



## (Addendum to) Review: Exhibition and Research on Korean Buddhist Sculpture Since 2000

### General Overview

One of the prominent features of Buddhist sculpture research since 2000 is that the number of studies on the Goryeo and Joseon Dynasty periods is significantly greater than that of the Three Kingdoms and Unified Silla period. It is a natural phenomenon that the targeted time period of researches goes back to the past in search of new objects in art history, and it also shows the growth of this field. Research trends not only include traditional methodologies, such as identifying formal classifications and changes in style, influence of the foreign factors, iconic characteristics and their background, but also delve into the underlying religions, beliefs and ideas. Holistic and multifaceted discussions have been attempted, paying attention to the religious function determined by the relationship between producers and patrons or the interaction with the audience.

Other than the exhibitions *The Smile of Buddha: 1,600 Years of Buddhist Art in Korea* (2008-2009) at the Beaux Arts Center in Brussels, Belgium, and *The Tender Smile of Buddha Meets Jeju* at the Jeju National Museum in 2013, there are not many exhibitions dealing with the whole time period. The number of exhibitions that display the single genre of sculpture is also decreasing. Instead, they attempt to blur the boundaries of genres and introduce various narratives with the certain themes such as a sacred image or icon. For instance, *The Arhats*,

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\* Dr. Heo Hyeong-uk from the National Museum of Korea, who contributed his review to the last issue's Special Review, "Korean Art, Studies and Exhibitions (2000-2019)," expressed the desire to supplement his review by adding a brief chapter, which would follow the foreword and then lead into his reviews regarding respective periods' Buddhist sculpture in Korean history. Respecting the reviewer's wishes, the *Review of Korean Studies* presents the chapter here as an official addendum to the original review published in the last issue. We appreciate Dr. Heo's devotion to his work, and hope the readers would find the chapter insightful. Anyone who would be interested in learning what kind of studies and exhibitions concerning Korean Art in the past have been conducted during the last two decades, please take a look at the June 2020 issue's Special Review.

*the Holy Men of Truth and Enlightenment* held at Chuncheon National Museum in 2003, *Buddhist Boy Attendant* held at the Cheongju National Museum in 2003, *Vairocana Buddha* held at the Gyeongju National Museum in 2007, and *Kundika and the Cult of Avalokitesvara* held at the National Museum of Korea in 2009 are some examples. In a similar vein, the special exhibitions of the Central Buddhist Museum, *Buddhism* in 2006, *Life, and Afterwards: Ksitigarbha* from 2010 to 2011, and *Joy of Dreaming, Sukhavati* in 2016 emphasized religious aspects while adopting the storytelling techniques for easier understanding.

After 2000, exhibitions often tended to focus on one temple: *Donghwaso Temple in the Palgongsan Mountain* held at the Daegu National Museum in 2009, *Hwangryongsa Temple* held at the Gyeongju National Museum in 2018, and *Gaetaesa Temple* held at the Buyeo National Museum in 2018 are the examples. In addition, while the Buddhist museums attached to local temples served the role of archiving and exhibiting the cultural heritage of the temples, the Central Buddhist Museum presented the comprehensive history and culture of major temples in the exhibitions, such as *The Buddha-Gem Temple: Presenting Tongdosa* in 2018 and *The Glimmering Light of Dosolcheon Shines Upon Geumsansa Temple in Moaksan Mountain* in 2019. Considering that the original intention and significance of Buddhist sculptures can be better understood by considering the totality encompassing Buddhist architecture, painting, and crafts, such exhibitions successfully embraced the contemporary research trends of the academia.

HEO Hyeong Uk (hhu74@korea.kr)

National Museum of Korea

Translated by Uri CHAE