



NATIONAL MUSEUM *of* KOREA

QUARTERLY MAGAZINE VOL.70 WINTER 2024



National Museum of Korea



Plum Blossom Studio
Kim SuCheol (金秀哲, ?-after 1862)
Joseon Dynasty, 19th century
Ink and light color on paper
119×46cm (Image, Hanging scroll painting)
Bongwan 281

NATIONAL MUSEUM *of* KOREA

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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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Sculpted Celadon of the Goryeo Dynasty,
a Special Exhibition by the National Museum of Korea
November 26, 2024 – March 3, 2025
Special Exhibition Gallery 2,
First Floor of the Permanent Exhibition

산예출품도 비색이다. 위에는 짐승이 웅크리고 있고 아래에는 봉오리가 벌어진
연꽃이 떠받치고 있다. 여러 그릇 가운데 이 물건만이 가장 정교하고 훌륭하다.
그 나머지는 월주 고비색이나 어주 신요기와 대체로 유사하다.

서경(1095-1150), 『선화봉사고려도경』(高麗道經)

The Sculpted Celadon of Goryeo, a Story of Everlasting Beauty



This special exhibition presents the sculpted celadon of the Goryeo period. The term “sculpted celadon” (*sanghyeong cheongja*) refers to celadon vessels shaped in the form of human figures, animals, and plants, of which those created by Goryeo’s potters were highly praised for their attractive jade glaze and sculptural merit, displaying the technical achievements and unique aesthetic sensibility that made Goryeo celadon the very essence of Korean culture.

As suggested by the title, this special exhibition has been organized to introduce visitors to the aesthetic beauty of the great ceramic art of Goryeo, which is represented by the charming bluish green of jade, various natural forms that inspired Goryeo’s artisans, and the materials and techniques used to create the sculptural celadon works.

In addition to Goryeo’s artistic tradition, the exhibition focuses on the production and enjoyment; materials and practical uses; and religious functions of sculpted celadon works, thereby helping visitors to deepen their understanding of the aesthetics, imagination, ideals, and aspirations of the people of Goryeo. The exhibition displays some three hundred artifacts, including twenty-one that have been designated as government-protected cultural heritages, such as the Lion-shaped Celadon Incense Burner (National Treasure) and the Celadon Fish-Dragon Ewer (National Treasure).

Composed of four parts, the exhibition opens by spotlighting the Celadon Fish-Dragon Ewer, which is generally regarded as one of the finest examples of Goryeo’s sculpted celadon.

The first part, subtitled “*Giving Figural Form to Pottery*” suggests that Korea had a long tradition of producing sculptured pottery even before the advent of Goryeo’s celadon. Goryeo’s sculpted celadon wares share similarities with the figurative ceramic vessels of the earlier periods in that they served special functions as well as representing symbolic meanings. The techniques used to make them also show similar features, suggesting that the techniques used in the earlier periods played a key role in the development of the sculpted celadon of the Goryeo period.

Exhibition view of Part 4,
Into the Other World



While the sculpted celadon vessels of Goryeo served practical purposes, they were also treated as works of art to be appreciated for their aesthetic merit, representing the aesthetic sensibility of Goryeo’s people and their love of nature.

The second part, titled “*From Production to Appreciation*,” focuses on the historical background to Goryeo’s sculpted celadon and the processes involved in its production, distribution, and consumption. The royalty and aristocracy of Goryeo based in Gaegyeong (present-day Gaeseong), the royal capital of the Dynasty, loved not only the sculpted vessels produced in Goryeo but also those imported from China. This part of the exhibition compares the sculpted celadon vessels of Goryeo with those excavated at the Ru ware kiln 汝窯 in Baofeng, Henan Province, China, where ceramic objects were produced for the imperial household of Northern Song (960-1127), focusing on their relationship and differences. According to art historians, the popularity of sculpted celadon in Goryeo was related with the widespread customs of tea and wine drinking among the ruling class of Goryeo.



Gourd-shaped Ewer
with Lotus
Celadon Painted
in Underglaze Copper-red
Goryeo Dynasty, 13th century
H. 32.5cm
Leeum
National Treasure



Exhibition view of Part 3,
Brimming with Vitality

**Dragon-Carp-shaped Ewer
Celadon**
Goryeo Dynasty, 12th century
H. 24.4cm
National Treasure

The exhibition also covers the archaeological discoveries related with the transportation of sculpted celadon vessels produced at the kilns in the southwestern part of the Korean Peninsula, those in present-day Gangjin, Jeollanam-do and Buan, Jeollabuk-do in particular, to the rest of Goryeo, including its capital, Gaegyeong, via sea routes.

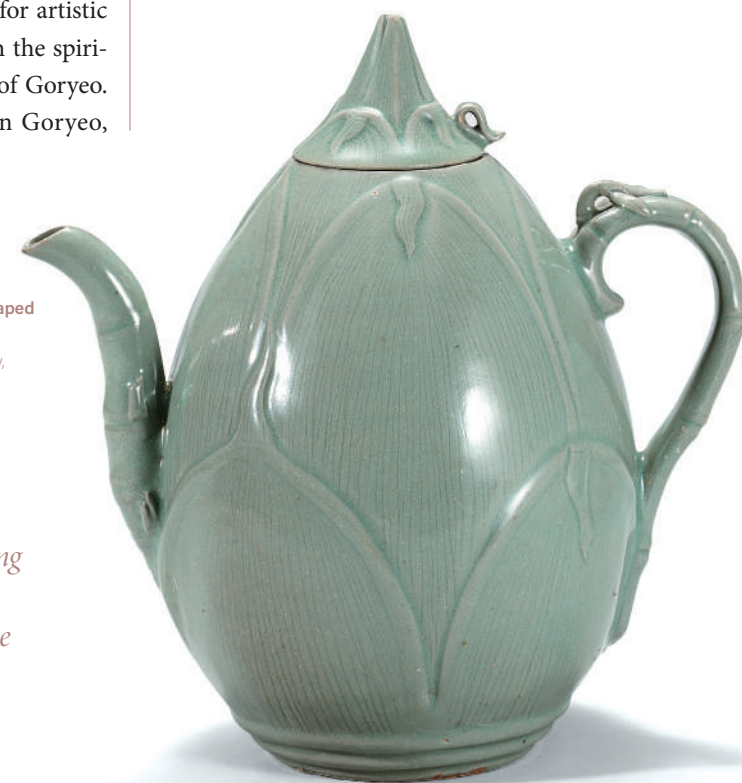
The third part of the exhibition, “*Brimming with Vitality*,” focuses on the diverse forms of Goryeo’s sculpted celadon. The vessels selected for display in this exhibition are masterpieces whose creation was inspired by imaginary creatures that symbolized authority, such as the dragon and the *girin*, and the animals and plants loved by the people of Goryeo. The exhibits were selected not just for the materials with which they were made, but also for their types and functions, which reflect the rich diversity of sculpted celadon. While the sculpted celadon vessels of Goryeo served practical purposes, they were also treated as works of art to be appreciated for their aesthetic merit, representing the aesthetic sensibility of Goryeo’s people and their love of nature. This part of the exhibition is designed to focus the viewers’ attention wholly on the beauty of Goryeo’s sculpted celadon.

The fourth part of the exhibition, “*Into the Other World*,” focuses on the production of sculpted celadon wares and their significance as religious objects. Some of these artifacts should be viewed not simply as objects made for practical purposes or for artistic appreciation, but for their connection with the spiritual or religious aspirations of the people of Goryeo. Worshippers of Taoism and Buddhism in Goryeo,

for example, used a wide range of these celadon vessels for various rites and ceremonies. Among them, the vessels used by Taoists are regarded as valuable tangible evidence of the popularity of Taoism among the people of Goryeo, of which few records remain. As for Buddhism, the increasing use of celadon wares eventually led to the production of celadon Buddhist figures and vessels.

The sculpted celadon vessels of Goryeo, the fruit of the outstanding skills and artisanship of the Dynasty’s artisans, were not just everyday objects combining beauty with practicality, but also fine works of art that reflected the aesthetic taste and sensibility of Goryeo’s people. Unlike craftworks made from metal or stone, the lustrous jade-blue sculpted celadon vessels reveal a special world imagined and created by Goryeo’s artisans using clay. We hope that this exhibition will offer every viewer a precious opportunity to rediscover the significance and value of the Goryeo Dynasty’s outstanding cultural achievements. We also hope that viewers will be able to experience the captivating world of Goryeo’s sculpted celadon, which is rich with everlasting beauty and countless exciting stories.

**Bamboo Shoot-shaped
Ewer Celadon**
Goryeo, 12th century,
H. 23.2cm
Treasure



The sculpted celadon vessels of Goryeo, the fruit of the outstanding skills and artisanship of the Dynasty’s artisans, were not just everyday objects combining beauty with practicality, but also fine works of art that reflected the aesthetic taste and sensibility of Goryeo’s people.

Last Conversation with “The Collector”

A Collector's Invitation - The Bequest of Lee Kun-hee Special Exhibition at Chuncheon National Museum
September 11 – November 24, 2024



On September 11, the Chuncheon National Museum presented a special exhibition, *A Collector's Invitation*, in its Special Exhibition Hall. It was the last in the series of traveling exhibitions organized for local national museums after the exhibition held at the National Museum of Korea in 2022 to mark the first anniversary of the donation of the Lee Kun-hee Collection. The exhibition introduced 282 exhibits, including 24 designated cultural heritage items, to museum goers in Chuncheon, Gangwon-do.

The Collector's “Vacation Home in Gangwon”

Although the special exhibition hall of the Chuncheon National Museum is comparatively small (330m²), this exhibition is expected to express the noble spirit which led to the donation of the art collection, covering all the key works in the collection, including *Scene of Inwangsan Mountain After Rain* (Inwang Jesaekdo), a designated national treasure, and effectively representing the identity of Gangwon-do as a province rich with natural resources.

The encounter between the beautiful city, which even expresses the beauty of nature in its very name — Chuncheon means “spring stream” in Korean — and the great art collection has led the curators to imagine an “art collector” who invites art lovers to his vacation home set amid the depths of nature to admire the art treasures he collected in his lifetime. This exhibition focuses on paintings that capture beautiful scenes of nature, artifacts created with natural materials, and subjects that highlight the value of the act of collecting and donating artworks.

Stories of an Art Collector Told through Doorplates

If an art collector were to invite a group of guests to his vacation home and show them his beloved art collection, what exactly would he do? For this exhibition, the curators have selected eight keywords from an essay written by Lee Kun-hee about his ideas on culture, engraved them on custom-designed doorplates, and placed the plates throughout the exhibition. These keywords, which lead the viewers to many bountiful stories: “A Warm Welcome” invites the guests inside with a cup of tea and wooden furniture exuding a serene pine aroma; “A Fond Farewell,” which is represented by the Blue and White Jar with the Motif of *Autumn Moon over Lake Dongting*, reminds viewers of the bountiful natural heritage of Gangwon-do.

The artifacts selected to represent different periods and materials are displayed under the subtitle, “The Meaning of Collecting to a Collector,” which connects many different cultural heritage items, while works of painting combined with calligraphy expressing the artist's encounter with nature are grouped under the subtitle, “Value of Connections.” From the old masters' spirit of “Changes and Challenges” to make harder and more beautiful ceramic vessels, to endeavors to “Sharing the Essence” reflect-

Blue and White Faceted Bottle with Bamboo Design
Joseon, 18th century
White porcelain with underglaze cobalt-blue
H. 41.0cm; Max. Width: 18.5cm
National Treasure
Donated by Lee Kun-hee

ed in the works of religious art, the journey made by following these doorplates deepens the visitors' conversation with the art collection, bringing them closer to the collector.

A Special Space Honoring the Value of Collection and Donation of Cultural Heritage

Lee Kun-hee's donation of more than 20,000 Korean cultural heritage items, including treasures protected by law, was widely praised as “the donation of the century.” The donation was made possible by the many acts of collection that preceded it, which required much time and effort on the part of the collector, as well as his profound desire to share his treasures with others.





In this exhibition held to honor Lee Kun-hee's collection and donation of so many valuable cultural heritages, visitors will be introduced to three special spaces reflecting the collector's philosophy. Among these, the section subtitled "Endless Efforts" displays valuable items of Korean cultural heritages that were repatriated to Korea thanks to the collector's tireless dedication and support. The treasures exhibited in this section include the Celadon Plum Vase (Maebyeong) with Insam Leaf Design painted in Underglaze Iron-brown and White Slip, which bears traces showing that it was sold at Christie's New York auc-

Korean cultural heritage returned home through the collector's "tireless efforts"

tion held in 1996. A similar object, a celadon plum vase decorated with the same design applied using the same technique, has also been designated as a Treasure. This shows that the exhibition of price-less treasures, such as this celadon vessel, became possible thanks to the collector's tireless efforts to repatriate Korean cultural heritages kept in overseas collections.

The exhibition also provides viewers with a space where they can experience a "unique way of appreciating art" that reflects the collector's philosophy. Lee Kun-hee, as a dedicated art collector, stressed his idea of "three-dimensional thinking" through which the essence of an object can be analyzed from many different viewpoints. That explains how the ceramic vessel, White Porcelain Facted Bottle with Bamboo Design in Underglaze Cobalt-blue (National Treasure), which features a delightfully simple, imposing figure decorated with the design of a bamboo painted in cobalt blue against the white background, occupies the whole exhibition space. The vessel is illuminated by lighting designed to highlight the beauty of its form and design.

The value of these priceless cultural heritages, collected through the collector's outstanding connoisseurship and devoted efforts, has increased significantly since the donation because they can now be shared with numerous art lovers. The section

titled "The Greatest Gift," which was prepared specifically to allow the appreciation of certain masterpieces, is designed to encourage viewers to ponder over the noble act of donation. The precious donated artworks exhibited here include *Clearing After Rain-fall in Mt. Inwangsan* (Inwang Jesaekdo, September 11 to October 6, 2024) painted by Jeong Seon, and *Scene of the Autumn Sounds Rhapsody* (Chuseongbudo, October 8 to November 3, 2024), a painting by Kim Hong-do.

The Power of Cultural Heritage in Everyday Life
The final highlight of the exhibition is the Blue and White Jar with the Motif of *Autumn Moon over Lake Dongting*. The painting on the surface of the jar, depicting a ferryman rowing his boat across a still lake, creates the perfect aura for bidding farewell to the collector's invitation. The exhibition is expected to provide viewers with an opportunity to connect themselves with the great artworks of the past through in-depth conversion with the collector, thereby contributing to the competitiveness of Korean culture, on which the collector placed great emphasis. We hope that this special exhibition has offered viewers an enlightening experience, with the power of cultural heritage continuing to enrich their daily life.

White Porcelain Bowls with Inscription of "Cheon (天)," "Ji (地)," "Hyeon (玄)," and "Hwang (黃)"
Joseon, 15th-16th century
White porcelain
National Treasure
Donated by Lee Kun-hee

Exhibition Records

Achievements of the Traveling Exhibition of the Lee Kun-hee Collection

On the philosophy of the collector shared by art lovers across Korea

Lee Kun-hee, a renowned business leader and art collector, once said: "The collection and preservation of cultural heritages is essential for the future of human cultures." He also emphasized that "the identity of our culture becomes established when we can feel it in the daily lives of ordinary people." It must have been Lee's ideas about this that led his family to donate more than 20,000 works of art to the National Museum of Korea, eventually leading the institution to hold travelling exhibitions across the country over a period of four years. These travelling exhibitions provided an opportunity for over 1.1 million art lovers across Korea to gain access to some highly valuable cultural heritages. Held under the title, Invitation from a Certain Collector, a Special Exhibition of the Lee Kun-hee Collection, the exhibition is now planned to be held from November of next year at a number of prestigious global institutions including the Smithsonian National Museum of Asian Art (NMAA) in the USA, the Art Institute of Chicago, and the British Museum.

Legacy of the Invitation from a Certain Collector,
Special Exhibition of the Lee Kun-hee Collection by the Chuncheon National Museum



Total exhibition period
646 days
Total number of visitors
1,099,392 people
*As of the end of August, 2024
Journey of the Lee Kun-hee Collection
Approx. 1,880km

Creating a Museum for All Welcoming Spaces, Joyful Experiences



Scan the QR code to gain access to the digital video of the Digital Stele of King Gwanggaeto the Great

The National Museum of Korea has recently completed the renovation of Eutteum Hall, the lobby of its permanent exhibition hall, transforming it into a visitor-friendly space. Bearing in mind that the hall decides visitors' first impression of the museum, Eutteum Hall has been renovated according to the concept of universal design in order to make it accessible to everyone, regardless of one's age, disability, or other factors.

The new reception desk not only provides the Braille Guidebook to visitors with impaired vision, but is also equipped with a hearing loop to allow hearing-impaired persons and senior citizens to access detailed information about how to use the museum easily and conveniently.

Eutteum Hall also operates a special information facility for wheelchair users, as well as wheelchair and baby stroller rental services, while the main entrance of the museum's permanent exhibition hall is installed with automatic doors, significantly improving visitor mobility, among other conveniences. The newly refurbished Eutteum Hall also boasts a versatile rest area designed to meet the diverse purposes of its visitors, and a digital-based information retrieval system that can help them obtain all the information they need for their visit.

We, the staff of the National Museum of Korea, will continue to use all our resources to develop our institution into a "Museum for All!" where both able and disabled persons can make the most of their visit to our museum.



Royal Protocols of the Oegyujanggak Gyujanggak Library, Kept at the King's Library

The King's Archive for the World of Propriety
Opening of Oegyujanggak Uigwe Gallery,
Records of the State Rites of the Joseon Dynasty,
Permanent Exhibition 2nd Floor,
201 Gallery Oegyujanggak Uigwe, From November 15, 2024

On November 15, 2024, the National Museum of Korea opened the Room of the Royal Protocols of the Oegyujanggak Gyujanggak Library inside its Permanent Exhibition Hall. The Royal Protocols (collectively called “Uigwe”) of this collection were looted and smuggled out to France by the French forces that invaded Joseon in 1866, and were not returned to Korea, their rightful owner, until 2011, some 145 years after the incident.

The museum has held two exhibitions of the royal protocol collection and published seven books introducing the results of research on the protocols in the last thirteen years. The opening of the Uigwe Room, which preserves and exhibits the collection of repatriated royal protocols for the public, was based on the exhibition and the results of research work so far. It is historically significant that these valuable cultural treasures, illegally held overseas for so many years, have finally been granted a special space of their own under their own name.

Scenes from the exhibition
of the royal protocols of the
Oegyujanggak Gyujanggak
Library presented through
book covers.

King’s Library, Dreaming of a Good World

The Oegyujanggak, or Outer Gyujanggak Library, was established on Ganghwado Island during the reign of King Jeongjo (r. 1776-1800) of the Joseon Dynasty in order to store official documents produced by the royal family. The royal protocols of Joseon printed for the king’s inspection were largely stored at the Outer Gyujanggak Library. Published in book form and consisting of text and illustrations, the royal protocols set forth the details of important state and royal rites and ceremonies held by the Joseon Dynasty. These meticulously elaborate records were published in order to transmit to future generations the rites and ceremonies performed according to formalities and procedures established over time, reflecting the aspirations of Joseon’s rulers to hand down their precious experience and a good example to their descendants, and thereby contributing to the goodness and harmony of the world. The exhibition space designed by the renowned architect Professor Kim Hyeon-dae reflects his reinterpretation of the Korean architectural heritage related with the Joseon Dynasty, such as the Outer Gyujanggak Library, the (Inner) Gyujanggak Library, and Gyeongbokgung Palace. Now, let’s open the King’s Library and meet the royal protocols that are preserved in the Outer Gyujanggak Library.



Book Covers, Symbolizing the History of the Royal Protocols of the Outer Gyujanggak Library

During the Joseon period, valuable books were protected by covers made with luxury fabrics, which were called “book garments” (*chaegui*). The books of royal protocols stored in the Outer Gyujanggak Library were largely protected by book covers made with lavish green silk because they were created solely for the royal inspection. Unfortunately, the original book covers were damaged when the books were stored in France, and many of them were replaced by modern fabrics in the 1970s. However, the original covers that had been removed from the books during their time in France were also returned home in 2011 together with the books with new covers. The round stickers attached to the covers show that they were classified as Chinese books when they were kept in the National Library of France, attesting to the difficulties endured by the Royal Protocols of the Outer Gyujanggak Library prior to their homecoming.

An exhibition scene of Uigwe containing the entire process of Hyungnye, a funeral ritual of the Joseon Dynasty.

The opening of the Uigwe Room, which preserves and exhibits the collection of repatriated royal protocols for the public.





The royal protocols of the Outer Gyujanggak Library contain about 3,800 illustrations, which are classified into 60 subjects to help viewers gain a deeper understanding of the illustrations.

Oegyujanggak Ugwe, a Most Precious Collection of Books

The Oegyujanggak Ugwe, or the Collection of the Royal Protocols of Joseon stored at the Outer Gyujanggak Library, is particularly highly regarded among all the collections of records left by the Joseon Dynasty largely because it consisted of books specially bound for the royal inspection, and because twenty-nine volumes are one-and-only copies. These books of royal protocols are extremely valuable due to the importance of the records they contain as well as the beauty of their contents and their appearance. A greater part of the exhibition hall has been set aside to display those royal protocols that were specially bound for the royal inspection, including the one-and-only copies. The eleven copies of the royal protocols that have been preserved in their original condition and the aforementioned one-and-only copies are displayed alternately every three months.

Weddings and Funerals of the Joseon Royal Family As Recorded in the Ugwe

Wedding (*garye*, meaning “auspicious ceremony”) and funeral (*hyungnye*, meaning “inauspicious ceremony”) ceremonies were two of the most important events in the lives of Joseon’s royal family. In addition to the words *garye* and *hyungnye*, which refer exclusively to ceremonies held by and for Joseon’s royal family, these royal ceremonies were also referred to generically by the word *wangjorye* (lit. “royal ceremonies”), while those held by the aristocracy were referred to as *saseorye* (lit. “ceremonies of aristocrats and commoners”). The exhibition at the Ugwe Room introduces visitors to a collection of books containing detailed records of the protocols for royal weddings and funerals, whose principles and procedures were prescribed in the manuals of ceremonial protocol, such as the *Five Rites of State* (*Oryeui*), a book of the five major state rites that had been performed by the Joseon Dynasty

Illustrations Archives

The display introduces visitors to illustrations of Joseon’s royal processions. Touch any theme you want to view the archived illustration.



Digital Book

Choose a mini book and place it on the center to view its contents.

ever since its foundation. The books on the royal protocols of Joseon contain detailed records of the important state and royal ceremonies which really took place. The exhibits displayed in the Ugwe Room, and those related with auspicious and inauspicious ceremonies in particular, are rotated once every three months. The current exhibition consists of the books on the protocols for the wedding and funeral of King Sukjong (r. 1674-1720), the nineteenth ruler of the Joseon Dynasty.

Digital Library, Royal Protocols Written in Today’s Language

The royal protocols of the Joseon Dynasty were originally written in Chinese characters. Although ancient records such as the *Royal Protocols of the Joseon Dynasty* (Joseon Wangjo Ugwe) are widely regarded as an extremely valuable part of Korea’s

documentary heritage, few people can read and comprehend the text - not only because they were written in Chinese, but also because visitors are not allowed to turn the pages of the books. Consequently, the exhibition organizers have prepared digital editions of the originals.

The Digital Books are designed to help readers turn the pages in order to read the texts just as if they were reading the original printed books, and consist of three parts. The first part, “Royal Protocols in a Single Volume,” presents official documents, illustrative drawings, including those of royal processions, and other features based on the records presented in the *Royal Protocols for the Wedding of Queen Jeongsun, Consort of King Yeongjo*. In the second part, “Comparison between the Royal Protocols for Royal Inspection and Those for General Use,” the discussion focuses on the various differences between the two types of books. In the third part, “Funeral Procession Read by King Hyojong,” visitors to the exhibition are introduced to the funeral procession of King Hyojong via the text read by the king himself.

This part of the exhibition also presents illustrations via a large, 4.8-meter-wide display. These illustrations introduce the viewer to a variety of objects used in royal ceremonies. The royal protocols of the Outer Gyujanggak Library contain about 3,800 illustrations, which are classified into 60 subjects to help viewers gain a deeper understanding of the illustrations.

Illustrations Archives

The display introduces visitors to illustrations of Joseon’s royal processions. Touch any theme you want to view the archived illustration.

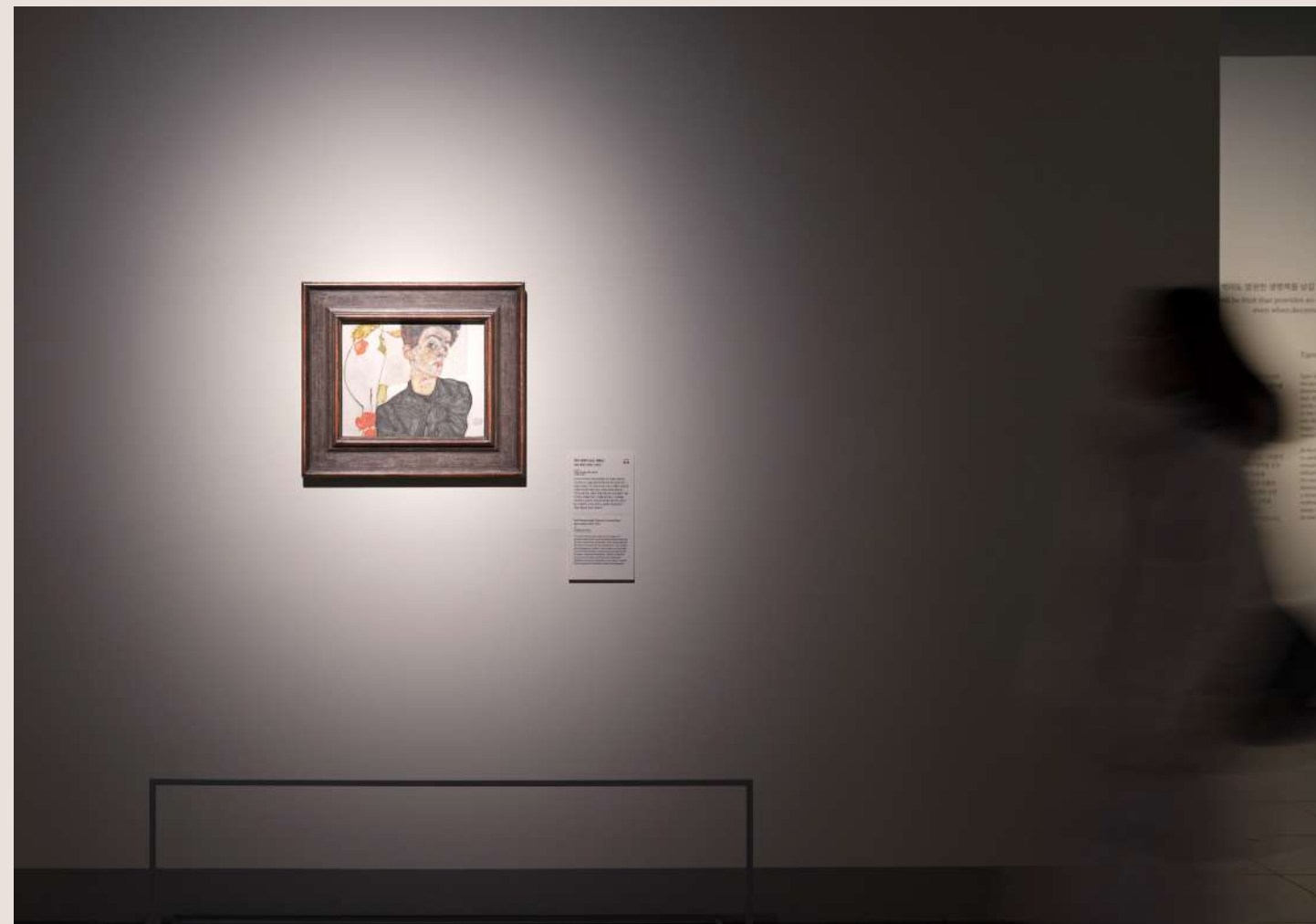


A Message for the Young Generation: Meeting the Challenge Presented by “Vienna 1900”

Vienna 1900, The Dreaming Artists - From Gustav Klimt to Egon Schiele,
a Special exhibition of the National Museum of Korea
November 30, 2024 – March 3, 2025

Art movements and trends have continued to develop and evolve according to the tendency whereby the representative works of one specific school or period are replaced by the works of another school or period which gains influence in opposition to, and through criticism of, its predecessor. We often refer to artists who lead a new trend or movement as “pioneers.” Any given movement, school or period of art produces numerous artists, among whom only a select few, usually those praised as “pioneers,” are remembered as its representatives.

The artists introduced in this exhibition as exponents of the “Vienna 1900” period led a remarkable and radical movement of artistic innovation for a short period of about twenty years. Vienna, as a major European metropolis that nourished the trends of the period, together with the ideas on “To Every Age its Art, to Art its Freedom” shared by a group of “dreaming artists” who stood at the forefront of innovation, guided Viennese art towards modernism. Although “Vienna 1900” was only one of a handful of important art movements that appeared in the second half of the nineteenth century, we wish to look back at that period because the message regarding the endeavors of those who transformed Vienna, then a conservative city under the influence of historicism, into a symbol of experiment and innovation has been transmitted to today’s generation. This special exhibition, *Vienna 1900, The Dreaming Artists - From Gustav Klimt to Egon Schiele*, has been organized to introduce visitors to the dream of the artists of that time.



Self-Portrait with Chinese Lantern Plant
Egon Schiele, 1912, oil, opaque color on wood, 32.2×39.8cm, Leopold Museum, Vienna

Leopold Museum, Treasure House for Vienna 1900

The Leopold Museum was established with a large number of artworks collected by Rudolf Leopold (1925-2010) and his wife Elisabeth Leopold (1926-2024). The couple developed an interest in Viennese art at the turn of the twentieth century and hence began to collect diverse artworks, gradually assembling a huge collection that not only provides a comprehensive introduction to the representative artists of Austrian modernism, but also gives a much broader view of Austrian society and culture in the early 1900s. The permanent exhibition of the Leop-

old Museum established after its large-scale reorganization in 2019 was given the title, *Vienna 1900*, because the artworks collected by the Leopold couple covers a wide variety of genres including graphic design, drawing, photography, furniture and handicrafts, as well as painting.

The current exhibition in Seoul aims to introduce the cultural diversity of Vienna in the 1900s through not only works of art but also through architectural, design and even musical works that revealed signs of change. The exhibition is designed to provide a fascinating summary of the cultural history of Vienna.

An Age of Challenge, Vienna at the Turn of the Century

In the Europe of the late nineteenth century there occurred a great wave of social change following the rapid development of science, technology, and industry. The gradual transition from a theocentric to a homocentric worldview led to a tendency in which art was no longer just a tool for depicting historic events and myths, but instead served the purpose of “art for art’s sake.” Artistic experiments were attempted in many different parts of Europe, including Vienna, which attracted many eminent artists from all across the continent.

Vienna, then the capital of the Austro-Hungarian Empire, achieved dramatic growth for about thirty years during the reign of Emperor Franz Joseph I, who launched a project to redevelop and expand the city. The planned project included the development of about twenty new buildings, providing artists with an opportunity to design, build, and decorate them. In the meantime, the young artists who criticized the architectural works of the past began to pursue an ideal of “To Every Age its Art, to Art its Freedom” Gradually there emerged in Vienna - by this time one of Europe’s major cities - discourses on the “new arts” amid the winds of change then beginning to blow. In this exhibition, visitors will be introduced to the ways in which the experiments of these artists brought about changes to the art world of Vienna, which had already begun to feel the influence of the city redevelopment project, and to the city itself, which served as the venue for the changes.

The exhibition is expected to offer visitors an opportunity to encounter that new Vienna which demolished the framework of existing art forms and became a center of creation and innovation in such a short period of time around the turn of the twentieth century.

A Story Told by the Klimt Generation for the Schiele Generation

The exhibition consists of five parts in addition to the prologue. The prologue and the first three parts cover the Vienna Secession established in 1897 by Gustav Klimt (1862-1918) and his colleagues, which took the Viennese art world by surprise, and the story of the “early generation,” including that of the Viennese design workshop that reflected their philosophy. Meanwhile, the fourth and fifth parts focus on the expressionist tendencies and elements that characterized the art of the young generation represented by Egon Schiele (1890-1918).

It was Gustav Klimt who laid the foundations for the destruction of the existing framework and the emergence of new ideas about art, thereby creating the basis for young artists to express their ideas and emotions freely. This exhibition is designed to guide the viewer through the artistic legacy and the message which the generation led by Klimt left behind for the generation represented by Schiele.

The opening of the exhibition, “Prologue, The Wind of Freedom Blown into Vienna” introduces viewers to Gustav Klimt, a major artist whose reputation was forged through the Vienna redevelop-

ment project initiated by Emperor Franz Joseph I. It shows the process by which Klimt turned his attention away from the traditional academic style towards experimentation with a variety of compositions for his figure painting under the influence of various European art movements, most notably Impressionism, finally creating his own style. *Fig.1* For those viewers for whom Klimt is only “a painter of gold,” this exhibition will give them a rare opportunity to rediscover Klimt as both innovator and herald of the winds of change blowing among the artists of his generation.

The first section, “*Vienna Secession: The Dawn of Change*” focuses on the diversity pursued by the Vienna Secession. The artists who participated in this movement wanted to explore new forms of art that would be in tune with the new era in which they found themselves, and refused to conform to any specific style, freeing themselves from the conservatism of traditional academies. The exhibits displayed in this part of the exhibition - including the Vienna Secession posters, the cover of the first issue of their official magazine *Ver Sacrum*, post stamps and prints - reveal the artistic diversity and integration sought by the artists of this movement in this period.

In the second section, “*New Perspective: Transformed Austrian Landscapes*” viewers are guided to the “spirit of openness” of the Vienna Secession. The exponents of the Vienna Secession also believed that it was extremely important to experience art movements that originated outside Austria. As such, they were open to the influence of both Impressionism and Symbolism, which were sweeping the European art world at that time, and painted Austrian landscapes from diverse viewpoints. The exhibits displayed in this part also introduce viewers to the environment surrounding Vienna at the turn of the century, when artists working in diverse genres actively exchanged ideas and information.

Fig. 1
Girl in the Foliage
Gustav Klimt
c. 1898
Oil on canvas
32.4×24.0cm
Klimt-Foundation, Vienna
Photo: Klimt-Foundation, Vienna



Fig. 2
Semi-Nude Self-Portrait
Richard Gerstl
1902/04
Oil on canvas
159.0×109.0cm
Leopold Museum, Vienna
Photo: Leopold Museum, Vienna



The third section of the exhibition, “*Art in Everyday Life: The Founding of the Vienna Workshop*” sheds light on the Vienna Workshop, which was established to demolish the boundaries between different genres of art. Members of the workshop believed that functional everyday objects should also have aesthetic merit, and consequently produced handicraft works by using a wide range of materials and designs. This part also addresses the different philosophical ideas and concepts on “decoration” shared by the members of the workshop. For any prospective visitors who imagine that this exhibition largely consists of paintings and drawings, the works displayed here will surely reveal to them the more colorful aspects of Vienna’s art world in 1900.

The fourth section of the exhibition, “*Intense Emotions: Pioneers of Expressionism*” introduces a group of young artists represented by Egon Schiele. Schiele founded the “New Art Group” with some of his colleagues in an effort to free themselves from the style of conservative academies of art. Although the group’s activities were short-lived, the three exhibitions they held showed the strong influence of expressionism, heralding the transition between the generations in the

Viennese art world. Two of the artists, Richard Gerstl *Fig.2* and Oskar Kokoschka, are introduced here as major proponents of expressionism.

The fifth section of the exhibition, “*Radical Lines: The Artistic World of a Young Genius*” focuses on the works of Egon Schiele, which are displayed under such themes as “Crisis of Identity,” “Motherly Love,” “Black Landscapes” and “Eroticism.” The unique techniques that Schiele developed and adopted for his art ultimately made him one of the leading artists of Vienna in 1900. The works displayed here - chosen from among those held by the Leopold Museum, which boasts the world’s largest collection of Egon Schiele’s works - are expected to offer visitors a truly special opportunity to explore his art world.

The highlight of the last part of the exhibition, “Epilogue: To Art its Freedom” is a video installation conceived from Schiele’s poster titled *Round Table, Poster for the 49th Exhibition of the Vienna Secession*. Produced just after the death of Klimt, this poster shows the special relationship between Klimt and Schiele. It is particularly meaningful that the exhibition ends with the special story of these two great painters who played such a crucial role in bringing about dramatic changes in

the art world of Vienna at the dawn of the twentieth century. We sincerely hope that the exhibition will stimulate and encourage viewers to think deeply about the meaning of “freedom in art.”

Dreams Pursued by the Viennese Artists in 1900

It is only natural that an important activity needs a beginning, a period in which it is conceived and realized, but its historical significance generally tends to be revealed long after its completion. It is surely not an easy task to create art which reaches far beyond the existing framework to promote and expand the scope of artistic expression and artistic freedom. The expression “pursuing new art” is based on analyses of the results. Today we consider the artists who changed the mainstream of art and those who represented the art of Vienna in 1900 to be true pioneers. The real significance of “Vienna 1900” lies in the fact that the efforts of these artists led to the creation of “To Every Age its Art” and the “To Arts its Freedom.” The exhibition is expected to offer visitors an opportunity to explore the meaning and lasting significance of the innovative and radical endeavors of these pioneering Viennese artists at the turn of the twentieth century.

There are various works by the Vienna Secession





View of the Korean Gallery at the Art Institute of Chicago © Courtesy of the Art Institute of Chicago

Chicago Meets Korean Culture Again 130 Years After Its First Meeting

Reopening of the Korean Gallery at the Art Institute of Chicago, USA

Numerous towering skyscrapers, the vast Michigan Lake, jazz, sports, and Chicago-style pizza are just some of the words that spring to mind when describing the city of Chicago. For Korean people, however, there is another word that reminds them of the American city. That word is “Joseon.” One may well wonder how the name of the Korean Empire ever came to

be associated with this American city. But one thing is sure — Joseon surely carved a space for itself in Chicago 130 years ago.

The Chicago World’s Fair, officially known as the “*World’s Columbian Exposition*,” held in May 1893 was a grand universal exhibition in which 47 countries participated, attracting 27 million visitors from all over the world. The participating

countries opened their national pavilions, and Joseon was one of these participants. It was in 1882 that Joseon Dynasty formally established diplomatic relations with the USA and began to extend its relationships with other countries. As such, Joseon regarded the exposition as a significant opportunity to introduce itself to the international community. For the

dynasty, the Chicago World’s Fair was an opportunity for the participants to recognize and respect each other’s cultures, fostering mutual friendships and development, rather than focusing on competition or ideas about cultural superiority and inferiority. It was through the city of Chicago that Joseon began formal efforts to present its national identity to the global community. Although the Korean Pavilion established for the World’s Fair was not very large (84m²), it featured a Korean traditional structure complete with a ceramic-tiled roof and a plaque bearing the name of the country, Dae Joseon (대조선, “Great Joseon”), alongside the national flag, known in Korea as the *Taegeukgi*. The pavilion displayed a collection of exhibits related to the daily life and history of the Korean people, including a palanquin (*gama*), items of clothing, craftworks, grains, matchlock guns, armor, and the “Crouching Tiger Cannon.” The pavilion also provided a venue for a musical event in which the royal court musicians accompanying the delegation from Joseon played the court music, showcasing the Korean cultural heritage to the international citizens gathered for the World’s Fair. On April 29, 1893, the *Chicago Tribune* published a report about the delegation of fifteen Joseon officials participating in the universal exhibition, reflecting the interest of the American public’s interest in the so-called “Hermit Kingdom” or the “Land of Morning Calm.”

Some 130 years have passed since then, and Korea has opened a new Korean pavilion, namely the Korea Gallery, in Chicago under the auspices of the Korean government. A wide range of Korean cultural heritages, including the gold crown excavated from the Seobongchong Tomb of the Silla Kingdom, have been assembled in one place so that they can be displayed to the museum-goers from around the world. History has flowed and time has flown, but the spirit of the humanities,

just like the spirit of those who gathered in Chicago 130 years ago, continues to promote cultural exchanges founded on mutual respect, prosperity and friendship, inevitably forming a universal cultural network.

The Art Institute of Chicago, one of the leading cultural institutions in the USA alongside the Metropolitan Museum of Art in New York and the Museum of Fine Arts in Boston, has been collecting Korean heritages since the 1920s. Its current collection includes approximately 300 items, ranging from ceramics and paintings dating back to the Three Kingdoms period (ca. 1st c. BCE to mid-7th c. CE) to works of contemporary art. Despite the fact that these Korean cultural heritages have been part of the Art Institute of Chicago’s collection for over a century, the museum has long lacked a dedicated space in which to exhibit them, displaying them in a few display cabinets in the Chinese Gallery instead. That is why the exhibition of Korean collection had to be limited to pottery, Goryeo celadon in particular. In the new Korean Gallery opened under the National Museum of Korea’s Overseas Korean Galleries Support Program, visitors can explore a comprehensive collection of Korean cultural heritage displayed in a space three times larger than the previous area. The new gallery can now host larger events that encompass a broader range of artworks with multi-faceted stories designed to satisfy the growing interest in Korean culture among international museum-goers. The opening of the new Korean Gallery is historically significant as it marks the first space to be devoted solely to the exhibition of Korean cultural heritage in more than one hundred years since the Art Institute of Chicago began to collect Korean cultural heritages, and in that the enlargement of the gallery was initiated by a curator dedicated to running the Korean Gallery.

The special exhibition, *Arts of Korea*,

held to commemorate the reopening of the Korean Gallery, showcases a total of sixty-one Korean cultural heritages, including those selected from the collection of the National Museum of Korea. Highlights include the gold crown and the gold belt discovered at the Seobongchong Tomb, a *Chaekgado* (Scholar’s Accoutrements) folding screen, *Buncheon* and white porcelain wares, Goryeo celadons, a Buddhist statue from the Joseon period, and a number of contemporary artworks collected by the Art Institute of Chicago. Among these diverse works, the two gold objects from the National Museum of Korea are particularly noteworthy. The Seobongchong Gold Crown of Silla, for example, is an exceptional testament of the technical skill and artistry of Silla’s artisans, which features — in addition to the typical characteristics of the Silla gold crowns excavated so far, such as the oppositely branched upright ornaments — its own unique ornamentation consisting of gold plates fashioned into the forms of a cross and a phoenix. The gold crown and the gold belt are planned to be displayed for a relatively short period of three months, while all the other exhibits will remain on display for American art enthusiasts until September 2026. Although the exhibition is naturally expected to deepen the American public’s understanding of the Korean cultural heritage, we, as the organizers, are confident that it will also enable art lovers around the world to appreciate Korea’s traditional culture as an integral part of the global cultural heritage.



A Museum That's All About the Little Ones

A heartfelt approach to children begins with seeing the world through their eyes. The Children's Museum at the National Museum of Korea and the Children's Museum at the National Museum of Chuncheon have been newly renovated with genuine care for young visitors. These spaces, filled with exhibits and interactive experiences designed for children, offer engaging educational programs that help them connect with cultural heritage and discover history and art in enjoyable ways.



사람이 모두 다 느끼는
보편적인 마음을 느낄 수 있어요.
다양한 마음도
느낄 수 있다고 해요.

무럭무럭, 자라나는 마음
Feelings That Make Up Our Hearts

자연에서 이미 생물이 함께 자라는 생육계처럼
우리 마음도 하나로 이루어져 있지 않아요.
다양한 감정들이 생겨나고 섞이고 사귀자기를 반복하면서
서로 영향을 주고받지요.
이러한 다양한 감정들이 모여 마음을 만들어요.

NEW OPENING OF THE PERMANENT EXHIBITION HALL OF THE CHILDREN'S MUSEUM

NATIONAL MUSEUM OF KOREA



How do children see cultural heritage—as relics or emotional stories? Reopened on November 19, the Children's Museum's Heritage Quest: Discovering the Magic of the Past exhibition fosters artistic sensitivity, helping kids connect emotionally with cultural heritage through interactive and engaging activities.

Learning About Emotions Through Cultural Heritage

The Children's Museum exhibition Heritage Quest: Discovering the Magic of the Past invites young visitors to explore emotions through interactive experiences with cultural heritage. In the "Cultural Heritage vs. Mind" section, children observe artifact movements and describe them using emotion-related words, while "Mind vs. Expression" encourages them to create personalized posters with cartoon characters, icons, and Hangeul.

At "Yorijori Looking into the Mind," exhibits like the "Painting of the Principal Stages of Life"

and "Pottery Jar with Clay Figurines" inspire creative thinking through overlapping or questioning elements of cultural heritage. The central feature, "Toktok Opening the Minds of Cultural Heritage," engages children in sensory exploration, connecting cultural artifacts with ideas about family, friends, and nature using mathematical symbols.

Designed for participation, the exhibition lets children express emotions such as happiness, anger, and surprise through color and character creation, offering adults a unique perspective on how children interpret feelings.

Sympathy and Understanding As Learned from the Forest of the Mind

In the past, artists sought to find meaning from the surrounding natural environment and express it with all their heart and soul. What is provided in this section of the exhibition is a forest of the mind created by the old masters based on the subjects they found in nature.

"Mureongmureok Growing Mind" is a unique work designed to help children decorate their mind with the colors and forms of diverse cultural heritages and to face a variety of emotions, just like an ecological system in which a great variety of living things prosper together. As young visitors learn to appreciate "the mind" expressed by others, they will surely come to feel that their society has been formed by different people who have gathered together and exercised their influence upon each other in a spirit of empathy and mutual understanding. When children touch a rock at "Jureongjureong Fruits of the Mind," it lights up some peaches and makes them twinkle. At the "Dungdangdungdung Sounds of the Mind" section, children learn to combine traditional musical instruments in order to create a piece of music that embodies or expresses their mind. In the sections titled "Dorandoran Faces of the Mind," "Ppyojokdonggeul Fragments of the Mind" and "Sagaksagak Faces of the Mind," children are encouraged to create new expressions by combining a multifunctional geometric drawing ruler with puzzles of the eyes, nose, mouth and hair of cultural heritage, or they can draw each other's faces with a transparent window between them, and try to sense the mind revealed in their facial expressions.



The Children's Museum at the National Museum is open daily, but only to a limited number of visitors (five admissions per day) who book their tickets in advance. For more detailed information, please visit the museum's official website (<https://www.museum.go.kr/site/child/home>).

Interactive Experiences Felt through the Body

Children who visit this section of the exhibition will experience an interactive space representing a forest of many minds gathered together. Young visitors may feel the "droplets" of many minds cascading over their entire body from a great height, or they can try to find the cultural heritages of the minds hidden inside the dense forest. If they find a cultural heritage, "mind drops" will appear, and then the children can dance with these 'mind' friends or hug them tightly. All these experience-focused interactive activities, which children can enjoy with their whole body, are expected to help them identify and explore our cultural heritage in their daily life and broaden the scope of their ideas. In addition, they can help them learn that all emotions need to exist in equilibrium with each other.

As we have observed so far, the Children's Museum of the National Museum of Korea has organized a special exhibition designed to help the participants engage with a fusion of diverse experiences and to promote their emotional development by connecting the cultural heritage with the abstract subject of "the mind." We sincerely hope that our exhibition will help young visitors to develop their cultural sensitivity and, moving one step further, contribute to spreading minds with which they can increase their understanding of, and sympathy towards, others.



REOPENING OF THE MUSEUM OF TODDLERS' FIRST STEPS

CHUNCHEON NATIONAL MUSEUM



In August 2024, the Chuncheon National Museum unveiled the newly relocated Museum of Toddlers' First Steps, a space dedicated to entertaining and educating families with babies and toddlers. Designed to provide a welcoming, barrier-free, and digital-free environment, the museum relocated from the main building to the first floor of the Children's Museum (or Multi-Purpose Cultural Center) for greater accessibility. It offers a unique cultural experience for children aged one month to three years, combining sensory engagement and physical activities.

The Museum of Toddlers' First Steps is open from 10:00 to 17:00, Tuesday-Sunday. Group visits must reserve in advance. Admission: 10:00 and 11:00, Tuesday-Friday.

Cultural Heritage as the Foundation for Learning

At the core of the museum's design are five iconic artifacts from the Chuncheon National Museum's collection: a statue of an arhat, a pottery work, a temple bell, a bodhisattva statue, and a pagoda. These artifacts are integrated into the museum's five thematic activities—exploration, association, expression, classification, and internalization—designed to help young children develop motor skills and engage their senses in a harmonious way. The Mountain-shaped Blue-and-White Brush Washer, inspired by the forested peaks of Gangwon-do, is one example of how cultural artifacts are used to connect visitors with the region's natural environment.

Interactive Zones for Hands-On Learning

The museum offers six immersive activity zones that allow children and their parents to explore cultural heritage in creative ways. In "Traveling into Nature," children virtually climb mountains, cruise rivers, and cross stone bridges, experiencing Gangwon-do's landscapes. "Ta-da! I've Changed!" draws inspiration from the arhat statue, encouraging children to dress in robes and use magnetic puzzles to recreate expressions of joy, anger, sorrow, and pleasure. The "Pottery Decoration" zone invites participants to explore traditional designs by completing pottery shapes and using memory foam replicas to craft decorative patterns. At "I Feel Sounds," children step into a replica of an ancient temple bell to experience its resonant tones and create rhythms with instruments like maracas, castanets, and drums. In "Pagoda Building," children use large cushions to construct pagodas and statues, fostering creativity and an understanding of architectural forms. Finally, "Let's Group Them" challenges young visitors to classify the museum's five featured artifacts by materials, colors, and sizes, arranging them creatively on tables or walls.

Following these activities, families are guided to the permanent exhibition hall, where photographs of the artifacts provide deeper insights and enhance their appreciation of cultural heritage.



QR code for reservations



QR code for picture book videos

Inclusive and Accessible Design

The museum's facilities were developed with accessibility in mind, incorporating suggestions from the Hana Daycare Center of the Gangwon State Welfare Center for the Disabled. Features such as Braille maps, wheelchairs, disability chairs, and an audio guide system ensure that all visitors can fully engage with the exhibits. Additional amenities, including a nursing room and QR-coded event catalogs with sound and video guides, make the space even more accommodating for families.

Looking to the Future

Three months after its reopening, The Museum of Toddlers' First Steps has already made a meaningful impact on its visitors, fostering moments of joy and discovery for families. As organizers reflect on its success, they wonder how these early cultural experiences might shape the lives of the young participants in the decades to come. Could these moments of exploration and creativity inspire a lifelong connection to cultural heritage? If so, the museum's efforts would represent a significant contribution to early childhood education and cultural preservation, offering an exciting topic for future research.

With its thoughtful integration of cultural heritage, innovative activities, and commitment to accessibility, the museum sets a new standard for how institutions can engage even their youngest visitors in meaningful and educational ways.



CHOI SUNU

AN ART HISTORIAN DEVOTED TO KOREAN AESTHETICS

Choi Sunu (courtesy name: Hyegok, 1916-1984), an eminent art historian who served as the fourth director of the National Museum of Korea, spent his whole life exploring the aesthetics of Korean culture and transmitting its value to a wider public. With his outstanding connoisseurship and aestheticism, Choi made a significant contribution to promoting the beauty of the Korean cultural heritage. He was also a highly competent museum administrator and curator, organizing large-scale exhibitions of the Korean cultural heritage for museum goers in Korea and overseas and contributing to the wider effort to promote the Korean artistic heritage on the global stage. The legacy of his achievement has been a source of inspiration and knowledge among museum workers since his death forty years ago.



What we are doing cannot be compared to

Large flowers that bloom for a year or two

And bear delightful fruits.

Rather, our work can be compared to how the tallest, stoutest trees grow from

A tender young plant produced from a tiny seed,

And continue to grow for hundreds

If not thousands of years, enduring

Harsh droughts and terrible storms ...

"To Young Officials on New Year's Day"

(The Museum News, Issue 77, January 1, 1978)

PIONEER OF RESEARCH ON THE HISTORY OF KOREAN CERAMICS

Widely regarded as a pioneer of research on the history of Korean ceramics, in 1973 Choi Sunu played a leading role in a series of archaeological excavations of the kiln sites in Yongun-ri and Sadang-ri in Gangjin, Jeollanam-do, and those at Doma-ri in Gwangju, Gyeonggi-do. A collection of artifacts discovered at the sites and his research on them contributed greatly to enhancing our knowledge of the development of Goryeo celadon. His achievements as an art historian include the creation of a few easy-to-understand Korean terms that are now widely used to refer to certain cultural heritages, effectively replacing the old Chinese-based terms. Examples include “moon jar” (*dalhangari*), which refers to a white porcelain jar with a voluminous spherical body, and “solar halo foot” (*haenmurigup*), which refers to the ring foot of a ceramic vessel. Of the two terms, the first, which Choi coined in collaboration with the abstract artist Kim Whanki (1913-1974), is particularly highly regarded as it contributed to highlighting the value of the handicraft used to create it as well as the artifact itself. Furthermore, his research on the meaning of the white porcelain jewels that decorate the roof of the dharma hall at Tongdosa Temple in Yangsan suggested a new direction for the study of Korean traditional ceramics. This and other empirical researches he conducted made an important contribution to the effort to systematize the history of Korean ceramics.

A NEW HORIZON FOR EXHIBITIONS AND CULTURAL DIPLOMACY

Choi Sunu made outstanding achievements in the organization and arrangement of exhibitions as well as in the field of academic activities. The exhibition titled Two Thousand Years of Korean Art, held in 1973 at the National Museum of Korea, and the *Five Thousand Years of Korean Art* exhibition, organized three years later to tour to Japan, US and Europe, played an important role in systematizing Korean art and introducing it to art lovers around the world. These exhibitions were regarded as a showcase for the essence of Korean art and are still widely exploited as a model for museum exhibitions. Choi Sunu, as a dedicated museum specialist, focused his attention not only on the organization of exhibitions, but also on the spaces in which the exhibitions were held. He was particularly interested in creating the most harmonious arrangement possible for the exhibits to be displayed in each exhibition space, and in providing a means to highlight the essence of each exhibit. His profound interest in this respect transformed each exhibition venue into a space with a friendly atmosphere for visitors. Choi was able to develop his own connoisseurship through comparisons between Korean and overseas artworks and to organize exhibitions that presented the essential features of Korean aesthetics. However, the exhibitions organized by Choi Sunu were not limited to a simple arrangement of artworks. He wanted his exhibitions to be an effective tool for delivering the essence of the beauty of the Korean cultural heritage to museum visitors. The Five Thousand Years of Korean Art exhibition was perhaps the finest attempt to present his ideas about museum exhibitions, providing Korean visitors with an opportunity to systematically understand their artistic heritage while transmitting the identity of Korean art to museum goers from around the world.

CHOI'S PROFOUND INSIGHTS INTO KOREAN AESTHETICS AND HIS LEGACY

It was while he was compiling basic academic materials such as *Korean Art History Timeline* (1981) that Choi Sunu was able to prepare a solid base for further research on Korean art history. This book, published by Choi together with Jin Hong-seop (1918-2010) in 1981, was the result of much elaborate research based on primary sources. The book provides a logical presentation of the historical significance of Korea's cultural heritage and a greater convenience for researchers who need a well-organized timeline of Korean art history.

As an academician, Choi wrote numerous books about the excellence and beauty of Korean art. His books enjoyed an enthusiastic reception due to the beautiful words and sentences he used to capture the essence of the Korean cultural heritage. Of these books, *Leaning against the Bellied Column of Muryangsujeon Hall* is a bestseller that is widely loved by academicians and lay readers alike.

The text of this book does not consist simply of flowery words but is the result of deep thought. For example, expressions such as, “The Korean people loved the color white so much....” or “The white surface of Joseon's white porcelain underwent many changes regarding its beauty...” clearly show his insights into the essence of Korean aesthetics. Ideas such as this still inspire many museum specialists and researchers. His descriptions of Korean aesthetics, which combined his impressive knowledge of the historical background to the artworks with profound meditations on their aesthetic value, had a huge impact on readers.

Choi Sunu's achievements, which were based on a long series of researches, show his profound understanding of the essence of Korean aesthetics. He made devoted efforts to protect the Korean cultural heritage even amid the dangers of the Korean War and to publicize the beauty of Korean culture through his words and writings.

The researches and exhibitions organized and conducted by Choi Sunu are not just a legacy of the past; rather, they continue to be exploited from diverse new perspectives, yielding fruitful outcomes even today. I sincerely hope that Choi's considerable academic achievements over a period of forty years, the results of the excavations and empirical research in which he participated in order to establish a solid base for the history of Korean ceramics, and his accomplishments in the field of cultural diplomacy will not remain merely a legacy of the past but will continue to be used constructively in exhibitions and research for many years to come.

Choi Sunu's achievements, which were based on a long series of researches, show his profound understanding of the essence of Korean aesthetics. He made devoted efforts to protect the Korean cultural heritage even amid the dangers of the Korean War and to publicize the beauty of Korean culture through his words and writings.

1

TRAVELING EXHIBITION OF NATIONAL TREASURES VISITS ALL ART LOVERS IN THE SECOND HALF OF THE YEAR!



Following on from its success in the first half of 2024, on September 6 the National Museum of Korea resumed the nationwide tour of the exhibition, *Museum for You*, which it has organized together with its associates in main cities across Korea and local governments for the second half of the year.

The *Museum for You* exhibition aims to alleviate the sharp division between citizens in the capital area and those who live outside it regarding the opportunities available to enjoy cultural events. The exhibition, launched in the first half of this year, presents twenty-nine valuable artifacts in twenty-two categories, including cultural heritages listed as National Treasures and Treasures, such as the Bronze Ritual Implement with Farming Scene, which represents the Bronze Age culture on the Korean Peninsula, the gold crown of Silla, Goryeo celadon wares renowned for their beautiful jade glaze, and pure white porcelain Moon Jars. The exhibition attracted large numbers of local art lovers, particularly students, who wanted to view the invaluable treasures they had previously seen only in school textbooks.

The traveling exhibition in the second half of the year will visit the Jeungpyeong Folk Museum in Chungbuk, the Yanggu Porcelain Museum in Gangwon, the Jangsu Museum of History in Jeonbuk, the Daegaya Museum in Goryeong, Gyeongbuk, the Haman Museum in Gyeongnam, and the Haenam Dinosaur Museum in Jeonnam among others. The exhibition is also supported by a variety of cultural events and educational programs, transforming it into a large-scale cultural festival.

2

BAEKJE'S GILT-BRONZE INCENSE BURNER VISITS EUROPE'S LARGEST MUSEUM FESTIVAL!



In August of this year, the Buyeo National Museum participated in the Museumsuferfest Frankfurt 2024, where it presented a variety of cultural heritages preserved in Chungcheongnam-do Province to the German public.

The cultural heritages related with the history and culture of Baekje, most notably the Gilt-bronze Incense Burner of Baekje, received an enthusiastic reception from visitors to the festival. The YouTube video made to introduce the history and function of the incense burner and the related pop-up book about the burner earned a particularly warm response.

The festival, widely perceived as one of the largest and most important cultural festivals in Europe, presented a valuable opportunity to publicize the Buyeo National Museum and Baekje's cultural heritage to culture lovers from all around the world. Henceforth, the Buyeo National Museum will exploit this experience and make greater efforts to promote the beauty of Baekje's culture to culturally-minded citizens around the world.

3

NATIONAL MUSEUM OF KOREA OFFERS VIDEO MANUALS OF THE MUSEUM'S COLLECTION AND EXHIBITION

The National Museum of Korea has released thirty-two video-based manuals about the essential knowledge and skills required of experts who work at museums and art galleries, including one titled "How to Deal with the Collection" and another on "The Installation and Arrangement of Exhibits."

These online videos were produced with the help of specialists with many years of experience at the National Museum of Korea in collab-

oration with the Museum Academy, a specialized e-learning platform launched earlier this year by the National Museum of Korea. The videos, which provide academic contents designed to assist the experts of museums and art galleries in enhancing their knowledge and skills in their respective fields, are available to anyone who signs up for the membership of the Museum Academy.

4

GRAND FINALE OF THE SPECIAL EXHIBITION, CULTURES AND HISTORIES OF THE INDIGENOUS PEOPLES OF NORTH AMERICA



The National Museum of Korea's special exhibition, *Cultures and Histories of the Indigenous Peoples of North America*, ended on October 9 and began its twenty-day tour of Korea in Busan.

The exhibition, as the first event of its kind in Korea to focus on the cultures and arts of the indigenous peoples of North America, made a huge impression on visitors. "It was an enlightening event," one visitor said, "that led me to think deeply about the truths of the indigenous peoples of North America, of which we have only a superficial knowledge." Another visitor said, "I was often moved when reading the information panels of the exhibits and the prayers of native North Americans."

The exhibition was acclaimed by the media and the academic world alike. "Although the subject may seem strange or unfamiliar to many, a browse around the exhibition soon lessens such feelings, helping viewers to understand that the people who have long been known as "American Indians" or "Red Indians" had their own faces and their own voices." This comment clearly shows why this exhibition should be made available to a wider public. The touring exhibition started at the Busan Museum on October 29 and will continue until February 16, 2025.

WHAT MU:DS WOULD YOU BUY FOR THE YEAR 2025?

Now is the time to say goodbye to 2024 and prepare for a new start by welcoming in the new year of 2025. You may even need to prepare yourselves for the years to come with the "museum goods" (MU:DS) of your choice.

With the year 2025 approaching us at an alarmingly fast rate, I am really honored and pleased to inform you about some of my choicest MU:DS, which could help you to spend a warmer, more peaceful winter.

MU:DS TO PREPARE FOR THE COMING YEAR OF 2025!

1

2025 NATIONAL MUSEUM OF KOREA CALENDAR (DESK CALENDAR)

This National Museum of Korea Calendar 2025 features motifs based on Korea's traditional art of nacre-inlaid lacquerware. The calendar embodies museum goers' desire to make 2025 a more glorious and beautiful year, just like the charming luster and brilliance created by nacre-inlaid works.

SIZE: 261×212mm

MATERIAL: Paper

PRICE: 17,000 Won

2

Uigwe Exhibition | PERPETUAL DIARY (2 TYPES)

If you want to keep a record of your precious daily life, don't hesitate to pick up the diary the National Museum of Korea has produced using the Uigwe, the royal protocols of the Joseon Dynasty, as its inspiration. Why not make your daily records an integral part of your everyday life?

SIZE: 150×210mm

MATERIAL: Paper and polyurethane fiber

PRICE: 20,000 Won each

3

CHOCHUNGDO TASSEL CARDS (4 TYPES)

As 2024 nears its end and a new year is fast approaching, it's high time to exchange special greetings with your loved ones. The Chochungdo (i.e. "painting of grass and insects") tassel cards of the National Museum of Korea will be the perfect bearers of your greetings, as the plants and insects depicted in the old paintings are auspicious symbols of prosperity, longevity, and a successful career.

SIZE: 110×115mm

MATERIAL: Paper, tassel, and OPP envelope

PRICE: 11,800 Won each

MU:DS FOR WARMTH IN COMING WINTER

4

DUGI-UGI CUSHION BLANKET

It's great to be able to introduce you to your new friend Dugi-Ugi, a mischievous maybe but warm-hearted funny fellow, with whom you can spend the coming winter together. Reborn as a cushion blanket, Dugi-Ugi is a cartoon character of the Jinju National Museum inspired by the "human-headed earthenware" kept in the Museum's collection.

SIZE: 350×300mm

MATERIAL: Polyester 100%

PRICE: 40,000 Won

5

CELADON TEA BOWL SET

If your friend is a tea lover, this celadon tea bowl set will be the perfect gift. Tea in these bowls, which exhibit the charming jade color and perfect form of Goryeo celadon, will warm and enliven any tea drinker's mind and body.

SIZE: 50ml (capacity), 40-48mm (height), 65mm (diameter)

MATERIAL: Celadon

PRICE: 39,000 Won

6

WOLHA INCENSE HOLDER

This incense holder is conceived from Wolha Jeongin ("Rendezvous Under the Moon"), a masterpiece by the great Joseon painter Shin Yunbok. If you yearn for a serene atmosphere on a moonlit winter's night, choose this special incense holder.

SIZE: 120×20×42mm

MATERIAL: Pottery, wood, and brass

PRICE: 98,000 Won

www.muds.kr

New online shop open!

Overseas payment and delivery are available at the MU:DS online shop.

