 12 national treasures such as *Celadon Incense Burner with Openwork* and *Celadon Melon-shaped Bottle*, as well as 12 treasures. The focus of the renewal project was to highlight the unique beauty of Goryeo celadon, as well as the production techniques, real usage of the vessels, and the cultural and historical significance of Goryeo's production of ceramics from start to finish. The exhibition also shows various aspects of Goryeo celadon through materials such as the shards excavated from early celadon kiln sites and other important kiln sites.

A Room for the “Jade Hues of Goryeo”

The main feature of the new Celadon Gallery is a room showcasing the beautiful jade color of celadon, which is the color of Goryeo. Vessels with subtle jade hues, covered in a clear, semi-translucent glaze, are the height of Goryeo celadon. In the *Illustrated Account of Goryeo (Gaoli tujing)*, Xu Jing, an envoy from China’s Song Dynasty, the prime producer of celadon, highly praised the color of Goryeo celadon, distinguishing it from that color of Song celadon.

The lovely jade color of Goryeo celadon is still widely admired today. In his poem “Cheongjabu,” Woltan Park Jong-hwa (1901-1981) described it as “a slice of the autumn sky after a shower has passed,” and Choe Sun-u (1916-1984), former director of the National Museum of Korea, in his writing titled “Sky-colored Celadon” compared it to “the color of the sky on a distant mountain ridge, just when the fog clears after rain.” Hence, jade-colored Goryeo celadon has been widely recognized as a symbol of the beauty of Korean cultural artifacts.



Tactile exhibit explaining the inlaid technique



View of the "The Jade Hues of Goryeo" exhibition



Display of inlaid celadon

Celadon Incense Burner with Openwork
Goryeo Dynasty, 12th century
Height: 15.3cm
National Treasure
Deoksusu 2990



“The Jade Hues of Goryeo” is an immersive exhibition space featuring 18 sculptural celadon pieces (including five national treasures and three treasures), exquisite in both form and color. It is unprecedented for so many of these world-class sculptural works, made in the shape of humans, animals, and various other subjects, to be displayed together.

In creating the special exhibition room, visual elements were minimized so that visitors can fully concentrate on appreciating the works. Upon entering the room, you will hear the soft, deeply resonating tones of “Blue Celadon,” composed by media artist and producer Daniel Kapelian (OMA Space team member, co-organizer of the 1st Tongyeong Triennale). It is a special moment when the music brings you under the spell of the exquisite jade hues and beautiful forms of the beautifully pieces on display.

The message delivered by the “Jade Hues of Goryeo” is feeling the beauty and peace of



Celadon Melon-shaped Bottle
Goryeo Dynasty, 12th century
Height: 22.6cm
National Treasure
Bongwan 4254

Display of *Celadon Maebyeong, Vase with Plum Blossoms, Bamboos and Cranes with inlaid design*



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고려 12~13세기
국립중앙박물관 소장품
이花瓶은 청자 상감 매화·대나무·학무늬로 장식된 것으로, 고려시대 청자 상감의 정수를 보여준다. 선미로 된 학은 유려한 기교에서 주로 만들어졌다.
A celadon vase with inlaid plum blossoms, bamboo, and crane patterns. It is a masterpiece of Goryeo celadon inlaid design. The crane, which is a symbol of longevity, is depicted with elegant lines, showing the refined technique of inlaid design.
This vase with its lyrical and elegant atmosphere is characterized by a refined spatial arrangement and inlaid design executed in a delicate manner as if painted with a brush. Inlaid celadon such as this example was mainly produced in Yucheon-ri in Buan, Jeollabuk-do Province.
Treasure

mind. Art historian Ko Yu-seop (1905-1944) commented in his book *Goryeo Celadon* (1939) that “[Goryeo celadon] seems opulent and ornate but has warmth and serenity.” In this special space, we hope visitors will not only see and feel the beauty of the sculptural celadons but have a meditative experience where they can encounter their true selves and reach that state of artistic emotion, bringing oneness with the jade hues of the sculpted celadon pieces.

Nature in Inlaid Celadon

The Celadon Gallery also has a special display of shards of inlaid celadon collected from the Yucheon-ri kiln site in Buan, Jeollabuk-do Province. They are the remains of the only celadon wares that have not been handed down as whole examples. The fragments show depictions of nature such as a tortoise resting among plantains, and a waterside landscape where herons play. In the background to the

display is a video titled “Immersing in Nature” based on lyrical illustrations painted by Kim Yeongjun using motifs found on these rare celadon shards, while the lifelike moss on the actual shards was made by Oh Sue. The renewed Celadon Gallery is located on the third floor in the Sculpture and Crafts section of the Permanent Exhibition Hall, and can be viewed for free throughout the year. In December, talks with the curator were held on the first and second Wednesday evenings. It is our hope that many people will put their busy lives aside for a moment and come to find a fragment of peaceful, calm rest as they appreciate works of Goryeo celadon, which embody the hearts of the Goryeo people who loved and admired nature.

Celadon Fish Dragon-shaped Ewer
Goryeo Dynasty, 12th century
Height: 24.4cm
National Treasure
Gaeseong 2



Display of Goryeo celadon made with varied techniques

AN ORDINARY DAY FOR EXTRAORDINARY FRIENDS

Kim Doyoon and Park Younghee, Their 12 Years of Friendship

On one fine autumn day, the museum is busier than at any other time of the year. Among the many visitors roaming around the museum, two people stand out: a young man and a middle-aged woman. At first glance, they appear to be a mother and her son, but they are actually close friends, Kim Doyoon and Park Younghee, who have maintained their special friendship for the past 12 years.

Park Younghee is a supportive partner for Doyoon who finds it difficult to go out alone. They met 12 years ago through an activity assisting center where Younghee would assist Doyoon with leaving home and other activities. “I had no idea it had been this long. I met Doyoon when he was a 22-year-old college student and we’ve been going out twice a week ever since because he never cancels or postpones.”

At the request of Doyoon who enjoys cultural activities, they go to museums, art galleries, or concert halls twice a week.

“Doyoon majored in music and he even has perfect pitch. He is very dedicated to music and writes his own songs. You should listen to it sometime.”

Younghee seemed very pleased as she described Doyoon’s unique talents, much like a proud mother who can’t stop bragging about her son. The National Museum of Korea is a source of inspiration for Doyoon, who lives the life of a musician, which can be quite challenging and unclear.

Is there any particular section of the National Museum of Korea that you like the most?

Kim Doyoon: I just like the overall vibe of the museum. A stroll through the outdoor garden is especially enjoyable. I find peace by strolling around the large pond surrounding the pavilion.

Park Younghee: The Sculpture and Crafts section is a must-see for us. Porcelains are elegant and charming, but it is also fun to compare them to those from other countries.

Over the past 12 years, the two appeared to have deepened not only their friendship but also their knowledge of cultural heritage.

“I happen to take part in the curator-led guided tour and saw the exhibition sections from the first to the third floor. It was extremely beneficial to see relics with fresh eyes and learn new information.” Doyoon, like Younghee, enjoys guided tours as he finds them easy to understand and entertaining, and they planned to visit the museum in time for the guided tour on the day of their visit.

Are there any barriers or challenges to accessing the museum?

Park Younghee: Absolutely not. The facilities are convenient and restaurants are easily accessible too. I recently discovered the Mirror Pond Restaurant which was both pleasant and delicious. I think I will frequently return there when I visit the museum.

Younghee was initially concerned that the museum would be inaccessible or dangerous for Doyoon causing her to lose focus on the exhibits. But she

now believes that the National Museum of Korea is the most accessible place to spend a day out.

“I became accustomed to and can picture the main exhibition sections in my head which allows me to leisurely enjoy the museum.”

The two spend about four to five hours from morning to afternoon at the museum and don’t talk much, but they have developed an understanding and trust in each other to the point where they can read each other’s minds.

You work as a composer. Do you find the museum inspiring?

Kim Doyoon: Of course. I always make time to see special seasonal exhibitions and I pay close attention to the music as well as videos played in the Immersive Digital Gallery. It is very pleasant to listen to because the music sounds Korean; classical and sophisticated.

Doyoon’s favorite program from the Immersive Digital Gallery is ‘Climbing Mt. Geumgang’ and he wishes to transform his feelings and emotions from the music into his own work and share it with a large number of people.

“When I heard Doyoon’s music, it felt simple and pure to me. The music seemed to transport me to a peaceful and quiet place.”

Younghee wholeheartedly supports Doyoon as he overcomes his physical limitations and pursues his dream. She is also determined to stay fit so that she can show Doyoon different aspects of the world. Doyoon, too, wishes to continue his day out with Younghee in good health.

Perhaps their friendship is more than just a caregiver-receiver relationship, but rather true friends who share a deep appreciation for cultural activities through the museum.



THE VALUE OF CHILDREN’S MUSEUMS FOR ADULTS

For Social, Individual, Intellectual, and Physical Well-Being



“Gifts For Each Other” in Part 2 of the special exhibition “The Child in All of Us” at the Children’s Museum, National Museum of Korea



John H. Falk
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About the Author
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Effect of Children’s Museums on Children and Adults

It has long been assumed that children are the main beneficiaries of a visit of to a children’s museum – after all, that is the audience these institutions were designed to serve. However, children are not the only beneficiaries of such visits – adult visitors also significantly benefit from the experience, but not in the same ways as children.

Whereas a wealth of research has shown that children learn skills, gain cognitive understanding and grow socially emotionally through their museum experiences (cf., Herz, 2017; Luke, Brenkert & Rivera, 2021; Puchner, Rapoport & Gaskins, 2001), a far sparser literature exists for the benefits adult children’s museum visitors accrue (e.g., Dietmeier, 2021; Luke, et al., 2019). However, the limited research that does exist suggests that adults also grow

cognitively, socially, and emotionally. Although most adults who bring children to museums in general, and children’s museums in particular, consistently say they were motivated to visit because of the well-being of their children, in later conversations and interviews it becomes strikingly apparent that despite what they say, these adult visitors were actually seeking to enhance NOT merely their children’s well-being but their OWN well-being as well, in particular, their social well-being (Falk, 2021).

The Benefits of Social Well-Being

People have a fundamental need to have relationships and feel like they belong to a group (Baumeister & Leary, 1995). An incredibly large percentage of a person’s daily thoughts, actions, and feelings are motivated by these needs and all human societies have evolved hundreds of thousands of culturally unique ways for encouraging members to act in ways that promote their social well-being (Jebelli, 2022).

Parenting represents a particularly important form of social relationship. As recently reviewed by Nomaguchi and Milkie (2020), although parenting certainly creates stresses, it also creates opportunities for significant feelings of positive well-being. Today, it is common for parents to go out of their way to act in ways that are designed to, independent of the parents immediate or future needs, directly support their children’s current and future betterment and satisfaction. Engaging in these kinds of actions results in parents having feelings of happiness, pride and joy, as well as feelings of enhanced self-esteem (Negraia & Augustine, 2020; Nelson, Kushlev, & Lyubomirsky, 2014), and these are exactly the kinds of motivations and feelings that adults who bring their children to children’s museums claim to have had; events and connections associated with strong feelings of well-being (Falk, 2021). These heightened feelings of



“Creative Playground” at the Children’s Museum permanent exhibition “Aha! Discovery and Empathy in Action,” National Museum of Korea

well-being, in turn, make these museum experiences, and the other events connected to these experiences, both highly salient and highly memorable. This, high salience and memorability, in turn, makes it possible to measure the value of these experiences.

Measuring Social Well-Being

Recent research (cf., Falk, 2021; 2022), conducted now across dozens of different museums in three countries, provides direct evidence of the social well-being benefits museum experiences support, with, not surprisingly, the amount of social well-being generated depending a lot on the type of museum visited. The highest social well-being scores occurred at the most child-focused institutions. Overall, across all types of museums, the social well-being-related benefits visitors perceived they derived from their visit experiences lasted on the order of two to three days. Visitors to child-focused museums however, reported that the social benefits they

experienced lasted in excess of a week.

In addition to data on the perceived well-being-related benefits of museum experiences, parallel data was also collected on the perceived monetary value of these well-being-related benefits. By combining these findings, it is possible to calculate the monetary value of the social well-being resulting from a museum experience. The mean value, across all types of museums, of the social well-being created by a museum experience is around \$280. While the mean value of the feelings of social well-being created by experiences at children-focused museums was \$376/person/visit.

Of course, the overall benefit of the museum experience to any of these museums was greater than either \$280 or \$376 since visitors also, in varying degrees, also derived other types of well-being, in particular personal, intellectual, and physical well-being benefits. Thus, the total benefit of a visit to a museum is equal to the sum of these four categories of well-being-related benefits. When all four well-being-related benefits are accounted for, preliminary data suggests that the value an average museum visitor to a child-centered museum receives is around \$672 per visit. However, this number does not begin to describe the full value created by children’s museums; benefits created by virtue of hundreds of thousands, if not millions of people who visit these museums annually. For example, the National Children’s Museum in Seoul has nearly 3.5 million visitors/year, with at least a third of those being adults. Hence the community value it annually creates through adult visitation is on the order of \$500,000,000 or more.

Enhancing Individual and Public Well-Being

Children’s museums have long been known for the benefits they provide to children and



“Children’s Museum Orchestra” at the Children’s Museum permanent exhibition “Aha! Discovery and Empathy in Action,” National Museum of Korea

in recent years those benefits have been well documented and demonstrated. However, less well known and documented has been the benefits children’s museums create for adult visitors. The key insight the approach described above advances is that children’s museum experiences also successfully create significant value for adult visitors by measurably enhancing their social well-being, as well to as to a lesser degree, their personal, intellectual and physical well-being. Over the years, children’s museums have excelled at this task, as indirectly evidenced by the almost indelible memories of millions of past visitors to children’s museums. Adult visitors to children’s museums report that their museum experiences made them feel better about both their children and themselves, happier and more enriched. In particular, adults who visited children’s



Children’s Museum special exhibition “The Child in All of Us” at the National Museum of Korea

museums report that their visit experiences enhance their sense of value and purpose, and belief in themselves as successful parents, grandparents or caregivers. These are all outcomes directly related to enhanced well-being and all can now be directly, validly and reliably measured.

Children’s museums can use this new way of defining and measuring the critical public value they support to more effectively make the case that they not only measurably enhance value for children but equally for adult users as well. Perhaps equally importantly, this new approach allows children’s museum to authoritatively claim that this value they support is not merely some kind of “nice” esoteric value, but rather a fundamental and necessary aspect of a healthy and functional society; a value with real monetary worth.

※ This article is based on a lecture presented by Prof. John H. Falk at the 2022 Children’s Museums Development Forum at the National Museum of Korea

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BEYOND BARRIERS, A MUSEUM FOR ALL

Barrier-free Smart Galleries

A visitor uses the kiosk on the second floor of the Permanent Exhibition Hall

For an Everyday Experience

A few years ago, a TV program aired the story of a sign language interpreter. One of the most striking comments on the program was that since people think of sign language as a service for people with disabilities they consider it optional.

Some wonder why sign language is needed when subtitles are available, and say that the interpreter on the corner of the screen interferes with their TV viewing. In response, the sign language interpreter said, “For people with hearing loss, sign language as their first language. Most people believe they are fluent in Korean, but this is not the case. Korean is more like a foreign language to them.”

The idea that as long as subtitles are provided, anyone can understand, whether they have disabilities or not, and the idea that a sign language interpreter in the corner of the TV screen is a nuisance—what exactly do these views imply? How well do we understand disabilities? This prompts us to consider how we, as individuals and as a society, perceive disabilities and how much more needs to be done to improve the social environment.

The National Museum of Korea (NMK) is the country’s leading museum, attracting over 3.3 million visitors each year. Each gallery has numerous types of visitor guides, and compared to other institutions, the museum provides a wide range of services for visitors with disabilities. These include two sign language interpreters, a variety of educational programs for groups, sign language videos presenting highlights in the museum’s collection, tactile displays, and braille explanations of exhibits. Nonetheless, many more improvements must be made so that visitors with disabilities can freely access the museum and enjoy it in the same way as everyone else.

The NMK has endeavored to make the museum more accessible

with a vision of becoming a “museum open for all.” In 2022, it museum launched an important digital project for visitors with disabilities.

The museum’s “barrier-free smart gallery” initiative selected as the Ministry of Science and ICT’s digital public service innovation projects. The objective is clear: to employ cutting-edge digital technology in providing a wide range of services that will enable visitors with disabilities to freely enjoy the museum and exhibitions without assistance. The technical aspects of the project began not to provide special treatment but to make their visits as ordinary as possible. We still have a long way to go, but taking one step at a time we will surely reach out goal of making a museum open to all.

Specialized AI Kiosks

The core concept of the NMK’s barrier-free smart galleries is to provide tailored exhibition guide services. The museum has installed four digital kiosks: two digital kiosks on the first floor of the Permanent Exhibition Hall and one each on the second and third floors. Each kiosk is equipped with audio and touch functions, a braille keyboard, auto height adjustment, sign language recognition, and a 3D sign language avatar. It also provides a wide array of information for those with vision and hearing impairments as well as wheelchair users to help them navigate the exhibitions more easily. Based on their needs, kiosk users can select from recommended museum tour routes and look up sign language explanations, audio descriptions and 3D images of major exhibits in advance to enhance their understanding. The kiosks are accessible to everyone, but they were designed to help those with disabilities.

Although more and more places are now offering so-called barrier-free services, the NMK’s barrier-free smart galleries are different in that they provide interactive services including a special sign language

experience for the those with hearing difficulties. The museum has launched a new initiative to assist people whose first language is sign language. When the kiosk is asked a question in sign language, the answers are given in sign language based on AI data. When no answers are found, the kiosk suggests alternative functions that will provide a better exhibition viewing experience. The answers are given by the sign language avatar. The museum paid attention to details that make the avatar’s movements comparable to that of a professional sign language interpreter so that those who use sign language feel more comfortable. Depending on the exhibit, the kiosk shows videos of professional sign language interpreters giving detailed descriptions and also suggests theme-based tour routes.

The new technology of the sign language recognition is a bold innovation that no other institution has attempted. It is still in its infancy and further development is inevitable, considering that early audio guides, now considered quite advanced, were limited in several ways. The museum recognizes the importance of continued development to secure a large amount of sign language data to enhance the quality of experiences. Hence, sign language recognition service is currently limited to explanation of exhibitions and works on display.

Many of the kiosk’s contents can also be accessed by smartphone. By simply scanning a QR code displayed on the kiosk, users can download the museum guide app and contact a sign language-based chatbot or begin an audio guided tour. App users can explore the exhibitions using the app’s exhibition guides and visitor trails, and search for answers to any questions they may have.

In museums and galleries where the main activity is a visual experience, services for those with visually impairments are particularly important. The museum made great effort to

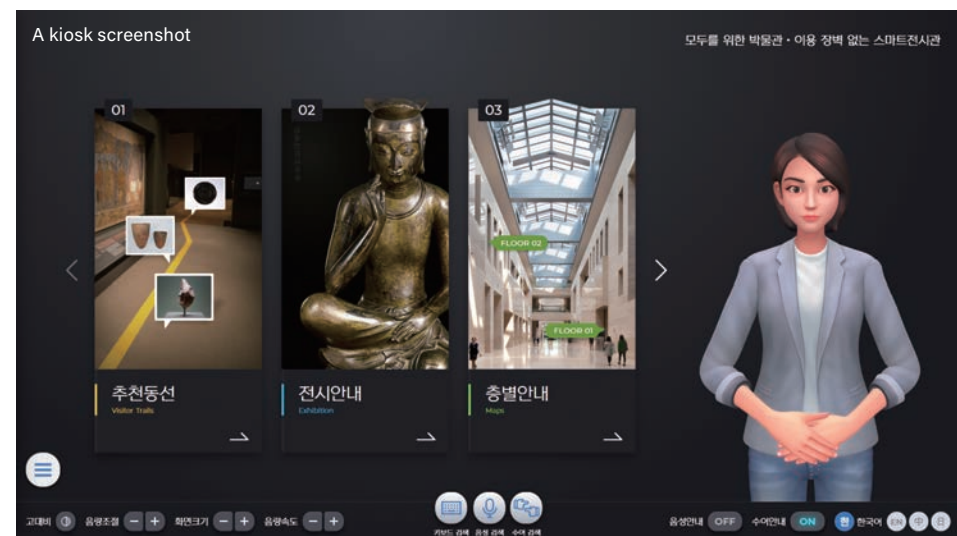
cater to them, though services for the hearing impaired account for a greater share of the recent barrier-free smart gallery project. Available services include audio guides and high contrast modes for visitors with low vision, as well as braille keyboards for the blind. Moreover, when wheelchair users and other visitors approach the kiosk to use touch or audio-based services, the height of the kiosk is automatically adjusted.

A Journey for New Adventures

Taking a step forward in new ventures is always exciting but also serious. The first step in changing and improving services for people with disabilities has been taken, thanks to the NMK’s collaboration with experts and people with disabilities. The end-users provided honest and detailed feedback on points needing improvement, and provided particularly important advice in the development of sign language recognition and the sign language avatar. To train AI, they had to repeatedly perform the same sign language gestures, exchanged opinions on the exhibit explanations, and provided detailed advice to create a more human-like avatar. The avatar is very natural thanks to the efforts of many hearing impaired and sign language interpreters. In addition, those with visual

impairments visited the museum to test the braille keyboard and provided insightful comments that were extremely helpful. The NMK hopes that by launching the new services, those who previously had to visit with a guardian or helper will be able to enjoy and explore every corner of the museum on their own.

There is a saying that deaf people can see better, while blind people can hear better. In the galleries created through the efforts of so many people, we continue to think of what else we can provide. We hope to talk openly about what the museum can do to help people hear better and see better. Our efforts to make the NMK more open and accessible to all visitors without any barriers are ongoing.



CLOTHING THE TEXT AND PICTURES OF STATE RECORDS

The Covers of Joseon *Uigwe*



Prologue of the exhibition *Pinnacle of Propriety: The Uigwe, Records of the State Rites of the Joseon Dynasty*

The Oegyujanggak Uigwe and their Covers

The *Uigwe* are recognized as the acme of Joseon’s record-keeping culture, the name itself meaning “standards for rites”. They record in text and pictures all the procedures for the state rites and ceremonies of the Joseon Dynasty, from preparation to completion, including the clothing and items used, the people in charge of the rites, and all the participants in the processions. For these important records, court scribes and artisans wrote down the contents with ink on paper, the base material for the books, and made illustrations of clothing and items to show what their appearance. They also painted *banchado*, which are illustrations of processions that show the position of each person taking part in the event. These detailed line drawings were brought to life with color. When the contents of the *Uigwe* were completed, cloth was pasted over the front and back covers and the binding decorated with metal ornaments. The title was written on a separate piece of cloth with thin red borders and pasted on the left side of the front cover. The cloth covers protecting the contents of the *Uigwe* are called *chaegui*, which literally means “book clothing.”

Covers of Uigwe for the King and Ordinary Copies

The *Oegyujanggak Uigwe*, now preserved at the National Museum of Korea, comprise 297 volumes, from the oldest, *Uigwe* for the Banquet in Honor of Queen Inmok from 1630 (8th year of the reign of King Injo), to Inventory of the Royal Collection of Oegyujanggak on Ganghwado Island from 1857 (8th year of the reign of King Cheoljong).

The *Uigwe* are divided into two types: royal copies for the royal perusal (*eoramyong*) and regular copies for distribution to various government offices (*bunsanyong*). The 297 *Uigwe* that were stored at Oegyujanggak, the royal library on Ganghwado Island, include 290 copies for the king, 5 regular copies, and 2 inventories (*hyeongjian*). The cloth covers were badly damaged and hence replaced with their present covers by the National Library of France. The original cover remains on only 11 of the 297 *Uigwe*. The original covers of the other 281 volumes were kept separately and returned to Korea along with the *Uigwe*. The *Uigwe* were produced between the first half of the seventeenth century and the mid-nineteenth century and their cloth covers are important resources reflecting changes in the fabric and patterns over time, in relation to the fabrics used for clothing at the time.

For Royal Perusal



Uigwe for Installing the Royal Coffin and Spirit Hall of King Heonjong (I)
1849 (year of King Cheoljong's ascension)
45.2×31.3cm

For government offices



Uigwe for Renovating Queen Gonghye's Tomb
1648 (26th year of King Injo)
45.5×34.6cm

Inventories



Inventory of the Royal Collection of Oegyujanggak on Ganghwado Island
Korean Empire 1901
1648 (26th year of the reign of King Injo)
45.5×34.6cm



Uigwe for Renovating Queen Gonghye's Tomb Cover



Inventory of the Royal Collection of Oegyujanggak on Ganhwado Island Cover

The Oegyujanggak Uigwe with their Original Covers

※Bibliothèque nationale de France, loan to National Museum of Korea

	Title	Date	Size (cm)	Cover fabric	Title fabric	Red border fabric
1	<i>Uigwe</i> for the Funeral of Queen Inseon (I)	1674 (15th year of Hyeonjong)	49.6×36.5	Green satin with cloud and auspicious jewel pattern	Satin with swastika and flower pattern	-
2	<i>Uigwe</i> for the Funeral of Queen Inseon (III)	1674 (15th year of Hyeonjong)	49.8×36.8	Green satin with cloud and auspicious jewel pattern	Satin with swastika and flower pattern	-
3	<i>Uigwe</i> for Bestowing Posthumous Titles to King Jeongjong and Queen Jeongan	1681 (7th year of Sukjong)	47.3×34.1	Green satin with flower and phoenix pattern	Satin with swastika and flower pattern	-
4	<i>Uigwe</i> for Bestowing an Honorary Title to Queen Jangryeol	1686 (12th year of Sukjong)	46.2×35.0	Satin with cloud and auspicious jewel pattern	Satin with swastika and flower pattern	-
5	<i>Uigwe</i> for Installing the Spirit Hall of Queen Seonui	1730 (6th year of Yeongjo)	50.4×37.4	Green satin with lotus pattern	Satin with flower pattern	Patterned silk
6	<i>Uigwe</i> for Constructing the Tomb of King Heonjong (I)	1849 (ascension year of Cheoljong)	45.0×32.4	Plain green silk	-	-
7	<i>Uigwe</i> for Installing the Royal Coffin Hall and Spirit Hall of King Heonjong (I)	1849 (ascension year of Cheoljong)	45.2×31.3	Plain green silk	Plain silk	Plain silk
8	<i>Uigwe</i> for Installing the Royal Coffin Hall and Spirit Hall of King Heonjong (II)	1849 (ascension year of Cheoljong)	45.2×31.3	Plain green silk	Plain silk	Plain silk
9	<i>Uigwe</i> for the Funeral of King Heonjong (I)	1849 (ascension year of Cheoljong)	46.5×32.5	Plain green silk	Plain silk	Plain silk
10	<i>Uigwe</i> for the Funeral of King Heonjong (III)	1849 (ascension year of Cheoljong)	46.4×32.6	Plain green silk	Plain silk	Plain silk
11	<i>Uigwe</i> for the Funeral of King Heonjong (IV)	1849 (ascension year of Cheoljong)	46.5×32.7	Plain green silk	Plain silk	Plain silk

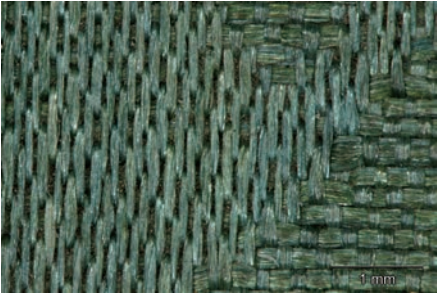
Fabric Types and Patterns Used for Covers

The covers of *the Oegyujanggak Uigwe* were made of silk or hemp fabrics, which can be further divided into fabrics with patterns and without patterns. Fabrics with patterns include patterned satin (*mundan*) and patterned twill (*mulleung*), and fabrics without patterns include plain silk (*ju*) and plain hemp cloth (*sambe*). From the seventeenth century to the first half of the eighteenth century, most *Uigwe* covers were made of patterned silk, though some had covers made of patterned twill. From the

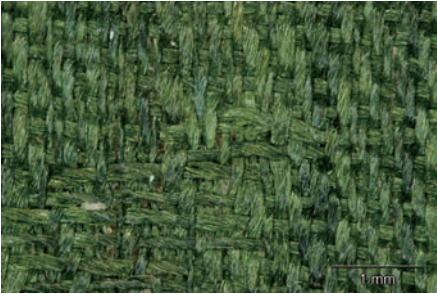
mid-eighteenth century to the nineteenth century the main material for *Uigwe* covers changed to plain silk, which was pasted onto backing paper dyed indigo. Most of the covers of extant *Uigwe* are green, but there are also two plain undyed covers and two blue covers. The title was written on patterned cloth with a thin red border around it. Of the regular *Uigwe* for government offices, four have remaining covers that are made of hemp, with the title written directly on the left hand side.

Types of Fabric Used on the Covers of *The Oegyujanggak Uigwe* (microscopic analysis)

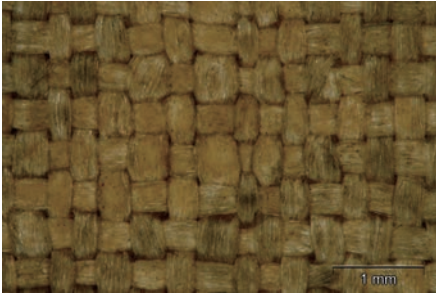
※Bibliothèque nationale de France, loan to National Museum of Korea



① **Cover of *Uigwe* for Constructing the Tomb of Queen Ingyeong (II)**
1681 (7th year of the reign of King Sukjong)
49.2×36.8cm
Patterned satin



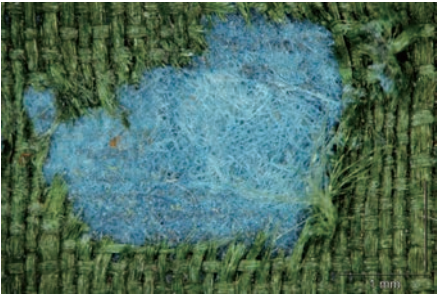
② **Cover of *Uigwe* for Enshrining the Spirit Tablets of King Injo and Queen Inyeol**
1651 (2nd year of the reign of King Hyojong)
46.3×36.2cm
Patterned twill



③ **Cover of *Uigwe* for Installing the Royal Coffin Hall and Spirit Hall of King Injo**
1649 (year of King Hyojong's ascension)
46.6×32.4cm
Plain silk



④ **Cover of *Uigwe* for Renovating Queen Gonghye's Tomb**
1648 (26th year of the reign of King Injo)
44.8×33.2cm
Hemp cloth



⑤ **Cover of *Uigwe* for Constructing Queen Hyohyeon's Tomb**
1843 (9th year of the reign of King Heonjong)
47.0×32.5cm
Backing paper



⑥ **Cover of *Uigwe* for Renovating the Tomb of King Sukjong and Queen Inhyeon**
1744 (20th year of the reign of King Yeongjo)
47.8×35.7cm
Red border around title

Most of the *Uigwe* fabric covers bear a cloud pattern, while many have lotus or peony patterns. Other pattern motifs include phoenixes, auspicious jewels, fruit, the swastika, and geometric patterns. Cloud and lotus blossoms were the main motifs used on clothing during the Joseon dynasty and the same trend applied to the *Uigwe* book covers at the time. The cloud pattern is composed of four wish-fulfilling jewels with a very stylized head. The patterns can be further subdivided according to the size and shape of the tail of the cloud. Cloud and lotus patterns are used in combination with the auspicious jewel pattern and may look rather complicated, being very dense and ornamental. Lotus blossoms account

for a large portion of the flower patterns. They are used on their own or in combination with diverse patterns such as peonies and other flowers or the auspicious jewel pattern. Cloud and lotus patterns are generally found on patterned satin, and small flowers on patterned twill. The fabric used for the title featured mostly floral patterns, including lotus blossoms, peonies, and chrysanthemums combined harmoniously with the swastika motif.

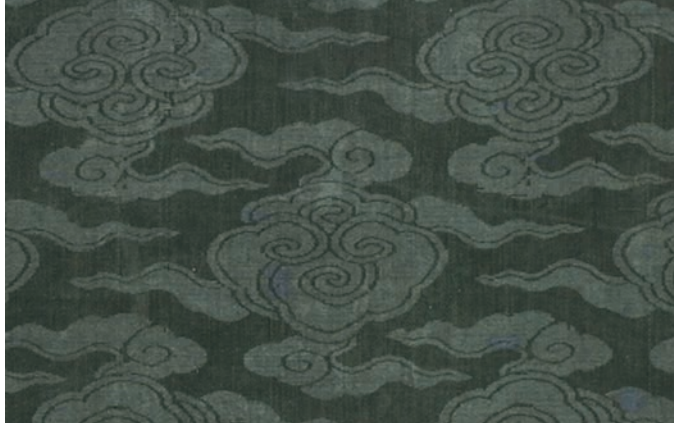
The covers of *the Oegyujanggak Uigwe* can be seen in the special exhibition *Pinnacle of Propriety: The Uigwe, Records of the State Rites of the Joseon Dynasty*, which runs through March 19, 2023.

Patterns on the Covers of *the Oegyujanggak Uigwe*

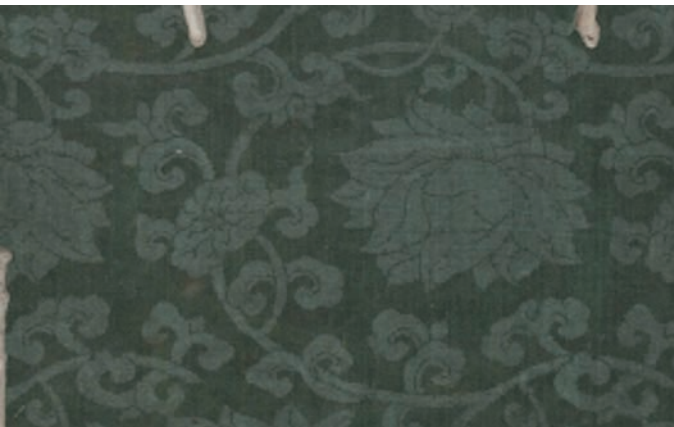
※Bibliothèque nationale de France, loan to National Museum of Korea



⑦ **Cover of *Uigwe* for Repairing the Gold Royal Seals**
1705 (31st year of the reign of King Sukjong)
47.3×36.2cm
Pattern of clouds with spiral-shaped tails



⑧ **Cover of *Uigwe* for Renovating King Jeongjong's Tomb**
1667 (8th year of the reign of King Hyeonjong)
50.4×38.3cm
Pattern of clouds with swastika-shaped tails



⑨ **Cover of *Uigwe* for Rewarding the Bosa Meritorious Subjects**
1680 (6th year of the reign of King Sukjong)
50.8×31.6cm
Lotus pattern



⑩ **Cover of *Uigwe* for Expanding and Renovating Jipsangjeon Hall**
1667 (8th year of the reign of King Hyeonjong)
52.1×35.9cm
Phoenix and flower pattern

RECORDS FOR RECORDKEEPING

Reproduction of *Uigwe for the Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyeong*



Replica of *Uigwe for the Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyeong*, featured in the special exhibition *Pinnacle of Propriety, Uigwe, Records of the State Rites of the Joseon Dynasty*

Joining Science and the Humanities to Reproduce Cultural Artifacts

Reproduction is the act of making an identical copy of the original. Regardless of East or West, reproduction took place in the process of humankind’s pursuit and possession of beauty. In the past, craftsmen mastered production techniques and cultivated the artisan spirit as they reproduced the items used by their illustrious ancestors, using the same materials. Over time, the motivation and purpose for reproducing items changed. Copies were made sometimes as a method of study, sometimes out of the desire to own a great work of art, and sometimes forgeries were made for economic gain. Whether good or bad, reproduction has continued throughout history. From the latter half of the twentieth century, it has become a part of the field of cultural conservation, as a preventive measure for the protection of cultural artifacts.

Calligraphy works, paintings, and other artworks and artifacts made of organic materials, such as paper or textiles, are oxidized when exposed to light and air for a long time, which shortens their possible conservation period. Therefore, a replica is often made for exhibition and research purposes. To reproduce an artifact, the materials and manufacturing techniques must be investigated and reproduced exactly as they were at the time the original was made. This process requires a combination of analysis using scientific instruments and humanities-based research based on written records. Unfortunately, the original of *Uigwe for the*

Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyeong (1809) cannot be accessed in Korea as it is preserved at the British Library. Hence, a replica was made for exhibition, education, and research purposes. As it was not possible to study the original while making the replica, researchers studied related records and conducted scientific analysis of the materials used to produce other *Uigwe* dating to around the same time—*Uigwe for the Banquet Held in Honor of Lady Hyegyeong* (1809), housed at Jangseogak archives; and *Uigwe for the Royal Wedding of King Sunjo and Queen Sunwon* (I) and (II) (1802), *Uigwe for the Investiture Ceremony of Crown Prince Hyomyeong* (1812), and *Uigwe for the Investiture Ceremony of Crown Prince Hyomyeong* (I) (1819), all housed at the National Museum of Korea.

Reproduction Bearing the Traces of Time

The two main types of reproduction are reproduction of the original in mint condition, and reproduction of the original in its present condition. In the latter case, the aim is present a replica of an artifact as it is today, including any stains or pest damage, so that it is indistinguishable from the original. However, as it was not possible to examine the original of *Uigwe for the Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyeong*, the replica is basically a reproduction of the *Uigwe* when it was first made but it has been treated to look old.

Copies of *Uigwe* for the king’s perusal (*eoramyong*) were made separately to copies for distribution to government offices (*bunsanyong*). The copy for the king was made with higher quality paper, cloth covers, and bindings, and featured fine hand-written text and colored illustrations. The materials needed to make a *Uigwe* replica include paper, colored pigments for the illustrations, cloth for the covers, and metal for the bindings. The replica of *Uigwe for the Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyeong* is a reproduction of the *Uigwe* made for the king. The quality of paper is determined according to density, thickness, smoothness, and whiteness. Records state that *Uigwe* for the king were made with paper called *chojuji*, and the other *Uigwe* with paper a grade lower called *jeojuji*. Investigations of actual *Uigwe* confirmed that this was indeed the case.

The reproduction of *Uigwe for the Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyeong* can be divided into five steps: 1) research—scientific analysis of the materials used on *Uigwe* made around the same time and study of the contents of the original, 2) production of basic materials based on analysis results (paper, silk cover, binding), 3) printing, 4) coloring, and 5) binding and covering.

The cover fabric was examined and microscopic photos taken of the textile structure. The thickness and density of the threads was also measured. Regarding the color of the cover, the chrominance was measured, and considering that the present color of the cover reflects staining and discoloration over time, the color of the fabric for the replica was determined with reference to the cloth on the inside cover, which maintains the original green color.

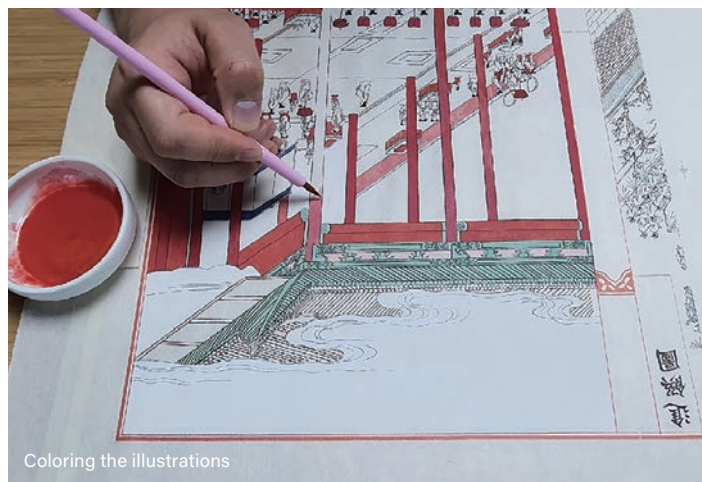
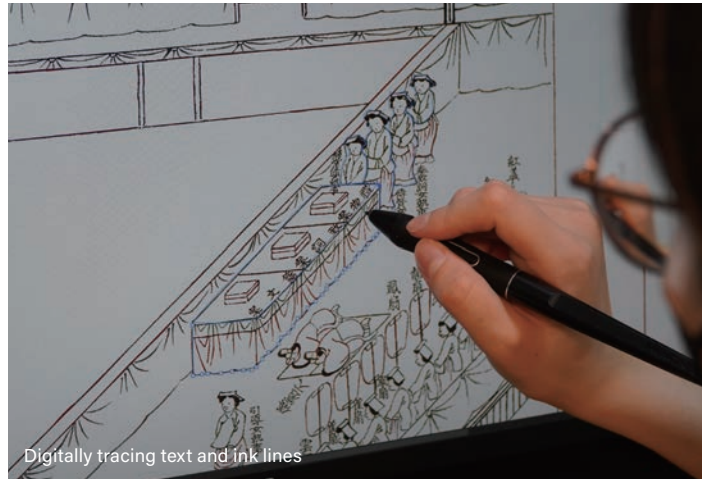
Collaboration of Craftsmanship and High Technology

According to records, *Uigwe for the Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyeong* was made using high-grade paper called doryeonji. The process of doryeon, also called dochim, involves wetting the paper and burnishing it through pounding action. The more the paper is burnished the thinner, smoother, and stronger it becomes. However, burnishing also entails that much more labor. Generally, *Uigwe* for the king were made with high-grade paper called *chojuji* and other *Uigwe* with thicker paper of a lower grade called *jeojuji*.

The paper for the replica of *Uigwe for the Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyeong* was made by Shin Hyeon-se from Uiryeong, designated title holder in the craft of traditional paper making who has a wealth of experience in producing the paper used for *Uigwe*. The paper was made of white mulberry fibers without the use of chemicals. The fibers were boiled in lye to prevent and dried naturally in the sun to make them whiter. The whitened fibers were washed and checked one by one for any remaining spots, which were immediately removed. The pulp was pounded with wooden mallets in the traditional way and placed in a vat with a dispersal agent made from hibiscus roots. The sheets of paper were then formed by washing the solution over a single bamboo screen. When the sheets of wet paper were piled up, the water was removed by placing pressure on the stack, and the sheets stuck individually onto wooden boards to dry. The dry sheets were pounded to by produce high quality pounded paper, or doryeonji. Records state that the fabric used for the cover was green *myeongju*, which is a plain weave silk. The silk was reproduced according to the same thickness and



Microscopic analysis of *Uigwe* produced around the same time



density of the threads and dyed with natural indigo.

To reproduce the text and illustrations, the next steps were printing and coloring. In the original *Uigwe* made for the king, the text was written meticulously by hand. But as this was impossible in the replica, the text was printed. Thanks to recent developments in digital technology, methods of printing and types of printers have become more diverse and a method that could best express the text of original *Uigwe* was selected. As mentioned above, researchers did not have access to the actual *Uigwe*, only photographs provided by the holding institution. Using data from the original, the text, the red ruling lines, and illustrations were separated using digital processes and reproduced with offset printing.

The illustrations, drawn in black outlines, were colored using pigments after scientific analysis of similar illustrations in *Uigwe* from the same period. As per records on the *Uigwe*, Chinese pigments *pyeonyeonji* and *dangjuhong* were used for red, yellow copper (*donghwang*) for yellow, malachite for green, *samcheong* for blue, and white lead (*jinbun*) for white. Gold leaf, gold powder, and silver powder were also used. Letters that were too small to be expressed clearly with printing were hand-written in ink.

After printing and coloring were completed, the pages were arranged

in order, joined with fasteners, and covered front and back with fabric. The title of the *Uigwe* was written in black ink on a strip of white silk with a thin red border that was attached to the cover. The binding and covering of the book were finished by attaching binding strips with chrysanthemum-shaped fastener caps. The binding strips were produced based on composition analysis of actual *Uigwe*, and records that show that they were made of a brass alloy, 66 percent copper and 27 percent zinc.

A sample of the binding strips was first made and compared with those on existing *Uigwe* and were then treated to look old to match the color of the original. The design on the binding strips was executed in the traditional way using the incising method.

Traditional Paper Making Skills Recognized by the World

The replica of *Uigwe for the Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyeong* was made with the same materials and technology as the original, aside from the printing. The traditional mulberry paper, or *hanji*, that was used to make *Uigwe* for the king can be called the finest in the history of humankind for the smoothness and sheen of the surface, and its high density and strength. This is also why burnished hanji has recently been adopted in the conservation treatment of parchment in the West.

Up until the Joseon period, hanji was paper of excellent quality. Not only the paper used for *Uigwe* but also the paper used for Buddhist sutras was of such high quality that China and Japan were eager to buy it. After the Japanese occupation, however, the Japanese burnishing method was applied to hanji, and with the import of mechanized Western papermaking methods, traditional techniques and materials were discontinued and papermaking artisans disappeared as well.

In the 21st century, people are once again recognizing the excellence of hanji and lamenting the discontinuation of techniques. Hence moves have been made to restore the craft of traditional hanji making. Making a replica of *Uigwe for the Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyeong* has not only played an important role in restoring and reproducing the paper used for *Uigwe* it has also served as momentum for reproduction and restoration of traditional silk, binding, and pigments. Hopefully, this project will serve as a catalyst for carrying on the traditional techniques that were brought together to make *Uigwe for the Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyeong*.

Making the binding strips



THE RELIC ALCHEMIST OF TIME

Kim Mi-kyung, Executive Manager of the Product Planning Team,
National Museum Foundation of Korea

National Museum of Korea's online and offline store MU:DS has grown increasingly popular. Products from a series of Pensive Bodhisattva miniatures to the Mobile Phone Charging Lacquered Tray and Wireless Goryeo Celadon Earbud Case, among other creative combinations and trendy relic designs, capture the attention of consumers of all generations. Kim Mi-kyung, the executive manager of the Product Planning Team at the National Museum Foundation of Korea, led the evolution of the museum's products and merchandise with less seriousness and more emphasis on practicality and the stories behind them. Let's take a look at the vibrant world of museum merchandise.

Please tell us about your responsibilities in the Product Planning Team and your relevant work experience.

My team is in charge of developing and producing various products based on the cultural heritage collections of the National Museum of Korea. We are also responsible for planning the marketing and public relations strategies to promote newly launched products to a wider audience. Throughout this process, we occasionally collaborate with third-party vendors and media channels. For a long time, I was in charge of product development and marketing for a food and beverage company. Since joining the National Museum Foundation of Korea in 2016, I have been dedicated to creating competitive products based on Korean cultural heritage themes using my previous work experience and know-how.

Please describe the process of developing an in-house product from start to finish.

Museum products are divided into two categories: first, in-house products that are developed and designed by the foundation and are manufactured at selected production factories; and second, collaborative products created in partnership with talented agencies, artists or brands. The process of our own in-house products begins with the selection of a relic. We consider the distinctive features of the artifacts, customer needs and market trends before deciding on a product concept and its use, and then designing begins. It is also our responsibility to select a supplier and ensure that items are manufactured in accordance with the design. The process for co-developed products is similar. The only difference is that all steps from planning to design, manufacturing and quality control are carried out in collaboration with the partners.

Furthermore, we frequently get ideas and inspiration from products that are available and sold elsewhere. We hold regular contests to screen and select excellent items suitable for our use, or we conduct market research to find fine products for the museum.

Do you have a favorite product among all the ones you've worked on? What was the most popular product?

As you can see in the MU:DS Brand showroom where we are currently conducting this interview, I believe it is the Pensive Bodhisattva series. Pensive Bodhisattva miniatures, in particular, have received a great deal of attention. When I joined the foundation, the Pensive Bodhisattva statue was already regarded as one of the most well-known relics of the National Museum of Korea. However, there were only a few relevant products and there had been insufficient promotion of it too. It felt like a big challenge and homework for me. Because the Pensive Bodhisattva statue itself carries more significance than light, it had been applied to something mundane like photos and notebooks and breaking the cliché was a challenge and an adventure. We were, however, confident in some ways. During our market research on case studies of overseas museums, we discovered that there is a significant niche for figurines. We were hesitant to color the Pensive Bodhisattva, but explosive reactions from the younger generation soon followed and we were relieved that our assessment was correct and that we made the right decision. Only a limited quantity was initially available at the museum's online store, but they quickly sold out prompting us to increase production. Just in time, a member of the world-famous K-pop group BTS visited the museum store and purchased the miniature and it continued to sell out. Even now, the miniatures

are evolving anew so I believe they are ideal for a lifelong museum gift.

Do you have your own methods to get inspiration for new products?

Relics are most likely extremely valuable objects that have survived for a very long time. I often imagine how a particular artifact was used in the past and how it could be transformed if it was used in this era. If I want to learn more about the background stories of the object, I ask researchers and find out more about it. If an interesting concept comes to mind during this process, I solicit views from potential customers, conduct market research and hold internal discussions before developing it further. From time to time on my off days, I like to get away from the museum and spend some quiet time in nature to refresh my mind and thoughts. After clearing my mind, an unusual and unexpected combination would just pop into my head.

How has the recent trend toward cultural products changed?

I go to department stores or popular online stores where the most recent, up-to-date goods are displayed in order to read the changes not only in the museum but also changes in the market and distribution trends. This allows me to brainstorm mold development, material research and what identities and values to present rather than simply differentiating product designs. After all, the competitiveness of a product is determined by how creatively it translates the original relics.

Do you have any specific ideas for products you'd like to create, or are you interested in a particular type of relic?

I've recently become fascinated by the various

paintings in The Calligraphy and Painting section. All paintings are works by artists in the past and I wonder what it would be like to collaborate with living artists. I have a number of projects in the works, one of which is an art print depicting contemporary artists' reinterpretation of Joseon Dynasty paintings from the museum collections.

When do you feel the most rewarded at work?

I was very proud to learn that MU:DS products sparked young people's interest and understanding of Korean culture. Someone left a review saying that he or she gave one of the MU:DS items as a gift to a foreign friend and others inquired as to where they could purchase the item. We, the Product Planning team, believe that our efforts and hard work have paid off and we are eager to do better in the future. Above all, I'd like to take this opportunity to thank my team.

Lastly, please suggest nice year-end and New Year's gifts for readers and anyone who appreciates culture and tradition.

Every year, the foundation produces and sells calendars, and this year we released the 2023 calendar, which is themed around the special exhibition titled *Pinnacle of Propriety: The Uigwe, Records of the State Rites of the Joseon Dynasty*. The calendar, like the meaning of *Uigwe* which contains records, would be ideal as a gift or to own in the hope that the coming year will be filled with goodness. Creating products from relics used by our forefathers and using them today gives me the same thrill and excitement as traveling back in time. I hope that the MU:DS products allow us to appreciate and enjoy our cultural heritage more deeply in our daily lives.

JOURNAL OF KOREAN ART AND ARCHAEOLOGY VOL. 17

Monk Artisans: Producers of Buddhist Art

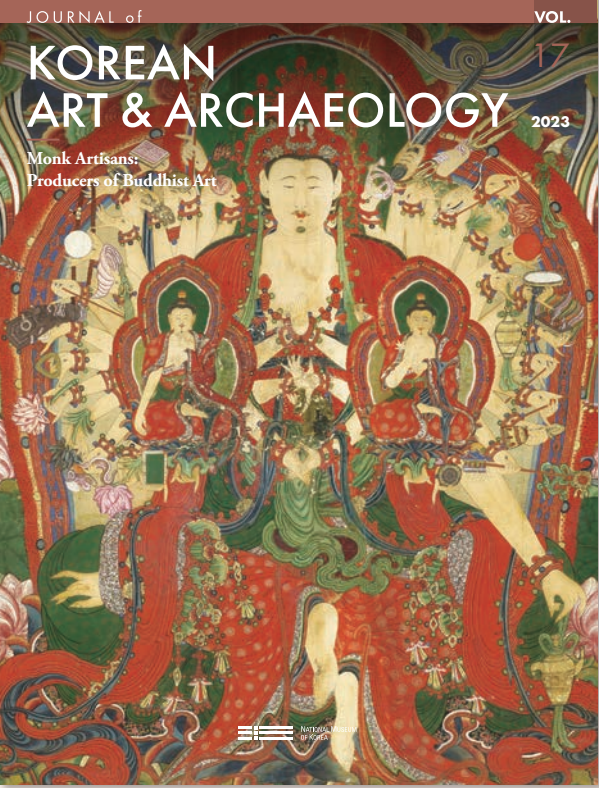
ISSN 2577-9842
Language: English

The 17th issue of the 『Journal of Korean Art and Archaeology』 was published in December 2022. Every year, the National Museum of Korea publishes an English-language journal to introduce various achievements in Korean archeology, history and art history to international academic community. Under the special theme of “Monk Artisans: Producers of Buddhist Art”, the latest issue features six research papers including four on Monk Artisans who created statues and paintings during the Joseon Dynasty, one featured articles on a domestic research result and one on a study of the National Museum of Korea’s collections.

The special theme was introduced through the NMK’s special exhibition *Monk Artisans of the Joseon Dynasty: Buddhist Sculptures and Paintings* (December 7, 2021-March 6, 2022) and was discussed in depth during the special conference “Makers of East Asian Buddhist Art”, hosted by the National Museum of Korea and the Art History Association of Korea.

The latest issue includes four research papers that shed light on Buddhist monks who made Buddhist paintings and statues during the Joseon Dynasty and the four are titled respectively Buddhist Practitioner and Artist: The Dual Identity of Buddhist Monk Painters during the Joseon Dynasty; A Study on the Late Joseon Monk Sculptor Daneung and the Wooden Amitabha Buddha Altarpiece at Yongmunsa Temple in Yecheon, Gyeongsangbuk-do Province; Buddhist Sculpture Production Methods and the Issue of “Ghost-sculpting” during the Late Joseon Dynasty; and The Buddhist Projects of the Pyeongyang Monastic Sub-lineage and the Artistic Activities of Monk Artisans during the Late Joseon Dynasty. The journal focuses on the identity of Buddhist monks who were both practitioners and artists and their characteristics as a national network to provide readers with in-depth knowledge and understanding of Buddhist art during the Joseon Dynasty.

Furthermore, the journal includes one article on the latest study findings in Korean archeology and conservational science, specifically the significance of spatial rearrangement of the Exterior of Wolseong Fortress, one of the main royal palaces of the Silla monarchs in the late 7th century as seen through the relics from Gyeongju Wolji Pond and Balcheon and another article on the making and conservation of gold crowns from Silla discovered in Seobongchong, Gyeongju.



Forty-two Armed Avalokiteshvara Bodhisattva at Gounsa Temple
Joseon Dynasty, 1828
Ink and color on paper
228 x 200 cm
Gounsa Temple



THE NATIONAL MUSEUM OF KOREA OPENS ‘MU:DS’ BRAND SHOWROOM

The National Museum Foundation of Korea opened the MU:DS Brand Showroom on the third floor of the National Museum of Korea’s Permanent Exhibition Hall. The store offers a wide range of items including the popular Pensive Bodhisatta miniatures and newly released special gifts.

The showroom boasts a neat and stylish white-toned interior design and subtle lighting to create a sentimental mood. It has a life-size mirror where visitors can pose and take photos with the merchandise.

The space is divided into four thematic areas: “This Month’s MU:DS Zone” showcases the latest gift items and seasonal collections, “MU:DS Academy Zone” displays past collections and samples of upcoming products, “Try On MU:DS Zone” allows photo-taking with the sold memorabilia and “MU:DS Art Zone” presents collaborative pieces.

Selected items from the Jinju National Museum such as the Bigyeokjincheolloe Bath Bomb, a handkerchief, a set of bookmarks, the Doogiwoogi keychain and a knitted coaster were recently added and caught the attention of visitors. Among many of the available items for sale, “Wireless Charging Lacquered Tray” has been a steady seller satisfying buyers in terms of both design and functionality.

THE NATIONAL MUSEUM OF KOREA AND DAEGU NATIONAL MUSEUM ORGANIZES A SPECIAL HANBOK EXHIBITION AT THE INCHEON AIRPORT MUSEUM

Co-organized by the National Museum of Korea and the Daegu National Museum, a special exhibition titled *Hanbok, Korean Traditional Dress* is being held at the Incheon Airport Museum, which is located in the western part of the airport concourse. The exhibition showcases Korean traditional *Hanbok* clothing collections of Daegu National Museum to promote the beauty of Hanbok which has received global attention and is scheduled to run until February 28th, 2023.

Open to anyone using the airport concourse, the special exhibition displays colorful *jeogori*, skirts and accessories not only to promote the brand value of Korea but also to help understand the excellence of Hanbok and the basic composition of hanbok clothing.



The exhibition is divided into three sections based on themes. The first section ‘The Beauty of Rouge: Clothing of Virtuous Bride’ features Korean traditional wedding dresses or *hwarot*. The color red of *hwarot* represents brides and their virtuous status. In addition to *hwarot*, other traditional wedding accessories such as *binyeo* and coronet are on display to help understand the splendor of the bride’s attire and the elegance of *hwarot*. The second section titled ‘Attire Adjustment: Proper wearing of Hats and Clothing’ exhibits both men’s and women’s hanbok including *gat*, *jeongjagwan*, outer robe and *jeogori*. This section includes a Korean traditional hat called *gat* which is becoming popular as a K-item in Korean dramas and films along with a variety of hats. The final section, ‘Colors and Shapes: Various Hanbok Designs’ displays Korean traditional color contrasts and combinations in a wide range of women’s *jeogori* including *dangui*.

The special exhibition *Hanbok, Korean Traditional Dress* will undoubtedly leave airport visitors and users with a lasting memory of the exceptional beauty and uniqueness of Korean cultures.

EXPERIENCE KOREAN TRADITIONAL CULTURE IN IMMERSIVE DIGITAL ART; NATIONAL MUSEUM OF BANGKOK HOSTS A DIGITAL CONTENT-CENTERED KOREAN ART GALLERY



The National Museum of Korea in collaboration with the Thai Ministry of Culture opened a new digital content-centered gallery at the National Museum Bangkok in Thailand on November 18th, 2022. The exhibition features two immersive digital content that reinterprets Korean traditional culture using high-end digital technology as well as Buddhist sculptures that represent a long history of Buddhism in both countries. It is scheduled to continue until May 21st, 2023.

The show marks the first showcase of Korean cultural heritages in Thailand allowing Thai locals, who are mostly already familiar with K-wave, to see a different side of Korean culture. Furthermore, the exhibition took a fresh approach by focusing on immersive digital content that combines digital technology and cultural heritage.

The two immersive digital content produced by the NMK, “Journey of the Soul” and “Royal Procession with the People” are the highlights of the exhibition. They adapted motifs from the National Museum of Korea’s collections, namely Buddhist paintings and the *Uigwe*, official records of the state rites of the Joseon Dynasty influenced by confucianism culture and these were modified for Thai visitors in terms of language, subtitles and the exhibition space. The exhibition spaces are filled with large screens, and the colorful video visuals and audio are projected on them to provide a stunning immersive experience that goes even beyond what the original works can offer.

This exhibition features not only the latest immersive digital content but also the display of two of Avalokiteshvara Bodhisattva’s statues in one location, bringing together the long history of Buddhist traditions and the outstanding artistic achievements of two countries. Avalokiteshvara Bodhisattva is a significant deity of worship in most countries where Buddhism has spread and has the ability to save people in need. Although the two sculptures - a Korean sculpture of Avalokiteshvara Bodhisattva from the Unified Silla Period and a Thai version in the Srivijaya style- were created in different eras by different people, they both tell the story of many people who looked to the statues with longing desire for salvation.

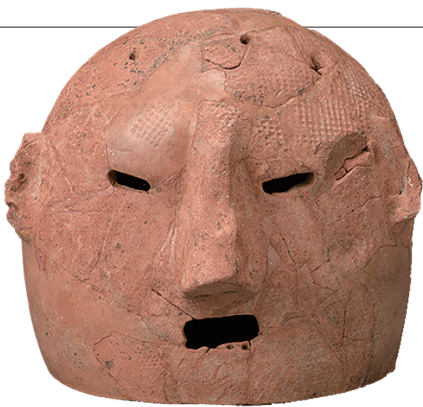
The National Museum of Korea hopes that this exhibition organized by each country’s two leading cultural institutions will serve as a symbol of cultural exchange. The show will also provide a one-of-a-kind opportunity for visitors in Thailand to easily engage with Korean traditional culture.



LIVING WITH RELICS

MOST ICONIC ITEMS FROM THE JINJU NATIONAL MUSEUM’S COLLECTIONS

Jinju National Museum launched 11 merchandise products across eight different categories that are inspired by the museum’s most iconic items. Since its establishment in Jinjuseong Fortress, one of the largest battlegrounds of the Japanese invasions of Korea in 1592 known as the Imjin War, the museum has been showcasing the history and culture of the western part of Gyeongnam as well as local cultural heritage related to the Imjin War. Here we introduce 14 relics, including a variety of weapons, which have been reinterpreted with a modern twist which provide insight into how people may have lived in the past in western Gyeongnam.



Terracotta Human Head
Three Kingdoms Period
Height 23.2cm, Diameter 25.0cm
Jinju 20501

Doogiwoogi Cushion & Blanket
Size (Cushion) 350×300mm/
(Blanket) 900×650mm
Material 100% Polyester
Inclusion 1 Cushion, 1 Blanket
Price KRW57,000

A cushion and a blanket made to the size of the ‘Terracotta Human Head’, a motif relic of Doogiwoogi. The bottom of the cushion reveals the adorable head blanket which goes inside it and the cushion has two pockets for users to put their hands in to keep them warm anywhere and everywhere.



Doogiwoogi Keyring
Size (Diameter) 65mm,
(Length) 145mm
Material Fabric, Metal
Price KRW18,500

A Keyring with a stuff Doogiwoogi, a mascot character of the Jinju National Museum. The keyring features a lovely and soft Doogiwoogi shaped design.



Bigyeokjincheolloe (Thunderclap Bomb Shell)
Joseon Dynasty
Diameter 19.0cm, Height 19.4cm
Gimhae 16613

Bigyeokjincheolloe Bath Bomb (4 Pieces)
Size Diameter approx. 35mm
Price KRW15,000

A set of four fizzy bath bombs inspired by the design of the relic Bigyeokjincheolloe, a piece of Joseon Dynasty weaponry. The bath bomb is shaped like a round and sweet lollipop and is available in lovely pastel colors. Each set includes a disposable cutting knife that makes it simple and convenient to use depending on the purpose of use.



Knitted Coaster (2 Types)
Size 110×110mm
Material Knitted thread
Price KRW6,000

Some of the most iconic relics from the Jinju National Museum’s collections are feature on this knitted coaster. The soft and fuzzy knit coaster quickly absorbs water under the cup.



Floor Mat (Ivory/ Brown)
Size 600×400mm
Material 100% Polyester
Price KRW18,000

A soft microfiber floor mat that features some of the most iconic relics from the Jinju National Museum’s collections. The mat is washable and has an anti-slip coating on the backside, making it both convenient and practical. Its finishing prevents deformation even after washing.



Mini book mark set
Size Approx. 20×20mm (each)
Material Mater
Inclusion 20 mini bookmarks, a tin case and a description
Price KRW15,000

Each set includes five different relic bookmark designs. One set contains 20 versatile pieces which can be used as bookmarks or to organize documents.



NEW YEAR, NEW CHOICE

THE EXHIBITION <PINNACLE OF PROPRIETY: THE *UIGWE*, RECORDS OF THE STATE RITES OF THE JOSEON DYNASTY> INSPIRED MEMORABILIA

To commemorate the 10th anniversary of the return of the *Uigwe*, the National Museum of Korea presents a special exhibition *Pinnacle of Propriety: The Uigwe, Records of the State Rites of the Joseon Dynasty* along with the exhibition-inspired memorabilia. Various stories from the *Uigwe* books are reinterpreted as contemporary everyday items to make cultural heritage more receptive towards visitors. They will make an ideal, thoughtful and meaningful end-of-year and new-year-gift.

National Museum of Korea 2023 Calendar
Size 260×180×80mm
Material Paper
Price KRW15,000

This desk calendar is inspired by ‘*Uigwe* for the Visit to a Royal Tomb’, the painting of King Jeongjo’s royal procession to the tomb of his father Crown Prince Sado in Hwaseong with his mother Lady Hyegyeng to celebrate her 60th birthday in 1795, and features colorful paintings of spectacular and majestic scenes from the procession.



Keychain (Horse/ Flower Vase/ Palanquin)
Size 75×110mm
Material Natural leather
Price KRW40,000

Taking a motif from the warrior horse in ‘*Uigwe* for the Funeral of King Hyojong’, the flower vase in ‘*Uigwe* for the Court Banquet and the Offering of Garments Ceremony Held in Honor of Lady Hyegyeng’, and the palanquin in ‘*Uigwe* for the Royal Wedding Ceremony of King Injo and Queen Jangnyeol’, the leather key chain reinterpreted the designs with a modern twist.



Washi Masking Tape (Palanquin/ Warrior Horse)
Size 25mm, 5M
Price KRW5,500

‘*Uigwe* for the Royal Wedding Ceremony of King Injo and Queen Jangnyeol’ was given a new twist by graphically simplifying it to a cute illustration. The red washi masking tape depicts palanquins, whereas the blue one depicts warrior horses.



3-Fold Automatic *Uigwe* Umbrella
Size Radius approx. 55cm, length (folded down) 26cm
Quantity Instructions, DIY Kit
Price KRW39,500

A 3-fold automatic umbrella designed with the motif of a procession of enshrining the tablet of Crown Prince Munhyo, the eldest son of Jeongjo, from a procession painting in ‘Deungnok for Constructing the Shrine of Crown Prince Munhyo’.



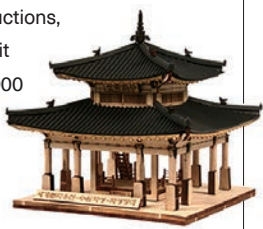
Lined Notebook (*Uigwe*)
Size 185×256mm
Quantity Approx. 40 pages of lined paper
Price KRW1,000

The lined notebook with a cover that illustrates a scene of King Yeongjo’s palanquin as well as royal generals guarding the palanquin and jockeys from the procession paintings.



DIY Hwaseongjangdae Making Kit
Size 145×145×135mm
Quantity Instructions, DIY Kit
Price KRW36,000

Make your own Hwaseongjangdae (West Command Post) of Hwaseong Fortress and learn more about the cultural heritage site with your family and friends.



Magic Glass Mug
Size 65×150mm, 430ml
Material Heat-resistant glass
Price KRW25,000

The motif from a procession painting in ‘Deungnok for Constructing the Shrine of Crown Prince Munhyo’ with an added modern touch is printed on a special film; the human figures on the mug change color when filled with cold liquid. It is a practical and useful mug resistant to both heat and cold.



***Uigwe* Tea Cup & Saucer Set**
Size (Cup) 117×103mm, 250ml (Saucer) 155mm
Inclusion 2 Cups, 2 Saucers
Price KRW75,000

A set of tea cups and saucers with watercolor painted figures from the procession painting of ‘*Uigwe* for the Royal Wedding of King Yeongjo and Queen Jeongsun’. The gorgeous simple set will enhance and enrich your team time.





Inside galleries

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Gold Bells, A Young Soul's Companion

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An Ordinary Day for Extraordinary Friends

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New & Noteworthy

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The National Museum of Korea Opens MU:DS Brand Showroom

A Special Exhibition <Hanbok, Korean Traditional Dress>

Experience Korean Traditional Culture in Immersive Digital Art

