

## Division of Public Programs

### Sample of a Successful Application

This document contains the narrative and walkthrough of a previously funded grant application. Every successful application is different, and this application may have been prepared to meet a slightly different set of guidelines. Each applicant is urged to prepare a proposal that reflects its unique project and aspirations, as well as the requirements in the current notice of funding opportunity (NOFO). Prospective applicants should consult the current Public Humanities Projects NOFO at <https://www.neh.gov/grants/public/public-humanities-projects> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Public Programs staff well before a grant deadline.

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**Project Title:** Beyond the Line: The Art of Korean Writing

**Institution:** The Los Angeles County Museum of Art

**Project Director:** Dr. Stephen Little

**Grant Program:** Public Humanities Projects: Exhibition (single site) Implementation

**MUSEUM ASSOCIATES DBA LOS ANGELES COUNTY MUSEUM OF ART (LACMA)  
BEYOND LINE: THE ART OF KOREAN WRITING  
NEH IMPLEMENTATION PROPOSAL: NARRATIVE**

**THE NATURE OF THE REQUEST**

The Los Angeles County Museum of Art (LACMA) respectfully requests a \$100,000 implementation grant from the National Endowment for the Humanities to support *Beyond Line: The Art of Korean Writing*, a temporary exhibition on view from May 26 to September 15, 2019. As the very first comprehensive exhibition to examine the history of Korean calligraphy ever organized, *Beyond Line* will include approximately 170 works of art spanning nearly two millennia—many of which are national treasures and important cultural properties owned by Korean cultural institutions that rarely leave the country. While there have been numerous exhibitions in the United States since the 1970s on Chinese and Japanese calligraphy, the history and art of Korean calligraphy has yet to be the focus of an international loan exhibition of this scope outside of Korea. As such, *Beyond Line* will be broadly conceptualized for both LACMA’s Korean and non-Korean audiences in order to create a deeper and more nuanced understanding of the subject for the broadest possible audience. The exhibition will be accompanied by a fully illustrated 528-page catalogue with scholarly essays by curators and academics representing a range of interdisciplinary perspectives. In addition, LACMA will produce extensive didactic materials and a full complement of interpretive humanities and educational programs for the public. Through all of these formats, *Beyond Line* will introduce both an American and international audience to a vital element of Korean art and history through objects of undisputed quality and appeal.

As the first exhibition of its kind, *Beyond Line* will present an ambitious and sweeping survey of the history of calligraphy in Korea and will focus conceptually on the humanity of a wide range of people—kings, queens, officials, scholars, diplomats, painters, monks, and even slaves—who produced calligraphic works in such mediums as paper, silk, stone, ink rubbings, ceramics, bamboo, wood, metal, lacquer, and textiles. By looking at calligraphy’s human aspect as it developed over the course of Korean history, *Beyond Line* will explore the roles of calligraphy through different strata of Korean society by examining the lives and legacies of individual (and social groups of) writers. The exhibition will look at both the literary and social content of each work, in addition to their formal structure, demonstrating how the works reflected the needs of both calligraphers and their audiences. Individual works of art will be organized according to the following thematic sections: Prehistory; Orientation Gallery; Buddhist Calligraphy; Royal Calligraphy; Official Calligraphy; The Advent of *Hangeul*; a focused case-study on famed Korean calligrapher, Kim Jeong-hui (1786–1856); Modern and Colonial; and Contemporary. During the Goryeo dynasty (918–1392), Korea was also a leading innovator in the art of woodblock printing, and during the Joseon dynasty (1392–1897) made great advancements in the art of printing texts with moveable metal type; printing and typography will thus also play a key role in *Beyond Line*.

Curated by Dr. Stephen Little, LACMA’s Florence & Harry Sloan Curator of Chinese Art, and Head, Chinese, Korean, and South & Southeast Asian Departments, and Dr. Virginia Moon, Assistant Curator of Korean Art, *Beyond Line* will be installed in 10,000 square feet of exhibition space in the museum’s Resnick Pavilion in 2019. Due to the rarity and advanced coordination required to obtain several of the international loans, *Beyond Line* will only be on view at LACMA—making this a truly once-in-a-lifetime opportunity for visitors. Based on comparable exhibitions of the past and the significant size of Southern California’s Korean community (the largest in the United States), LACMA anticipates an audience of approximately 100,000 visitors. The estimated cost of *Beyond Line* is \$835,037.

**HUMANITIES CONTENT**

**Significance of the Subject and Relevance to the Public**

To date, the history of Korean writing and calligraphy has never before been explored in either an exhibition or a major publication outside of Korea. This fact makes *Beyond Line* a long overdue and groundbreaking contribution to both scholarship—not simply as it pertains to the study of Korean art history, but for all humanities fields. For centuries, calligraphy has been considered the highest art form in

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Korea. Calligraphy was not only an essential and beautiful means of communication, but was also perceived as revealing the inner spirit and moral integrity of the calligrapher in ways unmatched by any other art form. *Beyond Line* will delve into multiple humanities realms, including, but not limited to: history, politics, religion, secular and religious literature, and the relationship of calligraphy to painting and other art forms (e.g., ceramics and textiles).

The exhibition will particularly forefront the important historic and social role of writing and calligraphy in Korean society. Calligraphy in Korea may be divided into two broad categories: Chinese ideographic or pictographic characters (*hanja*), and the uniquely Korean phonetic script known as *hangeul*. In exploring the history of both *hanja* and *hangeul* phonetic script, *Beyond Line* will present the unique evolution of calligraphy within the Korean peninsula, demonstrate its relevance as an art form throughout Korean history, as well as prove the continued impact of both forms of calligraphy in Korea today.

LACMA believes that *Beyond Line* will have deep relevance for the public, informing visitors not only about Korean writing and calligraphy but, by extension, its associated art, religion, history, politics, and culture for several reasons:

- 1) The subject matter of writing and communication is one that transcends barriers of language and culture and may be made universally relatable and engaging for the museum's broad audience.
- 2) The exceptionally high artistic quality of the works of art—in terms of rare and costly materials and sheer craftsmanship—will draw and hold the attention of visitors, arousing their interest in looking closer and learning more about the history of the art form itself and the culture that created it.
- 3) Because the individual works of art are frequently embedded in an individual history, visitors will be engaged with a series of often fascinating 'life stories' of the objects, which intersect with a variety of historical, literary, religious, and cultural themes.

The presentation of *Beyond Line* in Los Angeles will have special resonance and import, as the city is home to the largest Korean population in the United States. The exhibition will present a new window into Korean history, culture, and identity through the lens of calligraphy as both a conveyer of content and an abstract art of the highest degree of intellectual and artistic refinement, and will enable general audiences to understand writing, calligraphy, and typography as refined and widely utilized art forms that helped define centuries of both individual and collective identity in Korea.

Major Humanities Ideas, Themes, and Questions To Be Addressed

*Beyond Line* will provide general audiences a clear, well-articulated overview of the social, political, religious, cultural, geographical, historical, and art historical development of the art of writing and calligraphy in Korea. Major humanities themes explored in this exhibition will include:

- *The conceptualization of Korean calligraphy within East Asian and global contexts:* The earliest known examples of writing in Korea, from the first and second centuries, utilized Chinese characters. Because of China's geographic proximity, the evolution of Korean calligraphy has had a close relationship to Chinese calligraphy, with calligraphy in both countries sharing key theoretical and practical foundations. *Beyond Line* will explore this relationship by examining the influence over centuries of such Chinese master calligraphers as Wang Xizhi (303–361), Yan Zhenqing (709–785), and Zhao Mengfu (1254–1322), among others. The exhibition will also examine the stylistic differences that set Korean *hanja* calligraphy apart from Chinese calligraphy—differences that are sometimes subtle and sometimes pronounced. In addition to the localized (East Asian) context, *Beyond Line* will present the history of Korean calligraphy in a wider global context, revealing, for example, how Korean calligraphy communicated with systems of writing as far afield as India.

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- *The nuanced relationship between Korean calligraphy and Buddhism:* From the Three Kingdoms Period (57–668) onward, Buddhist monks were among the most highly literate people in Korea. *Beyond Line* will explore their role in creating and perpetuating the transmission of Buddhist teachings through their daily practice of calligraphy. Among the earliest known calligraphic Korean monuments were stone stelae erected to commemorate dedications of halls and gifts of sacred texts (or entire libraries) to Buddhist temples. Among other purposes, copying these sacred texts (*sutras*) had the benefit of earning the calligrapher merit in the next world, regardless of the realm of rebirth into which their soul would be dispatched by the judges of the underworld courts that examined the individual's *karma* as part of their standard judicial proceedings.
- *The use of calligraphy to maintain Korea's historical class structure:* Korea's rulers used a wide range of Chinese calligraphic forms, and the authority these forms conveyed, as model vehicles for establishing and maintaining positions and boundaries of power. *Beyond Line* will explore the myriad ways that calligraphy was used as a social and political tool in helping to maintain Korea's historical class structure. Until the 15th century, all documents in Korea were only written using *hanja* (classical Chinese script), whether in manuscript or printed form. This enabled those in the positions of highest power to maintain their status by virtue of their knowledge of the classical Chinese language and of the *hanja* writing system. Personal and political legitimacy was established through both written proclamations and calligraphic seals. The sense of identity and lineages (both political and artistic) manifested in the Korean art of writing placed a high value on the written word as art, and in some cases as magic, capable of engendering transformations within the phenomenal world.
- *Calligraphy's social impact through increased individual literacy and creativity:* *Beyond Line* will explore the relationship between the invention of *hangeul* in the 15th century and the increase in literacy for people at all levels of Korean society—specifically for women, merchants, and other non-official segments of Joseon society that previously had little or no knowledge of or training in the use of Chinese characters. The advent of *hangeul* resulted in the widespread translation of Chinese texts into Korean script, resulting in the proliferation of Confucian classics, Buddhist texts, and colloquial novels that had previously only been accessible to small segments of Korean society. *Beyond Line* will explore this change and its impact on calligraphy as it became an increasingly important means of individual creativity and personal expression, regardless of the writer's social rank and position.
- *Development of hangeul phonetic script resulted in a more global identity for Koreans:* The invention of the *hangeul* phonetic script also led to the increased publication of books explaining how to pronounce words in foreign (non-Korean) languages, including Sanskrit and Japanese. By the 16th century, this resulted in a more global identity among the highly-educated Korean power elite, directly leading to a more modernized culture and language that increasingly established the independence of the Korean language from Chinese.
- *Historic hangeul script continues to shape contemporary art and design:* *Beyond Line* will explore the extraordinary degree to which contemporary Korean art and design derives its inspiration from *hangeul* script. Following Korea's rapid economic growth from the 1960s onward, traditional calligraphy has continued to provide a strong theoretical and aesthetic grounding for a myriad of contemporary practices in endlessly inventive ways. The dynamic changes in calligraphic style and practice in the digital age, specifically the impact of computers, will be elucidated for viewers.

Both the exhibition and accompanying scholarly catalogue will present the history of Korean calligraphy from a multidisciplinary perspective by engaging with a variety of humanities disciplines in the construction of its conceptual structure and implementation. Contributing scholars will include the

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leading art historians specializing in the study of Korean writing and calligraphy, specialists on Korean painting, printing, the development of the *hangeul* phonetic script, and the role of calligraphy in contemporary Korean art, such as leading Korean scholars of calligraphy: Professor Yi Wanwoo of the Academy of Korean Studies, Lee Dongguk, Director of the Seoul Calligraphy Museum, Professor Cho Insoo of the Korea National University of the Arts, and Dr. Park Sungwon, Curator of Calligraphy at the National Museum of Korea. The catalogue will also include detailed entries on each work, written by the LACMA's curatorial team led by Dr. Stephen Little, Florence & Harry Sloan Curator of Chinese Art, and Head, Chinese, Korean, and South & Southeast Asian Departments, and Dr. Virginia Moon, Assistant Curator of Korean Art.

**PROJECT FORMATS**

*Beyond Line* is a wide-ranging exhibition that will employ a variety of formats and techniques to simultaneously engage both the general public and scholarly audiences. These will include dramatic installations of the primary works of art included in the exhibition, several of which are monumental in scale (e.g., actual stone stelae and enormous ink rubbings of famous petroglyph and stela carvings that cannot be transported). The works will represent a range of materials and media (e.g., hanging scrolls on paper and silk, woodblock-printed books and examples of moveable metal type, illuminated Buddhist sacred texts, ink rubbings, inscribed ceramics designed for use in daily life and for burial in tombs, embroidered textiles, one of the earliest Korean typewriters, and an early computer used in creating digital graphic design). While the exhibition themes will be expressed in striking visual terms through the works of art themselves, multiple layers of interpretive components will be designed to maximize the visitor's experience throughout. Within the galleries, didactic wall labels will introduce each exhibition section, wall-mounted video screens will act as key adjuncts to introduce such themes as the making of traditional Korean brushes and paper, maps will illustrate key sites relevant to the history of writing and calligraphy in Korea and help orient viewers in time and space, and inscribed paintings will illustrate the close relationship between calligraphy and painting on both theoretical and practical levels. The overall aim of utilizing this array of formats and didactic tools will be to contextualize and make relatable Korean systems of writing that may appear alien to many of LACMA's visitors.

**Exhibition**

Occupying a 10,000 square-foot space, the majority of the works in *Beyond Line* will be arranged conceptually within nine sub-spaces of varying size. Each of the nine sub-spaces or thematic sections will present a different in-depth exploration of a facet of Korean calligraphy's development, and works will include calligraphy by members of royal families, members of the scholar-official (*yangban*) class, Buddhist monks, women, and individuals from other social strata. The nine exhibition thematic sections are briefly outlined below, with detailed descriptions of each included in the Exhibition Walkthrough.

Thematic Section I: Prehistory

Dating to the Neolithic period (ca. 5,500–4,700 BC), the earliest work in the exhibition will be a series of ink rubbings taken from the most famous prehistoric petroglyph site in Korea: the Bangudae cliff located near Ulsan on the peninsula's southeast coast. While not an example of writing as such, the ink rubbings made at this spectacular site reveal some of the most sophisticated examples of early mark-making in Korea and express the innate human urge to create pictographic images of the world around them.

Thematic Section II: Orientation Gallery

The space will orient viewers in the basics of calligraphy and introduce several key concepts, tools, and materials. It will include a map of the Korean peninsula and illustrated timeline of Korean history from the Neolithic period to the present and will be divided into three subsections: *Materials and Tools*, *Basic Forms of Hanja (Chinese Characters)*, and *Calligraphy of the Lelang Commandery*. Viewers will learn

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about the “four treasures of the scholar’s studio” (*munbangsawoo*): brush, ink, ink stones, and paper (and silk). Both ancient and modern examples of these tools and materials will be displayed, with accompanying videos illustrating the techniques of making them, as well as the various brush techniques and movements used in creating calligraphy. This section will also introduce the five basic script forms of classical Korean *hanja* calligraphy based on Chinese calligraphic forms: seal (*jeonsoe*), clerical (*yeseo*), standard (*haeseo*), semi-cursive (*haengseo* or “running script”), and cursive (*choseo* or “grass script”). Visitors will continue to encounter these five forms throughout the exhibition. Examples of the earliest known *hanja* script on the Korean peninsula—excavated in the early 20th century at the site of the Chinese Han dynasty military commandery, known as Lelang (Lo-lang)—will complete the Orientation Gallery. Dating to the first and second centuries, several examples of tomb bricks from the Lelang site, some of which bear Chinese Han dynasty dates, will be on view with several other contextualizing works that constitute the earliest known evidence of written characters on the Korean peninsula.

Thematic Section III: Buddhist Calligraphy

During the fourth century AD of the Three Kingdoms Period (57–668), Buddhism was introduced to Korea from China (having originated earlier in India). This foreign religion has continued to play a vital role in the spiritual life of Korea up to the present. Introducing the primary formats and types of calligraphy used in the service of Buddhism in Korea over more than a thousand years, the section will be divided into two subsections: *Sacred Buddhist Texts (Sutras)* and *Stone-Carved Buddhist Stelae*. Viewers will gain a deep understanding of the centrality of calligraphy in promoting Buddhist belief and in furthering the ability of believers to attain merit in the afterworld. Didactic texts and early copies of Buddhist *sutras* will illustrate the many functions these beautiful works performed, from recording Buddhist teachings to articulating Buddhist cosmology to providing the basis for rituals and meditative practices. Both full-size stelae and ink rubbings made from historic and rare stelae will be on view. These will include one of the earliest works made in a Buddhist context—the *Sataekjijeok Stele* (AD 654), named for a government official who describes his motivation for commissioning the construction of a Buddhist temple and pagoda during the Baekje Kingdom (18 BC–AD 660) in the Three Kingdoms Period, as well as another remarkable early Buddhist work—the *Stele Inscription of the Documents on the Amitabha Statue of the Mujang Temple*, a work of the Unified Silla dynasty carved in ca. 801 with an inscribed dedicatory text written centuries earlier by the great Chinese calligrapher Wang Xizhi (303–361) that was excavated in fragments in the 19th century by the late Joseon dynasty calligrapher, Kim Jeong-hui, to whom a section of *Beyond Line* is dedicated (and described below). This section will also contain one of the exhibition’s most monumental objects—the magnificent early 17th-century granite *Stele for Great Master Unpa*, on loan from the Geonbongsa temple in northern Gangwon Province.

Thematic Section IV: Royal Calligraphy

The Three Kingdoms Period (57–668) witnessed the establishment of the first self-governing, native-ruled royal states in Korea: Silla, Baekje, and Goguryeo, respectively situated in the southeast, southwest, and northern parts of the peninsula. The Three Kingdoms Period is significant for the early development of writing and calligraphy, and while relatively few works survive from these early kingdoms, they are historically, socially, and art historically illuminating. Numerous royal calligraphic monuments from the Three Kingdoms will be included in *Beyond Line*, such as stelae inscriptions of primarily political import and royal epitaphs. These objects utilized both standard script and semi-cursive script; the latter, a more informal script, was often used for commemorative stele inscriptions in Korea. Royal calligraphy was a nuanced expression of not only power but a manifestation of one’s moral character. As such, these works played a key role as a means of communication and a performance art in defining royal personae, and will be explored in the following three subsections: *Expressions of Power*, *Funerary Epitaphs and Burial Objects*, and *Calligraphic Manuscripts and Model Calligraphy Books*.

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As was the case elsewhere in East Asia, it was expected that the rulers of Korea be accomplished calligraphers. Until the early 20th century, all official government documents were hand-written, necessitating clarity in both style and meaning. Consequently, some of the finest calligraphy of the Joseon dynasty comprised works inscribed by members of the royal family. Fortunately, many examples survive by kings, queens, princes, and princesses. These range in function from official proclamations to informal letters, and in style from highly formal, architectonic standard script to supremely elegant examples of cursive and wild-cursive script. Carved stelae and individual funerary objects will also be on view—creating a full presentation of the numerous ways calligraphy was employed throughout Korea’s history to communicate power on both monumental (public) and private levels.

Thematic Section V: Official Calligraphy

*Beyond Line*’s largest single section will be devoted to calligraphy produced by and for members of the scholar-official class, known in the Joseon dynasty as the *yangban* class, according to the following five sections: *Scholarly Gatherings*, *Poetry*, *Epitaphs*, *Inscribed Objects*, and *Paintings and Calligraphy*. This section will forefront works by some of the most famous calligraphers in Korean history, among them Yi Am (1397–1464) and Heo Mok (1595–1682), and present the widest range of functions manifested in Korean secular calligraphy, among them poems, inscriptions on paintings, texts on ideal social and political conduct, tomb epitaphs, and fiction. It will also include a work attributed to the most famous female scholar, artist, and calligrapher of the Joseon period, Sin (Shin) Saimdang (1504–1551). Seals and seal carving form another key aspect of Korean calligraphy, and the exhibition will include seals used by the Joseon dynasty scholars Heo Mok (1595–1682) and Kim Jeong-hui (1786–1856). This section will also include examples of calligraphy on ceramics, both Goryeo period celadon-glazed stonewares and Joseon period blue-and-white porcelains, as well as calligraphy on metal, lacquer, and embroidered textiles. The close technical and philosophical relationships between calligraphy and painting are also explored in the exhibition, with works that combine painting and calligraphy by the Joseon dynasty artists Yi Jeong, Sin Yun Bok, Jeong Yakyong, Kim Yu-geun, Heo Ryeon, and Min Yeong-ik.

Thematic Section VI: The Advent of *Hangeul*

The Korean phonetic script known as *hangeul* appeared in 1446, created by a group of scholars at the behest of the Joseon dynasty King Sejong (r. 1418–1450). The invention of *hangeul* script in the early Joseon period had several immediate consequences, among the most significant of which was the rise in literacy, particularly among non-official segments of Korean society which previously had little or no knowledge of or training in the use of Chinese characters. This was true for women, merchants, and many other segments of Korean society. The development of *hangeul* script during the Joseon dynasty was also international in nature. As an aid to literacy, texts formerly available only in Chinese *hanja* characters were translated in *hangeul* script; these texts included the Confucian classics, Buddhist texts, and popular fiction. Examples of each of these will be included in the exhibition. In addition, books that facilitated the reading of both Siddham characters derived from Sanskrit and used primarily in Buddhist contexts (such as *Jineonjip*, 1569) and Japanese phonetic *hiragana* script and diplomatic protocols (such as *Cheophaesineo*, 1669) will be included to illustrate the increasingly global uses and functions of *hangeul* script. In 1894, *hangeul* played a central role in promoting Korean independence when, following the annexation of the country by Japan, it was adopted as the official script for use in all official government documents. This adoption allowed *hangeul* phonetic script to be fully harnessed as a readable script for the entire population for the first time—facilitating nationalism, resistance, and democratic practices, ultimately leading to freedom from foreign rule. This momentous change will be represented by examples of the earliest newspapers published entirely in *hangeul*, dating to the 1890s.

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Thematic Section VII: Focused Study of Kim Jeong-hui (1786–1856)

The life and work of the brilliant late Joseon dynasty scholar-official Kim Jeong-hui provides an exceptional case study in the exhibition as an extraordinarily creative calligrapher who excelled at both *hanja* and *hangeul* scripts, and played a remarkably important role as an epigrapher. Widely recognized as the most accomplished calligrapher of the Joseon dynasty, Kim was fortunate as a young man to be given the opportunity to travel to Beijing, the capital of Qing dynasty China, where he met the Chinese epigrapher Weng Fanggang (1733–1818) and was exposed to the works of Ruan Yuan (1764–1849), one of the greatest Chinese calligraphers and scholars of ancient scripts of his day. On his return to Korea and through the remainder of his life, Kim enthusiastically pursued and promoted the study of archaeologically-discovered calligraphic monuments, specifically ancient bronze-cast and stone-carved inscriptions, known generically as “bronze and stone writings” (*geumseokmun*). This case study gallery will present major examples of Kim’s calligraphy (both secular and Buddhist), including hanging scrolls, seals, plaques for Buddhist temples, informal letters to members of his family, commentaries on classical Chinese paintings, and later woodblock reproductions of his works published by his student Heo Ryeon.

Thematic Section VIII: Modern (1897–1910) and Colonial (1910–1945)

Korea’s entry into the 20th century was politically challenging, particularly with the increasing incursions of the Japanese military, which resulted in the annexation of Korea by Japan in 1910. At the same time, the modernization of Korean society, the increased presence of foreigners (for example, Japanese scholars, European traders, and American missionaries), and the advent of newspapers printed in *hangeul* script, facilitated major changes in the practice of writing and calligraphy. To date, art historians outside of Korea have paid little attention to Korean art of the early 20th century. This section of *Beyond Line* aims to correct this with specific regard to calligraphy and will also include early examples of newspapers published in *hangeul*, as well as works by the anti-Japanese patriot An Junggeun (1879–1910), one of the earliest known Korean typewriters (with four keyboard layouts) manufactured by the Underwood Company in 1933, and *hanja* works by the great calligrapher and epigrapher O Sechang (1864–1953). This section will forefront O Sechang, who played a major role in the study of the history of Korean calligraphy with the 1928 publication of his seminal book *Geunyeok Seohwajing (Compilation of Biographies of Korean Calligraphers and Painters)*, which is still a major reference work today.

Thematic Section IX: Korean Calligraphy in the Contemporary World

Since the mid-20th century, the inroads of technology in contemporary Korean society have led to major advances and changes in the practice of writing and calligraphy. *Beyond Line* will end by exploring several key facets of calligraphy in contemporary Korea. Among these will be a presentation of the dynamic changes in calligraphic style and practice in the digital age, specifically focused on the impact of computers on Korean graphic design; a survey of contemporary painters and calligraphers whose works are deeply grounded in their knowledge of ancient Korean writing; and the presentation of contemporary Korean artists whose works reflect international influences, including Kim Choong Hyun, Son Man Jin, Yoon Kwang-cho, Chun Kyungwoo, Jung Do-jun, Park Seo-bo, and Suh Se-ok. Despite the unambiguously contemporary nature of these masters’ works, it is clear that their practice is often based on a profound mastery of the earlier history of Korean writing and calligraphy, demonstrating the merging of past and present in astonishingly new and innovative ways. This section of the exhibition will help viewers understand the amazingly inventive impact both traditional *hangeul* script and digital computer technology have had on both contemporary Korean graphic design and art.

**Catalogue**

There is no existing book in any Western language on the history of Korean calligraphy. The fully illustrated catalogue that will accompany *Beyond Line* will rectify this, and present the first English-language scholarly survey of the history of calligraphy on the Korean peninsula from the earliest-known



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examples of writing in the first and second centuries to the present. The exhibition and its catalogue are conceptualized as an introduction to this vast subject for the general public and scholars alike. The catalogue, poised to become a major reference work in the field, will include focused essays by the leading Korean scholars of calligraphy: Professor Yi Wanwoo of the Academy of Korean Studies, Lee Dongguk, Director of the Seoul Calligraphy Museum, Professor Cho Insoo of Korea National University of the Arts, and Park Sungwon, Curator of Calligraphy at the National Museum of Korea, as well as detailed entries on each work, written by the exhibition's curatorial team led by Dr. Stephen Little and Dr. Virginia Moon.

**Programming**

A rich array of public programs will accompany the exhibition for scholars, students, and the general public, including public lectures, a scholar's day, docent tours, and several artist walk-throughs. The scholar's day will be a one-day symposium that will provide in-depth explorations of the history of writing as an art form in Korea. The curatorial team and consulting scholars are all anticipated to participate. Calligraphic demonstrations will take place over the course of the exhibition and will include two calligraphy performances with large brushes, a performance of contemporary ink painting, and a more traditional calligraphy performance. In addition, LACMA's well-established and highly regarded family and student programs will have a special focus on various aspects of Korean calligraphy and the art of writing. The programs may include *Andell Family Sundays*, a variety of art classes and workshops for children, adults, and families, as well as curator- and docent-led tours.

**PROJECT RESOURCES**

An exhibition like *Beyond Line*, which is both conceptually ambitious and groundbreaking (particularly in having never before been attempted outside of Korea), can only succeed by including works of the highest artistic magnitude that convey narratives that are compelling on the visual, emotional, and intellectual levels. In researching and seeking out works of art for inclusion, the curatorial team has consulted the leading historians and many of the leading practitioners of calligraphy in Korea, all of whom have been profoundly generous with their knowledge of the field and its resources. *Beyond Line* will borrow from private collections and a wide range of institutions, the majority in Korea, including:

Public and Private Museums within South Korea: Buyeo National Museum, Buyeo County; Central Buddhist Museum, Seoul; Gansong Art Museum, Seoul; Gongju National Museum, Gongju; Gyeongju National Museum, Gyeongju; Ho-am Art Museum, Yongin; Korea University Museum, Seoul; Leeum, Samsung Museum, Seoul; National Folk Museum of Korea, Seoul; National Hangeul Museum, Seoul; National Museum of Korea, Seoul; National Palace Museum of Korea, Seoul; Seokdang Museum of Dong-A University, Busan; Seoul Museum of Art, Seoul; Seoul Museum of History, Seoul; Sosu Museum, Yeongju-si; Suwon Hwaseong Museum, Suwon; Woljeon Museum of Art, Icheon; Wooljin Bongpyeong Silla-bi Museum, Wooljin, Gyeongsangbuk Province

Public and Private Museums outside of South Korea: British Museum, London, U.K.; Cleveland Museum of Art, Cleveland, OH; Harvard University Art Museums, Cambridge, MA; Jordan Schnitzer Museum of Art, University of Oregon, Eugene, OR; Metropolitan Museum of Art, New York, NY; Philadelphia Museum of Art, Philadelphia, PA; Tokyo National Museum, Tokyo, Japan

Former Royal Archives of the Joseon Dynasty, University Libraries, and Research Centers: Gaya National Research Institute of Cultural Heritage, Yuseong, province of Daejeon; Jangseogak (Royal Archives), Gyeonggi-do, South Korea; Yi Heon Calligraphy Center, Insadong, Seoul; Tenri University Library, Nara, Japan

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Buddhist Temples: Haein-sa, the head temple of the Jogye Order of Korean Buddhism located in Hapcheon County, South Korea; Geonbongsa, a temple belonging to the Jogye Order of Korean Buddhism located in Goseong County, Gangwon, South Korea; Songgwangsa, a temple belonging to the Jogye Order of Korean Buddhism located in Suncheon, South Korea

*Beyond Line* aims to be a presentation of calligraphy as a supremely refined art, and is not intended to be a merely ethnographic exhibition. To convey the fact that calligraphy was considered the highest art form in traditional Korean culture, it is necessary to present an exhibition made up of works of art of extraordinary distinction. The curators are confident that *Beyond Line* will succeed on this level, and that by including such works, the exhibition's intellectual and conceptual facets will be easily conveyed to LACMA's multiple audiences. It is noteworthy as well that the vast majority of the objects to be included in *Beyond Line* have never been shown outside of Korea. This has involved several years of patient negotiations with the many institutions and individuals who will be lending to the exhibition, all of whom have responded with enthusiasm. To fully conceptualize the works, videos demonstrating Korean calligraphic materials and techniques will be borrowed from the Arirang English-language television network, operated by the Korea International Broadcasting Foundation in Seoul. In several galleries, the works of art will be supplemented by wall-mounted documentary photographs, including views of stone stelae still in situ and views of the studios of contemporary Korean calligraphers and seal carvers.

### **PROJECT HISTORY**

*Beyond Line* was conceived in 2014, during negotiations that led to a ten-year partnership between LACMA and the Hyundai Motor Company. The project began in earnest shortly after the agreement was signed in March 2015. The partnership supports global contemporary art acquisitions, programs, and exhibitions, and three special exhibitions of Korean art. As there had never been an exhibition on the history of Korean calligraphy organized outside of Korea, the proposal was enthusiastically received by Hyundai. Even in Korea there have been very few ambitious survey exhibitions of this kind. In its choice of objects and tightly-woven conceptual structure, *Beyond Line* will present new ways of understanding the art of Korean writing that include history, politics, religion, and the gripping human stories of the calligraphers, their patrons, and their audiences. This has never been attempted in any Western language, or for any Western audience, and a major contribution of the project and its catalogue will be the opening up of new awareness of and avenues of research into this long-neglected subject.

During the summer of 2015, Dr. Little and Dr. Moon began outlining *Beyond Line's* conceptual goals and planning for the first of several preliminary research trips to Korea. The curatorial team specifically researched previous exhibitions of Chinese and Japanese calligraphy that had been held in the United States since the 1970s, and began discussions of how an introductory exhibition on Korean calligraphy for a Western audience would ideally be organized. Research began on building an in-house research library, and identifying previously published books, articles, academic theses, and exhibition catalogues on Korean calligraphy in both Korean and Western languages, the most significant collections of calligraphy within and outside of Korea, and the leading scholars in the field.

The curatorial team undertook their first research trip to Korea in September 2015 to begin discussions on *Beyond Line's* conceptual structure with leading scholars and curators in Korea. These initial meetings were with Professor Cho Insoo of the Korea National University for the Arts, and Lee Dongguk, Director at the Seoul Calligraphy Museum, who helped the curators identify the most important museum and private collections from which loans were likely to be requested. The curators also met and discussed the exhibition with painter and seal carver Suh Se-ok, one of Korea's finest contemporary artists who has a vast knowledge of calligraphy and seal carving. Initial examinations of collections at the National Museum of Korea, the Leeum Samsung Museum, and the Seoul Calligraphy Museum were conducted.

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In January 2016, the curatorial teams' second research trip to Korea took place for further discussion on exhibition content with scholars Cho Insoo and Lee Dongguk. Initial meetings and consultations took place with scholars Park Sungwon, Curator of Calligraphy at the National Museum of Korea, and Yi Wanwoo, Professor of Korean Calligraphy at the Academy of Korean Studies. Preliminary discussions with curators and surveys of possible loans at the National Museum of Korea, the National Hangeul Museum, the Leeum, Samsung Museum, the Seoul Calligraphy Museum, and the Gansong Art Museum also occurred. Preliminary fundraising discussions took place with Development staff during the summer of 2016. The planning process continued into the summer of 2016 in advance of the third research trip by the curatorial team in September 2016. Further meetings to discuss possible loans and loan protocols occurred at the National Museum of Korea and the National Palace Museum, as well as meetings with Professor Choi Kwangsik, Korea University History Department, former head of the Cultural Properties Administration and former director of the National Museum of Korea; Yi Boon Hee, Chief Curator of the Central Buddhist Museum; the staff of the Leeum Samsung Museum; Chung Un-u, Director of the Dong-a University Museum in Busan; Dr. Yun Jin-yong, Chief Curator of the former royal Jangsogak Archives at the Academy of Korean Studies; and principle advisor Lee Dongguk at the Seoul Calligraphy Museum.

The curatorial team's fourth research trip to Korea took place in February 2017 for updated loan discussions with the Jogye Order of Korean Buddhism, as well as a meeting with the Chief Curator of the Academy of Korean Studies to discuss possible loans. They viewed loan objects in the storerooms of the National Museum of Korea and Woljeon Museum in Icheon, and met with Lee Dongguk, Seoul Calligraphy Museum; Venerable Jeong Hyun, Cultural Affairs Director, Jogye Order; Park Sungwon, Curator of Calligraphy, National Museum of Korea; Professor Cho Insoo, Korea National University for the Arts; and Daehyung Lee, LACMA's key liaison at Hyundai Motor Corporation. Throughout 2017, fine-tuning of the exhibition's checklist and conceptual structure progressed. The initial drafting of catalogue entries by the curators and Korea Foundation- and Mellon Foundation-funded interns was completed. In July 2017, a fifth research trip to Korea was made by the curatorial team and focused on meetings with the Cultural Department of the Jogye Order, the new Director of the National Museum of Korea, and Lee Dongguk at the Seoul Calligraphy Museum. They also took a trip led by the Venerable Jisang of the Jogye Order to the Geonbongsa (Geonbong Temple) in the foothills of the Diamond Mountains in Gangwon Province to assess the 17th-century Joseon dynasty Buddhist granite stele, *Stele for Great Master Unpa*, in situ prior to its transportation to Los Angeles and to discuss the logistics with the temple's abbot. Finally, the curators met once more with Daehyung Lee at Hyundai.

A sixth research trip to Korea was undertaken in November 2017 by Dr. Moon. There, she met once again with the Seoul Calligraphy Museum's Lee Dongguk, who has offered to act as a liaison in negotiating loans from private collections, to finalize which of the private owners would be willing to lend works to the exhibition. Dr. Moon also focused on meeting with the contemporary artists whose works will be represented in the exhibition. She visited the studio of renowned calligrapher Jung Do Jun to assess which of his works would be borrowed for *Beyond Line* and to discuss the possibility of an invitation to LACMA to perform a calligraphy piece using an extraordinarily large calligraphy brush. Dr. Moon also visited artist Lee Kangso to discuss including one of his works in the exhibition, and visited the studio of artist Park Dae Sung in the province of Gyeonggi to view possible works for inclusion. Another meeting was had with Daehyung Lee at the Hyundai to update him on the exhibition's progress to date.

During fall 2017, the curatorial team had preliminary meetings with staff from LACMA's Education and Public Programs Department, to discuss the design of the educational and public programs. They also had preliminary meetings with regard to the concept, editing, and design of the catalogue with staff from the Publication Department; as well as continued meetings with Development staff regarding fundraising.

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**AUDIENCE, MARKETING, AND PROMOTION**

The target audience for *Beyond Line* is the diverse population of the Greater Los Angeles Area and beyond, including scholars, artists and museum professionals, educators, students, families, and the general public. LACMA also anticipates that a substantial primary audience will be community members from the local Korean and Korean-American population. Los Angeles County has the highest Korean population in the nation. Between 2000 and 2010, Los Angeles County experienced a 16% increase in the size of the Korean population and is now home to almost half of the total Korean population in California. The exhibition is also certain to be a resource for the ever-rising number of undergraduate and graduate students in Southern California's many robust art history programs, including those at the University of California, Los Angeles, University of Southern California, Occidental College, Pepperdine University, University of California, Davis, University of California, San Diego, and University of California, Santa Barbara, to name but a few. In total, LACMA expects to draw over 100,000 visitors to the exhibition and approximately 750 to public and education programs designed to complement *Beyond Line*.

Underserved Communities

LACMA's Education and Public Program Department carefully craft public programming that deepens engagement and increases understanding of LACMA as an inclusive community resource. The education outreach programs planned for *Beyond Line* are aimed at reaching traditionally underserved communities throughout Los Angeles County, with many of the public programs designed to serve segments of the community that do not typically visit art museums. This target constituency is made of schoolchildren and their families living in predominantly Hispanic, Asian, and African-American communities within the Greater Los Angeles Area. Based on similar exhibitions in terms of size and scope, LACMA expects outreach education programs to reach approximately 750 visitors, including some who otherwise might be prevented from visiting due to physical, financial, or language barriers. Free admission and bus transportation is an important consideration in the development of these programs, and have proven effective in making LACMA more accessible to a wide range of visitors.

Publicity and Outreach Strategies

LACMA's press office begins to promote exhibitions approximately one-and-a-half years ahead of time through the "Advance Exhibition Schedule" posted on the LACMA's website and through electronic and post mail. Press releases will be sent to the media with ample time for "long lead" (high-circulation magazine) coverage. A press preview is offered the Wednesday before the exhibition opening, providing unique access to the show and curators. LACMA will also reach out international, national, and local print, electronic, online, and social media with specifically crafted pitches. During the past year, the museum had over 4.5 billion impressions worldwide. Specifically, LACMA has strong media relationships with the *Korea Times*, *Korea Daily*, local Korean broadcasts stations, such as KBS Global (Korean Broadcasting System), SBS International, LA18 TV, MBC America, Radio Korea, and Radio Seoul and will be able to broadly promote the exhibition with Los Angeles' Korean community.

Additionally, publicity strategies include web advertising on local newspaper websites, such as latimes.com, and ads in local papers and magazines, such as the *Los Angeles Times* and *L.A. Weekly*, as well as local radio stations. LACMA will also place ads in smaller publications associated with Los Angeles' significant South Asian communities. The exhibition and related programs will be listed on LACMA's website (www.lacma.org), which receives more than 3.4 million unique visitors each year. Highlights from the exhibition will appear on LACMA's website, as well as on its award-winning online publication, *Unframed*. Website and blog content will be supplemented by features and mentions on LACMA's Twitter, Facebook, Instagram, and Snapchat accounts, which have proven powerful methods of outreach. The museum's member/donor publication, *Insider*, will also showcase the exhibition.

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**EVALUATION OF THE PROJECT'S IMPACT**

LACMA's Education Department, which has extensive experience in audience evaluations, will help the curators undertake early audience evaluations for *Beyond Line*. The impact of the exhibition and related programs will be measured by attendance figures, surveys, media impressions, and visitor comments. LACMA will use its website, the *Unframed* blog, Twitter feed, and other forms of social media to disseminate information about the exhibition and to engage with and monitor the public's response. In addition, the Education Department evaluates each of its programs and will gather evaluation data on all exhibition-related programs and events. The exhibition will be accompanied by the first scholarly publication devoted to the subject of Korean calligraphy (approx. 528 pages, 212 color illustrations, print run of 2,500, global distribution), which is anticipated to have broad appeal and become the standard reference on the subject. Catalogue sales will also be tracked.

**ORGANIZATIONAL PROFILE**

LACMA's mission is "to serve the public through the collection, conservation, exhibition and interpretation of significant works of art from a broad range of cultures and historical periods, and through the translation of these collections into meaningful educational, aesthetic, intellectual, and cultural experiences for the widest array of audiences." Originally founded in 1910 as part of the Museum of History, Science, and Art in Exposition Park, LACMA established itself as an independent institution in 1961 and opened its new facilities on Wilshire Boulevard four years later. Today, LACMA is the largest encyclopedic art museum in the western United States. The museum comprises six buildings that house a permanent collection of more than 135,000 works, showcasing humanity's highest achievements and reflecting all of the world's cultures. In just the last ten years, LACMA has acquired more than 30,000 artworks and has built and expanded its collection of works from Latin America, Asia, Africa, the Middle East, and the Pacific to be a true resource for and reflection of Southern California's diverse communities. With an annual operating budget of \$74.6 million, the museum is also home to more than 300 award-winning education, music, and film programs.

After celebrating its 50th birthday in 2015, LACMA continues to strengthen and expand its impact on Southern California and beyond. With the establishment of the Academy of Motion Picture Arts and Sciences Museum (2019) and the opening of a new Metro stop (2023) across the street from the museum's entrance, LACMA's impact is set to increase. The museum's plans for revitalizing the east campus will further transform the area with a new Permanent Collection Building that will increase space for art while also opening nearly three acres of additional space in the surrounding Hancock Park. LACMA's new Permanent Collection building is slated to open its doors in 2023. Building on its long history of bringing programs and artworks to underserved communities, the museum has also developed innovative partnerships with other museums, schools, libraries, and community centers across Los Angeles County to make LACMA's resources increasingly accessible.

LACMA's core audience is the many diverse communities that make up Southern California, as represented by 17.5 million residents who hail from 140 countries and speak 90 different languages. According to 2010 census records, Los Angeles' population is 48% Hispanic; 28.4% Euro-American; 13.7% Asian/Filipino/Pacific Islander; 9.3% African-American; and 1% Native American/Alaskan Native. In 2015–16, LACMA welcomed more than 1.5 million visitors (with approximately 50% attending for free), more than 31,000 new members, 3.4 million unique website visitors, and served 500,000 community members through its education and public programming. Through all of its endeavors, LACMA stays true to its core mission to serve the public while rethinking how a 21st-century museum can engage a broader and more diverse public.

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**PROJECT TEAM**

The project team has been assembled to address the different themes encompassed by *Beyond Line* and provide analytical and historical approaches to the subject. Together, Dr. Little and Dr. Moon will organize the exhibition and oversee as well as contribute to the catalogue. They have assembled a specially selected advisory committee of four scholars who have provided a rich aesthetic, historical, and social context for *Beyond Line*.

Curatorial Team

**Dr. Stephen Little**, LACMA's Florence & Harry Sloan Curator of Chinese Art, and Head, Chinese Korean and South & Southeast Asian Art Departments, has been at the museum since 2011. An authority on Asian art, Dr. Little received his B.A. from Cornell University (1975), M.A. from the University of California, Los Angeles (1977), and Ph.D. from Yale University (1987). He has served as Curator of Chinese Art at the Asian Art Museum of San Francisco (1977–1982) and the Cleveland Museum of Art (1987–1989); Curator of Asian Art at the Honolulu Academy of Arts (1989–1994); Pritzker Curator of Asian Art at the Art Institute of Chicago (1995–2002); and Director of the Honolulu Academy of Arts (2003–2010). As the lead curator for the NEH-supported exhibition *Taoism and the Arts of China* (2000), he has extensive experience working on and bringing to fruition a complex international loan show. The exhibition's catalogue went on to receive the prestigious Alfred H. Barr, Jr., award from the College Art Association. In 2016, Dr. Little was also awarded the Art Libraries Society of North America's George Wittenborn Memorial Book Award for *17th-Century Chinese Paintings from the Tsao Family Collection*. He is the author or editor of numerous publications, including: *Chinese Ceramics of the Transitional Period* (1983), *Visions of the Dharma: Japanese Buddhist Paintings and Prints in the Honolulu Academy of Arts* (1991), *New Songs on Ancient Tunes: 19th–20th Century Chinese Painting and Calligraphy from the Richard Fabian Collection* (2007), and *Chinese Paintings from Japanese Collections* (2014).

**Dr. Virginia Moon** is LACMA's Assistant Curator of Korean Art, Korean Art Department and has served as such since 2013. Dr. Moon received her B.A. in art history from Yale University (1993), M.A. in East Asian Studies from Harvard University (2001), and Ph.D. in art history from the University of Southern California (2010). She has played a key role in the development of LACMA's permanent collection, exhibitions, and public programs related to both traditional and contemporary Korean art and culture. Her most recent exhibition *Unexpected Light: Works by Young Il Ahn* (2017) marks the very first introduction of a Korean-American artist at LACMA, highlighting the ever-expanding diversity and realities within the ethnic Korean population in Los Angeles. Dr. Moon has also spearheaded public programming related to Korean art and culture with a series of well-attended lectures and symposia supported by the Korea Foundation. Prior to coming to LACMA, Dr. Moon served as visiting assistant professor at the University of California, Riverside.

**Vikki Cruz**, LACMA's Curatorial Administrator of Korean Art, Korean Art Department, has worked in the department of Chinese and Korean Art since 2015. Cruz received her B.A. in art history and studio art from the University of California, Berkeley in 2004. Prior to joining the department, Cruz served as Chief Curator of the Bakersfield Museum of Art Cruz (2010–15), where she organized, budgeted, and managed over 55 exhibitions, presented lectures, authored catalogues, brochures, and exhibition didactic materials. At LACMA, Cruz has supported the planning and implementation of exhibitions such as *Chinese Snuff Bottles from Southern Californian Collectors* (2016), *Alternative Dreams: 17th-Century Chinese Paintings from the Tsao Family Collection* (2016), and *Unexpected Light: Works by Young Il Ahn* (2017).

Exhibition and Planning Staff

**Victoria Behner**, Assistant Director of Exhibition Design and Production, is a trained architect and architectural historian. While she has been in her current position since 2014, Behner has worked at

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LACMA for over a decade and oversees exhibition design, gallery construction, and gallery media. Behner received her B.A. in architecture from the University of Southern California (1995) and Ph.D. in architecture, history and theory from the University of Michigan, Ann Arbor (2003). With over 15 years of exhibition design experience, Behner also teaches architectural history, art spaces, museum architecture history and theory at the University of Southern California. Her research concentrates on the architecture of contemporary art institutions in Los Angeles and exhibition design practices.

**Martin Sztyk** has been LACMA's Senior Exhibition Designer since 2014. Sztyk earned his M.A. in architecture from the University College London (2011). Under the direction of Behner, Sztyk creates temporary special exhibitions and permanent collection installations. He is responsible for every exhibition's physical design and its overall effect. To date, Sztyk has designed over 25 major exhibitions at LACMA including the highly acclaimed exhibitions *Guillermo del Toro: At Home with Monsters* and *Robert Mapplethorpe: The Perfect Medium*. Prior to coming to LACMA, Sztyk worked as a senior designer with WHY Architecture under renowned architect Kulapat Yantrasast.

**Sabrina Lovett**, Senior Exhibition Programs Coordinator, has worked at LACMA since 2009, starting in the Art of the Middle East curatorial department before starting her current position in 2012. Lovett manages a portfolio of approximately 20 exhibitions a year—coordinating the planning and implementation with nearly every department at LACMA. She received her B.A. in art history from Pepperdine University and is currently enrolled in the university's Fully Enrolled M.B.A. program.

**HUMANITIES SCHOLARS, CONSULTANTS, AND COLLABORATING INSTITUTIONS**

Outside Consultants and Advisors

**Dr. Cho Insoo** is an associate professor in the Department of Art Theory at the School of Visual Arts, Korea National University of Arts (KNUA), and a visiting scholar at the Korea Institute and Harvard University. Cho studied Korean and Chinese art history in Seoul National University, and at the University of Kansas, where he received his Ph.D. (2002). He has held curatorial positions at the Ho-Am Art Museum in Young-in, South Korea, where he was Chief Curator (1999–2001). Prior to joining KNUA in 2005, he was Assistant Professor in the Department of Art History at the University of Southern California. He has edited books and published articles on Korean and Chinese arts focusing on portrait paintings. Cho is currently engaged in research on Daoist immortal images in the Joseon dynasty, and will bring his expertise of the period to the project by providing social context and background.

**Lee Dongguk** has served as the Director and Chief Curator of the Seoul Calligraphy Museum at the Seoul Art Center for 28 years. Lee graduated with his M.A. in Confucianism from Sungkyunkwan University (2004) before earning his B.A. in Business Administration from Kyungpook National University (1989). Specializing in calligraphy and its aesthetics, Lee has organized and implemented over 70 exhibitions about Korean painting and calligraphic works. His research interests include *seoye* (the art of letters and writing), which is also a genre of East Asian art. In his research, Lee continues to strive to understand the history of art, its coexistence among humans and machines, and nature and universe with the public. With his expertise, Lee will provide an overview of contemporary calligraphers.

**Dr. Yi Wanwoo** is professor of Korean calligraphy at the Academy of Korean Studies. Yi earned his Ph.D. in literature from the Academy of Korean Studies (1998). He has published a number of the only books on Korean calligraphy in Korean, such as *Appreciation Method of Calligraphy* (1991), *Calligraphy of King Yeongjo* (2012), *Calligraphy and Four Gentlemen Painting* (2016), and an article on Korean calligrapher Kim Saeng (2014). He is an advisory council member at a number of institutions including the National Museum of Korea and the Seoul History Museum. Known as the leading academic expert on Korean calligraphy in South Korea, he will provide an extensive historic overview of Korean calligraphy.

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**Dr. Park Sungwon** has been Curator of Calligraphy at the National Museum of Korea since 2002. She is the author of numerous publications, including *Joseon Dynasty Earthenware Bowl* (1993), *The China Yangtze River Basin Stone* (1996), and *The X'ian Monument* (1998), and the curator of *Soul Journey* (2003) and *Yongsan Opening Display for Calligraphy* (2005) at the National Museum of Korea. Park's expertise will be invaluable in regards to the Chinese-Korean link of influences in Korean calligraphy.

**WORK PLAN**

Feb.–April 2018	Entries delivered in batches to LACMA's Publication Department beginning in February. All essays due by April. Initial marketing meeting with staff of LACMA's Communications and Marketing Departments.
May 2018	Translation of Korean essays into English. Final catalogue entries delivered to LACMA's editors by mid-May 2018.
June 2018	All images received for exhibition catalogue. Curators write label and didactic panel texts prior to editing by the Education and Publications Departments. Catalogue factsheet prepared for LACMA's co-publisher, Prestel.
July 2018	Preliminary catalogue layouts presented by staff in LACMA's publication department and prepared for Prestel sales meetings; all edited texts to designers by mid-July. All original materials to Prestel for review and for separation, scanning, and proofing by late July.
<b>Aug. 2018</b>	<b>NEH grant period begins.</b> Texts and images selected for use on LACMA's website in promoting the exhibition and its public programs. LACMA's conservation staff travels to Gangwon Province, Korea with monks of the Jogye Order and Korean fine arts packers to review the logistics for transport of the <i>Stele for Great Master Unpa</i> from Korea to Los Angeles. Catalogue paper order and final specs completed.
Sept.–Nov. 2018	Plans for Scholar's Day symposium finalized and coordinated with LACMA's Education staff. Three rounds of catalogue text proofreading completed.
Nov.–Dec. 2018	Final catalogue files (layout files and text files) delivered for production.
Jan. 2019	Final review of <i>Beyond Line</i> marketing strategy with staff of the Communications and Marketing Departments.
Feb.–March 2019	Materials for exhibition's website presentation (including images, introductory text, and video interviews with curators Dr. Little and Dr. Moon) delivered to Web and Digital Media staff for review/production. Works shipped to LACMA.
April 2019	Loans arrive at LACMA. Exhibition's website component design complete. Labels and didactic panels printed and other media finalized.
May 2019	Exhibition catalogue delivered to LACMA early May 2019. Installation begins. <b>May 26, <i>Beyond Line: The Art of Korean Writing</i> opens at LACMA.</b>
Sept. 2019	<i>Beyond Line: The Art of Korean Writing</i> closes at LACMA on September 15
Oct.–Dec. 2019	Deinstallation and return of works of art.
Jan.–Sept. 2020	International shipping costs processed. <b>NEH grant period ends 9/30/2020.</b>

**PROJECT FUNDING**

The estimated budget for *Beyond Line* is approximately \$835,037. The exhibition is sponsored in part by a \$100,000 gift from the Hyundai Motor Company, and will be the first of three special exhibitions that form part of LACMA's ten-year partnership with the Hyundai Corporation. In addition to applying for an implementation grant from the National Endowment for the Humanities, LACMA will seek project funding from several corporate, foundation, and individual partners, including the E. Rhodes and Leona B. Carpenter Foundation, the Henry Luce Foundation, and the National Endowment for the Arts.



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EXHIBITION WALKTHROUGH

*Beyond Line: The Art of Korean Writing* will consist of approximately 170 works of art selected from public and private collections in Korea, Japan, the United States, and Europe. This will be the first exhibition of its kind ever organized outside of Korea, and will present an ambitious and sweeping survey of the history of calligraphy in Korea over a period of nearly two millennia. The exhibition will occupy 10,000 square feet in LACMA’s primary special exhibition space, the Resnick Pavilion, and will provide general audiences with a clear, well-articulated overview of the social, political, religious, cultural, geographical, historical, and art historical development of the arts of writing and calligraphy in Korea. By focusing on a range of humanities-based themes in art, history, religion, and literature, the curatorial team expect visitors to develop a deeper understanding of the role of writing and calligraphy in both traditional and contemporary Korean culture, and to come away with a new awareness of the role of calligraphy as one of the most revered art forms in Korean history.

The exhibition galleries will be divided into nine sections of varying sizes. The installation will be designed by LACMA’s in-house exhibition design team, with layouts, carefully chosen juxtapositions, lighting, and color schemes all intended to enhance the visitor’s understanding of writing, calligraphy, and typography as refined and widely utilized art forms designed for communication and expression that helped define individual and collective identity over many centuries of Korean history.

It is a necessity for any exhibition on Asian calligraphy to explain how artists’ choices of calligraphic forms and styles were balanced against the contents of the texts being composed or transcribed. The didactic materials and interpretive techniques in *Beyond Line* will convey the essence of the content, the calligraphic style, and the historical context of the works presented, to illustrate as often the reasons that the works look the way they do. In other words, *Beyond Line* will explain how texts and the styles in which they are composed and presented reflect a unity of thought appropriate to the needs of the authors, calligraphers, and audiences. While many texts will be too long to translate in full in either the exhibition labels or the catalogue, their essence and historical context will be explained, and, where appropriate, quotations from the presented texts will be included in either wall texts or individual object labels, to better convey an understanding of why calligraphers chose the forms and styles they did in the written or printed texts. At the same time, the choices of texts to be translated will be judiciously selected so that the installation will not appear too text heavy for visitors.



Unknown, *Rubbing of the Bangudae Petroglyphs of Daegongni in Ulsan*, Neolithic, c.5,500–4,700/ink rubbing, mid-20th c., ink on paper, collection of Woljeon Museum of Art Icheon

**Thematic Section I: Prehistory**

The earliest work in the exhibition will present the most famous Korean Neolithic petroglyphs, carved into the side of the Bangudae cliff, located near Ulsan on the peninsula’s southeast coast, and dating to ca. 5,500–4,700 BC. Represented in this gallery with a series of scroll-mounted ink rubbings, the Bangudae petroglyphs are significant as early examples of the innate human urge to create pictographic images of the world, and as individual and communal expressions of identity, in this case in communion with the beasts of the natural world. While distinct and much earlier in date than the earliest known use of *hanja* pictographic characters in Korea, these petroglyphs nonetheless convey the power of pictographic forms in conveying real and symbolic narratives that were of significance to their makers and their audience (they include, for example, the earliest

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known images of whale hunting anywhere in the world). The enormous scale of the Bangudae cliff site is also significant for its resonance with later calligraphic works that the visitor will encounter further in the exhibition (for example, the 21-foot tall *Gwangaetowang Stele* of AD 414, which appears in Section IV).

**Thematic Section II: Orientation Gallery**

This introductory gallery will have an expressly didactic function, designed to introduce to the visitor the materials, tools, and basic forms of Korean calligraphy. It will include a map of the Korean peninsula and an illustrated timeline of Korean history from the Neolithic period to the present.

Section II—Subsection 1: Materials and Tools

The first part of the Orientation Gallery will present the basic materials and tools of brush-written calligraphy, known in Korea, known as the “four treasures of the scholar’s studio” (*nunbansawoo*): brush, ink, ink stones, and paper. Examples of ancient and modern brushes will be included, along with cakes of ink, the ink stones used by practitioners to grind ink for use in writing, and antique samples of the types



Unknown, *Writing brush*, wood, animal hair, collection of National Folk Museum of Korea

of paper for which Korea was already famous by the 16th century (if not even earlier) in both China and Japan. Wall-mounted video screens in this space will illustrate the traditional techniques of making Korean brushes, paper, and ink. This space will also include a wall-mounted quotation from the most famous Chinese Ming-dynasty painter and calligrapher Dong Qichang (1555–1636) in which he expresses his love of superior Korean papers and

inks for use in his own calligraphy, as well as a wall-mounted color photograph and didactic text illustrating one of Dong’s most famous handscroll paintings, *River and Mountains on a Clear Autumn Day* (ca. 1624–27) in the Cleveland Museum of Art’s collection, painted over an erased Korean document listing tribute gifts presented to the Wanli emperor (r. 1572–1620) from the king of Korea’s Joseon dynasty. The purpose of this is to illustrate the international renown of the quality of Korean papers and inks within East Asia.

Section II—Subsection 2: Basic Forms of *Hanja* (Chinese Characters)

This section also introduces the five script essential forms of Korean *hanja* calligraphy, based on Chinese calligraphic forms, in the chronological order of their development: seal (*jeonseo*), clerical (*yeseo*), standard (*haeseo*), semi-cursive (*haengseo* or “running script”), and cursive (*choseo* or “grass script”). These will be introduced with brief didactic texts and wall-mounted photographs of each form, taken from actual examples of ancient Korean calligraphy. For example, the text on cursive script, illustrated with a photograph of an actual historical example, will read:

Cursive Script: A highly abbreviated calligraphic form in which the separate brushstrokes that make up individual characters are much reduced and simplified, and sometimes written as a single stroke. Despite their often wild and spontaneous appearance, the forms of cursive-script characters are governed by strict rules.

Section II—Subsection 3: Calligraphy of the Lelang Commandery

Among the treasures of the National Museum of Korea in Seoul is a set of archaeologically excavated tomb bricks from Lelang, located in what is now the northern part of North Korea. These works will illustrate the earliest known *hanja* (Chinese characters) on the Korean peninsula. Made within a Chinese military commandery of the first to second centuries AD, several of these bricks bear Chinese Han dynasty reign dates. Inscribed (stamped) with clerical script characters which were originally developed

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by scribes at the Chinese imperial court of the Han dynasty (202 BC–AD 220), variants of these calligraphic forms are found again in the earliest dated royal stele inscription of Korea’s Three Kingdoms Period—the *Gwangaetowang Stele* of AD 414 (full-scale ink rubbings of which will appear in Section IV: *Royal Calligraphy*) and in examples of similar tomb bricks from the Three Kingdoms Period.

This subsection will also include detailed wall-mounted photographs of the earliest known brush-written *hanja* characters in Korea, found on the famous lacquer basket from Lelang depicting 94 paragons of filial piety from early Chinese lore (and codified in the *Classic of Filial Piety* [*Xiao jing*], a text that was well-known in Korea of the Three Kingdoms Period). Because the original basket is now kept at the State Central Historical Museum in Pyongyang, North Korea, this gallery will include photographs of this rare work in which painting and calligraphy are combined to make a didactic statement regarding social order and the importance of honoring one’s parents—a Confucian norm that has been a leitmotif of Korean culture over the past 2,000 years. This work also sets the stage for later works in the exhibition that combine painting and calligraphy—two art forms that are closely linked on both the theoretical and practical levels. (These connections will be explored in greater depth in Sections IV and V, on *Royal* and *Official Calligraphy* respectively.) This section will close with several examples of Korean tomb bricks of the fourth to fifth centuries from the Goguryeo Kingdom, also stamped with *hanja* characters that are closely related in style to those of the Chinese Lelang Commandery tomb bricks.

**Thematic Section III: Buddhist Calligraphy**

The Buddhist religion was introduced to Korea from China in the fourth century AD, and quickly spread throughout the peninsula, and through the full range of social classes from royalty to farmers and peasants. Significantly, Buddhism still plays an important role in Korea today. This section of *Beyond Line* will introduce the primary formats and types of calligraphy found in the service of Korean Buddhism covering a period of more than a thousand years, from the sixth through seventeenth centuries (Section IX, *Korean Calligraphy in the Contemporary World*, will also include an example of a contemporary Korean transcription of a classical Buddhist text). Many of the most important and artistically beautiful examples of calligraphy made throughout Korean history were made in the service of Buddhism; this section of the exhibition explores the functions of these works of art that were inscribed to both promote Buddhist belief in the world of the living and to attain merit in the afterworld.

Section III—Subsection 1: Sacred Buddhist Texts (*Sutras*)

The sacred texts of Buddhism, known as *sutras*, had many functions, among them to record the teachings of the historical Buddha Shakyamuni, to articulate the Buddhist cosmology centered on Mount Sumeru (the cosmic axis mundi), to expound on the illusory nature of perceived reality, and to provide the basis for Buddhist rituals and meditative practices.

The earliest Buddhist *sutra* in the exhibition dates to the eight to ninth century from the Unified Silla dynasty, and comprises a chapter of the *Diamond Sutra* hammered into silver-gilt copper alloy plates bound together as a hinged book (National Museum of Korea). The label for this rare work will explain the essence of the text and explore how it was excavated from the foundation of a pagoda, or Buddhist reliquary, illustrating that books were among the powerful relics buried under such monuments, with the express purpose of being preserved for the coming of the next cosmic time-cycle, or *kalpa*.



Unknown, *Illuminated Manuscript of the Avatamsaka Sutra (Hwaomgyong)*, 1350, gold and silver on indigo-dyed mulberry paper, collection of the Cleveland Museum of Art

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The single greatest Buddhist treasure of Korea is the *Tripitika Koreana*, a set of over 81,000 carved wooden blocks for printing the entire Buddhist canon of sacred texts, carved between 1236 and 1251 to replace an earlier 11th-century set of blocks that was destroyed during the Mongol invasion of 1234. Known as the *Goryeo sinjo daejang gyojong byollok*, this set of over 1,500 texts was based on an earlier Buddhist canon carved during the Liao dynasty (907–1125) in China. Kept at the Haein-sa temple, a UNESCO-designated World Heritage site in South Gyeongsang province, this miraculously preserved set of printing blocks was designated a National Treasure of Korea in 1962. *Beyond Line* will include two facets of the *Tripitika Koreana*: a rare surviving 11th-century printed paper scroll from the *Flower Garland Sutra*, printed from the original set of blocks that were destroyed in 1234 (National Museum of Korea), and one of the blocks from the replacement set carved in the 13th century (Haein-sa temple). These two works will illustrate the importance of woodblock-printing technology in the dissemination of Buddhist texts, and the special role the commissioning of complete sets of printing blocks for the Buddhist canon played in preserving Buddhist teachings, in addition to the belief in the Buddhist canon's talismanic power to protect the royal family and the nation as a whole.

Among the most beautiful and refined examples of Buddhist calligraphy are the illuminated *sutras* of the Goryeo dynasty (918–1392), two of which will be included in the exhibition. Both date to the mid-14th century, and consist of chapters from the *Flower Garland (Avatamsaka) Sutra*. Each sutra scroll has the text inscribed in gold ink on indigo-dyed paper, and each text is preceded by beautiful and detailed painted illuminations depicting the Buddha preaching to a huge multitude of followers.

Section III—Subsection 2: Stone-Carved Buddhist Stelae

While *sutras* played a central role in the dissemination of Buddhist thought in Korea, the earliest surviving Buddhist texts in the country comprised temple dedications carved into stone stelae or tablets—a practice that had begun in China in earlier centuries (Buddhism first appeared in China in the mid-first

century AD). Stone-carved inscriptions had several advantages: they generally lasted for many centuries before the inscriptions wore out and became illegible, they could render texts on a monumental scale (thereby conveying enormous prestige and authority), and, perhaps most importantly, multiple copies could be created from any stone-carved inscription using the ancient technique of making ink rubbings on paper. With relatively few exceptions, these were (and continue to be) made directly from the original stone-carved monuments. Ink rubbings are not only actual-size facsimiles of stelae inscriptions, but they also had the advantage of being able to be mass-produced—allowing copies of important stone-carved inscriptions to be spread throughout the nation.



Yi Am, *Stele Inscription for the Sutra Storage Hall of the Munsu-sa (Temple of the Bodhisattva of Wisdom)*, 1327, ink on paper, courtesy of Im Chang-sun

The didactic wall texts in this gallery will introduce and explain the basic elements of Korean stone stelae, especially their structure and purpose (which could be religious or secular). Stelae structures will be illustrated

with both a wall-mounted diagram and actual examples of Korean stelae borrowed from several museum and temple collections in Korea. Many stelae sit on a stone base, often in the shape of a tortoise (an animal closely linked in East Asia to the origins of both writing and divination). Above the base sits the flat vertical shaft on which the texts are carved (often on front and back), and a capstone at the top. Significantly, inscribed Buddhist stelae are still erected in Korea today.

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Standing dramatically at the center of this gallery will be three stone stelae. The first of these is the *Sataekjijeok Stele*, dating to AD 654 in the Baekje Kingdom. Its brief, formal inscription is inscribed within an orderly grid and records the dedication of a Buddhist temple commissioned by a Baekje government official named Sataekjijeok, as well as his motivation for commissioning the construction. This is a relatively common type of stele inscription, often found on the grounds of Buddhist temples. The second stele, on loan from the Gyeongju National Museum, will be much smaller in scale and will be displayed within its own Plexiglas vitrine on its own pedestal. Known as the *Stone Tablet from Buddha's Sarira Pagoda at Beopgwangsa*, this work dates to AD 846 in the Unified Silla dynasty, and records the dedication of a Buddhist pagoda (a large-scale reliquary) and the interment of Buddhist relics (*sarira*) at the base of the same pagoda.

The third—a much later and larger stele—will dominate this space, standing at nearly 20 feet in height at the center of the gallery. The magnificent monument was carved in AD 1639 and bears the epitaph of a venerable Buddhist monk, Great Master Unpa. Loaned by the Geonbong Temple in Gangwon Province, the stele sits on a base depicting a tortoise whose head has turned into that of a dragon, with distinct horns. The stele's double capstone combines images of waves and dragons (respectively symbols of the *yin* and *yang* energies that govern the movements and fluctuations of energy [*gi*] in the phenomenal world) with a dharma-wheel, symbolizing Buddha's teachings. A didactic wall text will explain that the monk's name (Unpa) is rendered with two *hanja* characters reading, "Cloud-Wave." The wall text will also explain the significance of several symbols that appear on the monument, including the tortoise-dragon, closely linked in East Asian cultures with the origins of divination and of writing, and the fact that the composite tortoise-dragon is a symbol of transformation.

Arranged around the walls of this gallery, and in proximity to the standing stelae, will be several hanging scrolls and albums presenting other Buddhist stela inscriptions in the form of facsimile ink rubbings. The didactic wall text in this section will explain that ink rubbings of texts whose original stele have been destroyed are exceptional. The finest rubbings can have considerable age, and function as facsimiles of the original stone-carved inscriptions.



Unknown, *Stele for Great Master Unpa*, 1730, stone, courtesy of the Geonbongsa Temple

Didactic wall text for this section will explain that the stelae's stone carvers, who transferred the forms of the original brush-drawn characters, captured every single nuance of the calligrapher's brush movement and momentum, including such effects as split brush tips and the fine ligatures that link two characters. In making ink rubbings, the characters carved in stone were exactly replicated back onto sheets of paper, in which the characters appeared white on a heavily inked ground—the opposite of the original calligrapher's text, in which the characters appeared in black ink on white paper. Thousands of copies of a text could be made from a single stele through the ink rubbing technique, which will be illustrated in a wall-mounted video adjacent to this gathering of famous inscriptions that survive only in ink rubbings.

This section will also include two representations of one of the earliest stone-carved Buddhist epitaphs, dating from the eighth century, inscribed by the first major master of Korean calligraphy, Kim Saeng (d. 791). A Unified Silla scholar, he was known for his mastery of clerical, semi-cursive (running), and

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cursive (grass) scripts and modeled his style on that of the Chinese calligraphers Wang Xizhi (303–361) and Ouyang Xiu (557–641) of the Eastern Jin and Tang dynasties respectively. The exhibition will include two ink rubbings of the *Epitaph for the Monk Nanggong*, Kim’s most famous extant work made in a Buddhist context, on loan from the National Museum of Korea. The label for this work will explore the similarities between Kim Saeng’s calligraphy and that of the Chinese models. This work will be illustrated by two distinct but otherwise identical ink rubbings—one on a single large sheet of paper mounted as a hanging scroll, functioning as a facsimile of the entire face of the stele, on loan from the Sосу Museum; the other, another ink rubbing taken from the same stele, but, in this case, in the form of an album or book for which the rubbing was cut up and mounted as consecutive pages, on loan from the National Museum of Korea. The object labels will explain that both of these formats are typical of stele rubbings, and that their mountings reflect orthodox techniques of mounting.

Two other ink rubbings to be included in the section will present famous stele inscriptions that document and celebrate renovations of old temple halls and the building of new halls. The first will be the monk Tanyeon’s *Record of the Renovation of the Manjushri Hall* (1130), and the second will be Yi Am’s magnificent *Stele Inscription for the Sutra Storage Hall of the Munsu-sa* (1327). Additional works in this section will include a group of small Goryeo dynasty wooden plaques used to tag and identify sutra scrolls, an inscribed Goryeo bronze temple bell, and a Joseon dynasty carved cherry wood block from 1637 used for printing two pages of a Chinese text popular in Korea, *Episodes from the Life of Shakyamuni Buddha*.

**Thematic Section IV: Royal Calligraphy**

This section of the exhibition will open with a wall text outlining the key role Korea’s kings, queens, princes, and princesses have played in the realm of brush-written calligraphy. Ever since the Three Kingdoms Period (57–668), Korea’s rulers were expected to be masters of calligraphy, for one’s writing was a mirror of one’s moral character. This was true with regard to both style and content. It was expected that royals would manifest high degrees of leadership, wisdom, and experience, and writing played a key role as a means of communication and a performance art in defining royal personae. Calligraphy in East Asia has always had a performative dimension, with impressive and daring displays of skill also extolled by leading poets, who more often than not were themselves master calligraphers. Calligraphy still manifests this dimension in Korea, where exhibitions of works by contemporary masters open with musical performances followed by dramatic displays of writing using brushes the size of brooms executed on giant scrolls rolled out on the floor for a rapt audience. To convey the nuanced role calligraphy played in relation to Korea’s royal rulers, this section of the exhibition will be divided into three subsections: *Expressions of Power*, *Funerary Monuments*, and *Royal Manuscripts and Model Books*.

Section IV—Subsection 1: Expressions of Power

This subsection will present three of the earliest known Korean royal stele inscriptions. Dating to the fifth and sixth centuries, each reveals a different purpose that such stele served and will help the viewer understand the varied ways that writings on stone stele functioned as articulations of dominance and political power.

One of the most dramatic visual moments in the entire exhibition will occur in this gallery with the viewer’s introduction to the monumental *Gwangaetowang Stele*, a four-sided stone monolith that stands 6.5 meters. (nearly 20 feet) in height with a long inscription in a script derived from the Chinese clerical script of the late Han dynasty (first to second centuries). The overtly political nature of this monument and its inscription was designed to express the power of the Goguryeo King Gwangaeto, who, with this massive stone, established the northernmost boundary of the Goguryeo kingdom in AD 414. The stele’s massive size and the huge *hanja* characters with which the king’s speech is inscribed are meant to be

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overwhelming, and the installation will be designed to take advantage of the drama inherent in a calligraphic monument of this scale. While the original stele still stands in China’s Jilin Province (in territory that once formed part of the Goguryeo Kingdom), the work will be represented in the gallery by a complete set of early 20th-century ink rubbings of the stele, borrowed from the Woljeon Museum in Icheon.

Next, the *Uljin Bongpyeongri Stele*, from the Silla Kingdom on Korea’s east coast, dates to AD 524. It records the celebration of the successful suppression of a rebellion in Uljin Province by the Silla King Beopheung (r. 514–540), and the subsequent executions of enemy captives. Finally, a sixth-century stele marking the Inspection of Mount Bukhansan (located in Seoul) announces the achievements of the Silla King Jinheung (r. 540–576) in conquering the Gaya Confederacy on Korea’s south coast. The stele also states his ideals as a king and asks for the obedience of local government officials of the region. The original stele is now in the National Museum of Korea and will be represented in the exhibition by an ink rubbing of its inscription.

Section IV—Subsection 2: Funerary Epitaphs and Burial Objects

This subsection will illustrate to the viewer the important role calligraphy played in royal tombs, particularly in documenting the lives and accomplishments of those who have passed. The practice of placing written epitaphs and inscribing burial objects in tombs mirrored similar practices in China. Visitors will see the importance of clearly legible calligraphy in these monuments meant for the underworld. Buried inscriptions conveyed the status of the deceased in the underworld, and are in many cases among the most informative surviving biographical documents for royal personages. Royal epitaphs in the exhibition include those for the Baekje Queen Muryeong (dated 525) and the Silla Kings Jinheung and Heungdeok (dated 520 and 561 respectively). In addition, this gallery will include a pair of inscribed silver bracelets buried with Queen Muryeong that were meant to accompany her into the afterworld.

Section IV—Subsection 3: Calligraphic Manuscripts and Model Calligraphy Books

In their daily lives, members of Korea’s royal families practiced calligraphy on a daily basis. This subsection will present several examples of royal autograph calligraphy from the Joseon dynasty (1392–1910), including several works by the renowned early Joseon prince Anpyeong (1418–1453), such as a statement on the importance of filial devotion to one’s parents and a poetic colophon inscribed on a famous handscroll painting of 1447 by the court painter An Gyeon, *Dream Journey to the Peach Blossom Land*, on loan from the Tenri University Library, Nara, Japan. Visitors will be able to view a rare calligraphic sketchbook by King Hyojong (r. 1619–1659) and a large hanging scroll by Princess Jeongmyeong (1603–1685) with two huge *hanja* characters reading “Cultured Rule.”



Unknown, *Model Calligraphies of Successive Rulers*, 18th c., ink, paper, collection of The National Palace Museum of Korea

One of the hallmarks of Korean calligraphy was the creation of books that reproduced model works by the

most exalted calligraphers of the royal family. These books were used to transmit a ruler’s calligraphic style to their followers. A remarkable example of such a model book in the exhibition is *Model Calligraphies of Successive Rulers* (National Palace Museum of Korea), an 18th-century woodblock-

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printed album that reproduces several Joseon kings' calligraphy, including superb examples of cursive script. Other examples of royal handwritings were traced and then carved into stones from which ink rubbings could be made for use by later generations. Visitors will be able to view an example consisting of large calligraphic characters originally written by King Sukjong (r. 1674–1720), accompanied by an ink rubbing made from the carving.

Also included in this subsection will be a rare personal seal of King Jeongjo, carved with dragons (symbols reserved for royalty), and a book made of inscribed jade plaques created to celebrate the granting of an honorific title to Prince Hyegyeonggun on the occasion of his sixtieth birthday (1795). The former illustrates the importance of seals as objects conferring royal authority, while the latter illustrates the practice of carving calligraphy into stone as a means of rendering permanent its historical and political significance.

**Thematic Section V: Official Calligraphy**

The exhibition's single largest section will be devoted to calligraphy produced by and for members of the scholar-official (*yangban*) class. Like the section on Royal Calligraphy, this section will be installed in conceptually arranged sections: *Scholarly Gatherings*, *Poetry*, *Epitaphs*, *Inscribed Objects*, and *Painting and Calligraphy*. The introductory wall text for this section will emphasize that the scholar-official class used calligraphy both as a tool of communication and as a means of maintaining their position in society.

Section V—Subsection 1: Scholarly Gatherings

During the Joseon dynasty, paintings of gatherings of scholar-officials—from celebrating birthdays to poetry gatherings—became a characteristic type of painting for the era, and document bonds between scholar-officials that often lasted nearly an entire lifetime. Such paintings usually depict scholarly gatherings that take place in pavilion situated in a landscape. Three different images of such gatherings will be the focus of this subsection: two 16th-century paintings (*Literary Gathering*, 16th century, Cleveland Museum of Art; *Gathering of Government-Officials*, 1551, Metropolitan Museum of Art), and a 17th-century example (*Longevity Meeting at Namji*, 1630, Seokdang Museum of Dong-A University).

Section V—Subsection 2: Poetry

In traditional Korean culture, it was expected that educated individuals—especially scholar-officials—would be able to compose poetry on any subject and on any occasion. Poetry was a key means of communication and self-expression among Korea's educated elites. This subsection will explore the manifestation of poetic expression through the vehicle of calligraphy on paper, silk, textiles, ceramics, and stone to demonstrate that knowledge of poetry (in both classical Chinese and Korean) was widespread. While poetry was mostly composed by scholar-officials, it was also known by lower social classes, including merchants.

This section will open with a poem inscribed in ink on paper by the celebrated 16th-century Neo-Confucian philosopher and poet Yi Hwang (1501–1573). Its subject is plum blossoms, an important symbol throughout East Asia of purity and transience. Because its flowers often bloom in the winter, Joseon dynasty scholars like Hwang found plum blossoms to be the perfect subject to express the virtues of endurance and self-cultivation. The label for this work will include a full translation of Yi Hwang's poem.



Unknown, *Bottle in the Shape of a Double Gourd with Inlaid Lotus and Scroll Design in Relief and Poetic Inscription*, 12th c., stoneware, collection of The National Museum of Korea



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The visitor will then encounter two elegant Goryeo-dynasty celadon-glazed stoneware vessels, each of which is inscribed with Chinese poems, including the *Celadon Prunus Vase with Inlaid Plum, Bamboo, and Willow*, on loan from the Leeum Samsung Museum. Inscribed with a poem by the Tang dynasty poet Li He (790–816), entitled “*Let Wine be Brought In*,” the prunus vase, or *maebyeong*, reflects the widespread knowledge of classical Chinese poetry among Korea’s literary elite. The poem’s text will be silk-screened on the wall above this object, with the *hanja* characters as they appear on the vase, and in English translation:

李贺, 将进酒

琉璃钟，琥珀浓，小槽酒滴真珠红。  
烹龙炮凤玉脂泣，罗帏绣幕围香风。  
吹龙笛，击鼙鼓；皓齿歌，细腰舞。  
况是青春日将暮，桃花乱落如红雨。  
劝君终日酩酊醉，酒不到刘伶坟上土。

In opaque, glass goblets  
A viscous amber.  
From a little vat the wine drips down  
True pearls of red.  
From boiling dragon and roasting phoenix  
Jade fat is weeping,  
Gauzy screens, embroidered curtains.  
Enclose these perfumed airs.  
Blow dragon flutes!  
Best alligator drums!  
Dazzling white teeth in song,  
Slender waists in dance.  
Especially now when green, spring days  
Are turning to dusk.  
With peach-petals falling wildly  
Like pink showers.  
I beg you now to stay quite drunk  
To the end of your days,  
For on the earth of Liu Ling’s grave  
No one pours wine.

—translated by J.D. Frodsham

Works included in this subsection will also explore the role calligraphy and poetry played in conveying the ideals of the Chinese philosophy known as Neo-Confucianism, which was adopted as the intellectual underpinning of the Joseon dynasty at its founding in the late fourteenth and early fifteenth centuries. This philosophy stressed personal responsibility in all social interactions, the ideal creation of an orderly society, and the study of the principles underlying the structure of the cosmos. Several works in the exhibition will illustrate the widespread knowledge of Neo-Confucian philosophy and literature (both

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prose and poetry) among Joseon dynasty scholars. This will include several calligraphic works, such as a folding screen on loan from the National Palace Museum, Seoul, and inscribed by the royal regent Yi Ha-Eung (1820–1898) with poems by Zhu Xi, the most influential of all the Chinese Neo-Confucian philosophers.

The subsection will also acquaint visitors with important individual poets and calligraphers, such as Sin (Shin) Saimdang (1504–1551), who was a brilliant female writer, poet, painter, and calligrapher. When she was young her father encouraged her to develop her talent, and today she is known as the most famous female calligrapher of the Joseon dynasty (her portrait appears on the Korean 50,000-won banknote). The exhibition includes one of the few surviving calligraphic works attributed to her, borrowed from the Seokdang Museum of Dong-A University in Busan.

Additionally, this subsection includes works by the brilliant scholar-official and calligrapher Heo Mok (1595–1682), considered the greatest master of *hanja* calligraphy of the 17th century (his portrait appears on the Korean 1,000-won banknote). Heo was a devoted researcher and master of several calligraphic forms, and his accomplishments are illustrated by several works in the exhibition, among them the *East Sea Stele*, his most famous work in seal script. The stele text was composed by Heo in 1661 while serving as a low-level official in Cheokju (now Samcheok) in Gangwon-do; it was written as a supplication to the Dragon King (believed to rule the oceans) to stop a series of deadly tsunamis that had inundated the local coastal zone. Both Heo Mok’s original draft of this stele and ink rubbings of the original stone stele survive, and will be shown next to each other in the exhibition, illustrating the relationship between original brush-written texts and the stelae for which they were composed.

#### Section V—Subsection 3: Epitaphs

The practice of burying calligraphic epitaphs was widespread throughout pre-modern Korean history, and many examples survive from the Goryeo (918–1392) and Joseon (1392–1910) dynasties. *Beyond Line* will contain several examples commissioned for officials and members of their families. These will include *Epitaph of Choe Ham* (dated 1160) and *Epitaph of a Daughter of a Local Official in Gyeongju* (both National Museum of Korea), and a 12th-century stone ossuary carved with the epitaph of the official Jang Chunggui (Tokyo National Museum). Surviving funerary epitaphs from the Joseon dynasty was made of both stone slabs and glazed ceramic tiles, and examples of both will be included in the exhibition.

#### Section V—Subsection 4: Inscribed Objects

In addition to the official and funerary objects, many utilitarian objects survive from the Joseon dynasty bearing calligraphic inscriptions. These objects will illustrate for the viewers the many uses of calligraphy for both practical and decorative use and the pervasive presence of calligraphy in everyday life. A late Joseon medicine chest, for example, has many drawers inscribed with the names of the drugs and herbs contained within. Other inscribed objects to be presented from daily life will include an iron brush stand, a sundial, a scepter symbolizing skill in debating, a magnetic compass used in geomantic divination (*pungsu*), an incense burner, a padlock, a cannon, and several blue-and-white porcelain vessels. Such objects were often inscribed with painted or inlaid *hanja* characters conveying auspicious wishes for longevity (*su*) and good fortune (*bok*). A particularly good example will be the iron padlock, inlaid in silver with an inscription reading, *Subu Neyonggang* (“Longevity, Wealth, Health, and Peace”), on loan from the National Museum of Korea. Perhaps the most dramatic objects included will be several branding irons in the form of the *hanja* character *geum* (“forbidden”), used for branding human criminals.

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Section V—Subsection 5: Painting and Calligraphy

In Korea, painting and calligraphy share both a common theoretical basis grounded in similar concepts of self-expression and brushwork, and common tools and materials, most notably brush, ink, paper, and silk.



Min Yeong-ik,  
*Orchid*, 19th c., ink,  
paper, collection of  
Kansong Museum

This subsection of the exhibition will explore the close relationship between these two arts, through the lens of paintings—whose brushwork and style are closely related to those of calligraphic inscriptions. The connections are especially evident in paintings that display such symbolic subjects as bamboo and orchids, in which the brushwork most closely resembles the brushstrokes used in calligraphy. This shared commonality will be conveyed to viewers through works such as the *Three Purities Album* depicting plum, pine, and bamboo by Yi Jeong (1554–1626), who was the great-great-grandson of Joseon King Sejong the Great); paintings of *Orchids* by Jo Hui-ryeong (1789–1866) and Min Yeong-ik (1860–1914); and a painting of an oddly-shaped stone by Heo Ryeon (1809–1893).

**Thematic Section VI: The Advent of *Hangeul***

The Korean phonetic script known as *hangeul* appeared in 1446, created by a group of scholars at the behest of the Joseon dynasty King Sejong the Great (r. 1418–1450). One of the desired (and achieved) results of the invention of a uniquely Korean phonetic script was a rise in literacy among the common people. Other consequences were the proliferation of colloquial novels, and books on how to pronounce words in foreign (non-Korean) languages.

The first works encountered by visitors in this section of *Beyond Line* will be *Hunmin Jeongeum* (*The Proper Sounds for the Instruction of the People*), a seminal book published in 1446 that explains the basic structure and sounds of *hangeul* phonetic script. Original copies of this book are extremely rare, and LACMA will borrow a facsimile copy recently created by the Gansong Museum in Seoul, which owns the finest surviving copy of the original woodblock-printed text. Among the other significant changes that resulted from the development of *hangeul* was the increasingly widespread translation of Chinese texts into Korean, now using phonetic *hangeul* instead of ideographic *hanja* characters—including Confucian classics, Buddhist texts, and popular fiction. These texts will be represented for viewers by a Korean translation of the *Comprehensive Illustrated Manual of Military Art*, a classical Chinese text on military strategy, translated by the order of King Jeongjo (r. 1752–1800), and a Korean *hangeul* translation of a popular Chinese novel entitled the *Life of the Tang Emperor Taizong*.

Significantly, the exhibition will also include extremely rare original editions of *hangeul* books such as *Jineonjip* (1569), which facilitated the reading of Siddham characters, derived from Sanskrit and used in Buddhist rituals; and Gang Useong’s *Cheophaesineo* (1669), which facilitated the reading of Japanese phonetic *hiragana* script while comprising a guide to Japanese diplomatic protocols. These books illustrate the increasingly international uses and functions of *hangeul* script. A major technical innovation that led to the quick spread of *hangeul* script was the invention of moveable metal type during the Joseon dynasty. This innovation greatly sped up the time needed to print books, and several important works will be utilized in the exhibition to tell this story. Among these will be actual examples of moveable metal type, and a Joseon



Unknown, *Jineonjip* (text for reading Sanskrit and Siddham characters), 1569, ink, paper, collection of National Hangeul Museum

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moveable-type book illustrating the appearance of printed *hangeul* phonetic symbols with their corresponding metal types bits (National Museum of Korea).

While *hangeul* had an undisputed effect on Korean society after 1446, most official documents and texts continued to be written using *hanja* (Chinese characters) for the duration of the Joseon dynasty. It was not until 1894 that *hangeul* was adopted for all official government documents, in an effort to promote Korean independence from Chinese influence. This adoption, followed soon after by the annexation of Korea by Japan, allowed this phonetic script to be harnessed as a readable script for the entire population—facilitating nationalism, resistance, and democratic practices, ultimately leading to freedom from foreign rule. Section VIII of *Beyond Line* will include examples of the earliest newspapers published entirely in *hangeul*, dating to the 1890s.

**Thematic Section VII: Focused Study of Kim Jeong-hui (1786–1856)**

Kim Jeong-hui is widely acknowledged as the greatest calligrapher of the Joseon dynasty. As a young man he was able to travel with a diplomatic mission to Beijing, China, where he met the Chinese epigrapher Weng Fanggang (1733–1818) and was exposed to the works of Ruan Yuan (1764–1849), whose recent book with reproductions and transcriptions of Shang, Zhou, and Han dynasty bronze inscriptions had an enormous impact in Korea. Kim stands out because he not only mastered both *hanja* and *hangeul* calligraphy, but also invented his own style that included extreme distortions and eccentric breaking of calligraphic rules, for example compressing some character shapes (or individual components) and exaggerating others.



Kim Jeong-hui,  
*Riding an  
elephant on Mt.  
Gonryun*,  
19th c., ink and  
paper, courtesy  
of Kim Sejong

Kim returned from China to Korea with a confirmed and life-long interest in antiquity, and for the remainder of his life pursued the study of ancient bronze and stone-carved inscriptions alongside his work as a court official. Among his archaeological discoveries were the fragments of a Unified Silla stone stele, *On the Documents of the Amitabha Statue of Mujang Temple*, represented in the exhibition by at least one surviving stone fragment and several ink rubbings. A work of the Unified Silla dynasty (ca. 801), this stele bears a dedicatory text inscribed utilizing semi-cursive script characters appropriated from calligraphic works by Wang Xizhi (303–361), the most eminent calligrapher in Chinese history. The stele is an excellent example of this means of paying homage to an ancient master. Wang Xizhi's reputation was well-established in Korea by the seventh century, if not earlier.

Kim Jeong-hui had a distinguished but ultimately difficult life as an official, and late in life was banished from the court. He was a practicing Buddhist, and many of his works were written for Buddhist temples, or allude to his Buddhist practice. To demonstrate Kim's multivalent interests and talents, this gallery will include his secular and Buddhist calligraphy, examples of the artist's seals, a painting of his ink stone, letters to his wife and daughter-in-law in *hangeul*, commentaries on the Chinese painter Shitao, two of his own paintings, and an album of later ink rubbings compiled by his pupil Heo Ryeon (1809–1893) and comprising ink rubbing reproductions of Kim's works.

**Thematic Section VIII:**

**Modern (1897–1910) and Colonial (1910–1945)**

The increasing political and military influence exerted over Korea by Japan, beginning in the Korean Empire Period (1897–1910), led to enormous social changes in Korean society. In the realm of calligraphy, this manifested in several ways that will be explored here for viewers. Three focal points will

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be: (1) the continued use of ancient calligraphic forms for sources of inspiration; (2) works of calligraphy as patriotic markers of Korean identity; and (3) the innovative ways of using the phonetic *hangeul* syllabary to modernize means of communication.

First, the continued interest in calligraphic forms rooted in antiquity was a natural continuation of the late-Joseon dynasty study of archaeologically-discovered calligraphic monuments, specifically ancient bronze-cast and stone-carved inscriptions (known generically as “bronze and stone writings” or *geumseokmun*)—a trend exemplified by the activities of Kim Jeong-hui and his contemporaries in the eighteenth to nineteenth centuries. In the modern period, the leading exemplar of this movement was the calligrapher, epigraphist, and scholar O Sechang (1864–1953). This section’s gallery will open with O’s spectacular 1925 folding screen (National Museum of Korea), consisting of copies and transcriptions of ancient Chinese seal- and clerical-script inscriptions on Bronze Age ritual vessels and Han dynasty roof tiles and tomb bricks. The label introducing this large work will also reference O’s groundbreaking 1928 biographical dictionary, *Geunyeok Seohwajing (Compilation of Biographies of Korean Calligraphers and Painters)*, still a major reference work for the study of Korean calligraphy. Another work that illustrates the continuing influence of traditional Confucian ethical values in the early modern period is a folding, eight-panel screen dating from the early 20th century (British Museum), inscribed with decorative variants of the *hanja* characters for the Eight Confucian Virtues: filial piety, brotherly love, loyalty, trust, propriety, righteousness or justice, modesty or integrity, and sensitivity.

Second, calligraphy using traditional *hanja* characters was used by patriots as strong markers of Korean (and particularly anti-Japanese) identity; this is reflected in the works of the patriot and anti-Japanese martyr An Junggeun (1879–1910), who, on the verge of Korea’s annexation by Japan, assassinated Ito Hirobumi, the Japanese former colonial Resident-General of Korea in 1909. A fiercely nationalistic calligraphic hanging scroll by An is punctuated by his inked hand-print, functioning as both a personal seal and bold statement of his political identity; a superb example borrowed from the Seokdang Museum of Dong-A University in Busan will provide the focal point for a discussion of the links between politics and calligraphy in early 20th century.

Finally, the increasing modernizing tendency in the early Korean Empire period led to a rising interest in establishing the independence of the Korean language from Chinese, and the resulting focus on *hangeul* as an easily readable script that could help lift the entire Korean population into the modern world. This accelerated after the annexation of Korea by Japan in 1910. Focusing on works that mirror the growing nationalism and desire for democratic practices in the early decades of the 20th century, this section of *Beyond Line* will begin with the earliest newspaper (*The Independent*) published entirely in *hangeul* (as well as English), dating to the 1890s. Yu Yeol’s *Cards Displaying Diagrams of Hangeul Mouth Movements*, from 1930–1940, comprise a series of flash cards designed to help learn the scientific methods underlying the *hangeul* phonetic script, and will help convey to the viewer the central role calligraphy played in the rapid modernization of Korean culture. This subsection will also include the first *hangeul* typewriter with multiple keyboard layouts, created by the Underwood Company in 1933.



Unknown, *Hangeul typewriter with the four keyboard layout*, 1933, metal, collection of National Hangeul Museum

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**Thematic Section IX: Korean Calligraphy in the Contemporary World**

The final section of *Beyond Line* will follow the narrative of Korean calligraphy from the end of World War II to the present. With the end of the Japanese colonial period in 1945, the Korean War in the 1950s, and Korea's spectacular economic growth from the 1960s onward, writing, calligraphy, and typography went through many significant changes. This section will begin with an exploration of the importance of traditional forms in the late 20th century, exemplified by a calligraphy in traditional *hanja* script by Korea's first post-World War II president, Rhee Syngman (1875–1965). Additional works will include

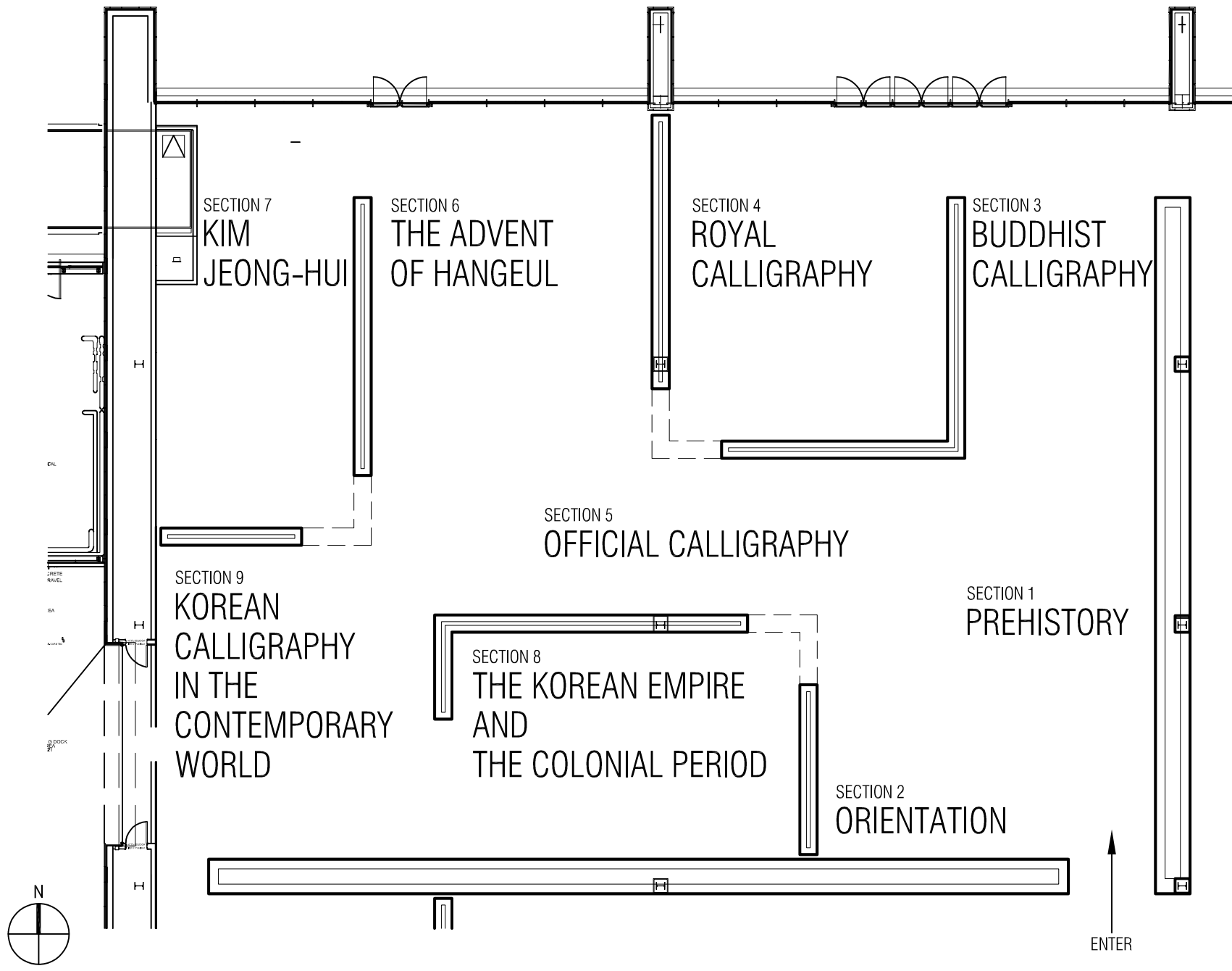
Kim Choong Hyun's pair of hanging scrolls from 1990, inscribed in *hangeul* script with a poem on the Diamond Mountains (a sacred Buddhist mountain range located in southeastern North Korea), and the contemporary ceramic artist Kwang-cho Yoon's ceramic vessel from 2001 and inscribed with the *Heart Sutra*, an ancient and seminal Buddhist text on the illusory nature of perception.



Kim Choong Hyun, *Poem on the Diamond Mountains, in Hangeul Calligraphy*, 1990, pair of hanging scrolls, ink on paper, collection of Los Angeles County Museum of Art

Perhaps the most dramatic part of this section will be a focus on contemporary Korean painters and photographers whose profound grounding in traditional calligraphy infuses their otherwise unambiguously contemporary creations. Presented here will be works of art that either incorporate or are directly inspired by both *hanja* and *hangeul* calligraphic forms, by the artists Kim Choong Hyun, Son Man Jin, Yoon Kwang-cho, Chun Kyungwoo, Jung Do-jun, Park Seo-bo, and Suh Se-ok.

Finally, this section of *Beyond Line* will explore the ways in which technology has impacted contemporary calligraphic practice and design. This gallery will include the first Korean personal computer using digital *hangeul* fonts, the SPC-1000 made by the Samsung Corporation in 1983. The exhibition ends with large wall-size displays of the bold and creative *hangeul* font designs by Ahn Sang-Soo (b. 1952), Korea's leading innovator in digital graphic design.



SECTION 7  
KIM  
JEONG-HUI

SECTION 6  
THE ADVENT  
OF HANGEUL

SECTION 4  
ROYAL  
CALLIGRAPHY

SECTION 3  
BUDDHIST  
CALLIGRAPHY

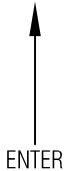
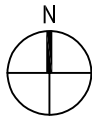
SECTION 5  
OFFICIAL CALLIGRAPHY

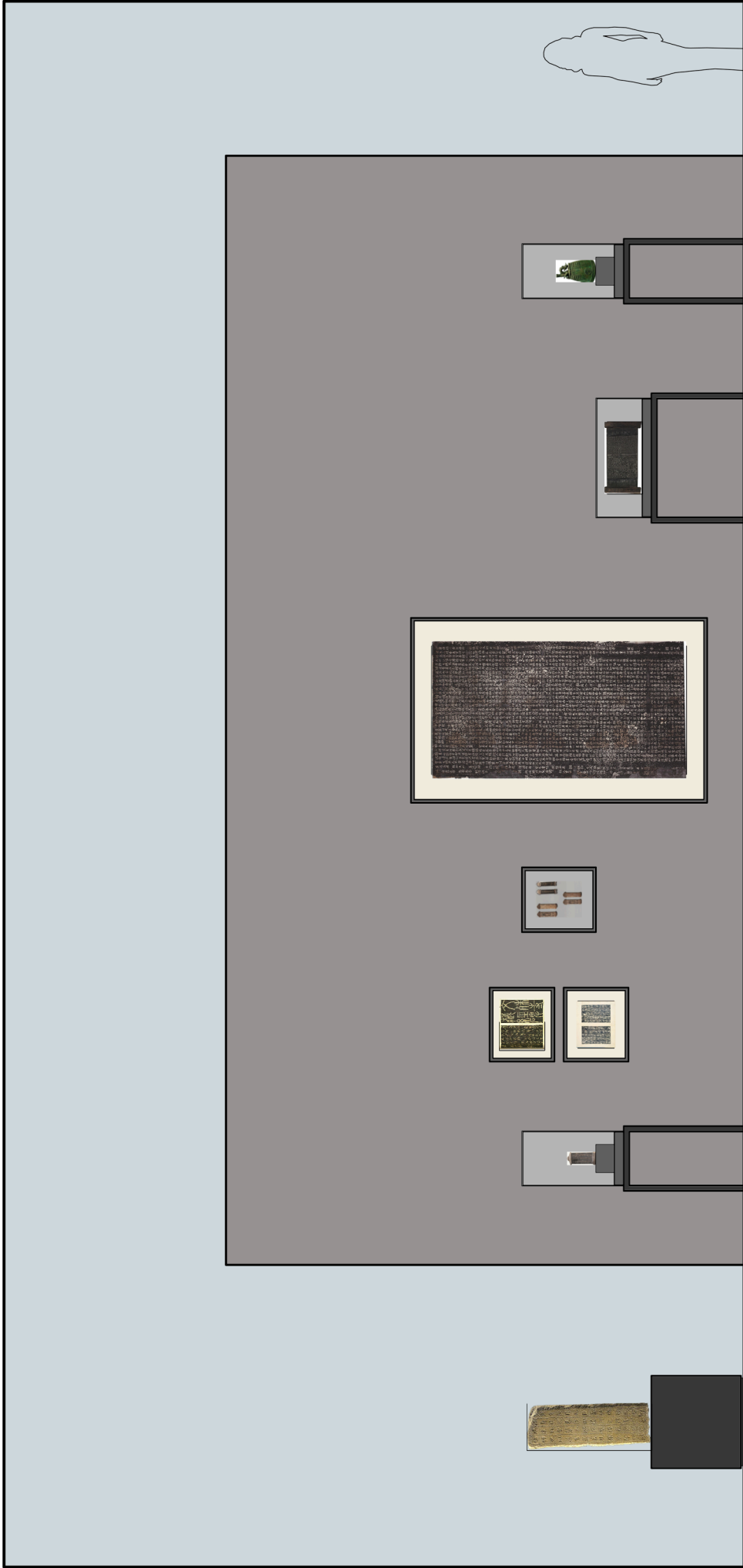
SECTION 9  
KOREAN  
CALLIGRAPHY  
IN THE  
CONTEMPORARY  
WORLD

SECTION 1  
PREHISTORY

SECTION 8  
THE KOREAN EMPIRE  
AND  
THE COLONIAL PERIOD

SECTION 2  
ORIENTATION





The Scrollwork Silk Inscription, by Shōmei Tōkoku, 1905  
 Silk, 100.0 x 20.0 cm  
 EX.0567.20

Stone Tablet from Buddhist Shrine, by Shōmei Tōkoku, 1905  
 Stone, 10.0 x 5.0 x 2.0 cm  
 EX.0567.20

Rubbing of Silk for Buddhist Monks, by Shōmei Tōkoku, 1905  
 Silk, 10.0 x 5.0 cm  
 EX.0567.24

Silk Tablets, by Shōmei Tōkoku, 1905  
 Silk, 10.0 x 5.0 cm  
 EX.0567.23

Silk for Great Master Yōgyō, by Shōmei Tōkoku, 1905  
 Silk, 10.0 x 5.0 cm  
 EX.0567.17

Woodblock for Printing Scrolls from the Likelihood Statement, by Shōmei Tōkoku, 1905  
 Woodblock, 10.0 x 5.0 cm  
 EX.0567.25

Buddhist Temple Seal, by Shōmei Tōkoku, 1905  
 Seal, 10.0 x 5.0 cm  
 EX.0567.26

1 WEST ELEVATION





Duchan  
EX.857.82

Reading and Engraving  
on ink, Danyuan  
EX.857.80

Calligraphy in Chinese Script  
EX.857.76a

Seols  
EX.857.71

1 EAST ELEVATION

LACMA

EXHIBITION DESIGN AND PRODUCTION/EXHIBITION PROGRAMS

KIM JEONG-HUI (1786-1856)

BEYOND LINE: THE ART OF KOREAN WRITING/RESNICK EXHIBITION PAVILION

SCALE: 1/4" = 1'-0"

01.02.2018

A-3

**INTERPRETIVE TEXT SAMPLE #1:**

*Celadon Prunus Vase with Inlaid Plum, Bamboo, and Willow, inscribed with a poem by Li He (790–816),  
“Let Wine be Brought In”*

Goryeo Dynasty, 14th century

Celadon-glazed stoneware, 11.1 x 1.6 x 4.5 in. (28.3 x 4.1 x 11.5 cm.)

Leeum, Samsung Museum of Art, Treasure No. 1389

EX.8567.32

The prunus vase, or *maebyeong*, is a common form among Korean ceramic vessels. However this particular example is unique among its contemporaries in that it includes a poem inscribed in *hanja* characters. Goryeo celadons were distinguished by their decorative techniques, particularly that of inlaid clays (*sanggam*). This example features of willow trees, bamboo, and plum blossoms inlaid with black and white clay. The plants are interspersed with panels of poetry by the Chinese Tang dynasty poet Li He (790–816); the poem’s title appears among the branches of a willow tree: “*Let Wine be Brought In*” (see the nearby wall text for a translation).

**INTERPRETIVE TEXT SAMPLE #2:**

Gang Useong (1581–?)

*Cheophaesineo*

첩해신어

Joseon dynasty, 1676

Woodblock-printed book; ink on paper

National Hangeul Museum, Seoul

EX.8567.52

The *Cheophaesineo* is a set of Korean textbooks written by Gang Useong (1581-?), a Joseon dynasty interpreter, for teaching Korean diplomats how to negotiate with Japanese envoys and how to use basic Japanese words and phrases written in *hiragana* phonetic script and transcribed into Korean *hangeul* symbols. Originally written with a brush, this expanded text was published in a woodblock-printed edition in 1676 by the Joseon government printing office. The book includes transcribed dialogues between Joseon officials and envoys from Japan’s Tsushima Island, explanations of Japan’s eight provinces and sixty-six prefectures, discussions of annual trade, and dictionaries for complicated Japanese phrases that appeared in the published conversations.

**INTERPRETIVE TEXT SAMPLE #3:**

*The Gwangaetowang Stele Inscription*

광개토대왕비 탑본

Three Kingdoms Period, Goguryeo Kingdom, 414

Set of four early 20th century ink rubbings

Ink on paper; 213 × 57 5/16 in. (541 × 145.5 cm)

Woljeon Museum, Icheon

EX.8567.4a-d

In the early fifth century, King Gwanggaeto (r. 391–413) of the Goguryeo Kingdom rapidly expanded his territory across the northern part of the Korean peninsula and into Manchuria. This huge stele, made of tuff (a volcanic stone) and still standing in China’s Jilin province, was erected two years after Gwanggaeto’s death. The four-sided stele’s 1,775 Chinese characters (*hanja*) describe the founding myth of Goguryeo Kingdom, lists its royal genealogy, chronicles King Gwanggaeto’s achievements, and

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outlines the duties of royal tomb guards. The calligraphic style is based on that of bold clerical script used during China's Han, Wei, and Jin dynasties.

**INTERPRETIVE TEXT SAMPLE #4:**

Kim Jeong-hui (1786–1856)

*Sign Board: Room of the Bamboo Stove*

竹爐之室 (일로향실)

Joseon dynasty, ca. 1848–1856

Carved and painted wooden board

Yi Heon Calligraphy Center

*Room of the Bamboo Stove* in a wooden sign board (*hyeonpan*) reproducing Kim Jeong-hui's original brush-written calligraphy onto a carved wooden board. Such boards were usually placed over doorways to signify the name or function of a room or building. The majority of Kim's surviving signboards were made as gifts for Buddhist temples (Kim was a practicing Buddhist). Based on its calligraphic style, *Room of the Bamboo Stove* is thought to date after Kim's first exile to Jeju Island, or between 1848–1856. The style of *hanja* seen here is based on clerical script, combined with the artist's idiosyncratically compressed seal script forms, and reflect the artist's comprehensive study of Chinese epigraphy.

**INTERPRETIVE TEXT SAMPLE #5:**

*Pair of Inscribed Silver Bracelets*

Three Kingdoms Period, Baekje Kingdom, 520

Silver; 3 in (8 cm.)

Gongju National Museum, National Treasure No. 160.

EX.8567.9a-b

These bracelets were among 2,900 objects excavated in 1971 from the tomb of the Baekje King Muryeong (r. 501–523) and his queen in Gongju, South Chungcheong province. These are the only works in the tomb whose inscriptions specify their creator and date of manufacture. Decorated with dragons on their outer surfaces, the bracelets' inner surfaces reveal an inscription incised in standard script *hanja* characters reading, "In the second month of the [cyclical] year *gyeongja* [520], made by Dari for the Great Consort (*daebuin*), using 230 *ju* [units of silver]." While the characters are somewhat crudely inscribed, they are significant for their indication of manufacture and the personal ownership by a queen.