

THE ARTS

The Korea Society introduces the traditional and contemporary arts of Korea to American audiences in collaboration with colleges and universities, theaters, museums, community organizations and schools throughout the United States.

White Wave: Young Soon Kim Dance Company at the 92nd Street Y

NEW YORK, *January 10* – The Korea Society was a co-sponsor of a performance by the White Wave: Young Soon Kim Dance Company at the 92nd Street Y. The program featured three new works choreographed by Young Soon Kim: *Après La Pluie* (preview); *Totem, Part 1: Eternal Dance*, with music by Gabrielle Roth and The Mirrors; and *Duet with the New Moon*. The program also included the premiere performance of *La Muse Menagere* by guest choreographer Molissa Fenley, based on music by Darius Milhaud.

Contemporary Korean Art: New Tradition

NEW YORK, *February 17*/BROOKVILLE, NY, *March 27* – Recent trends in contemporary Korean art were explored in a panel discussion and slide presentation, which was presented in conjunction with an on-going exhibition of works by four prominent Korean artists at the Hillwood Art Museum on the C. W. Post Campus of Long Island University. The exhibition, which ran from January 25 through March 28, featured works by Chang-bae Hwang, Jea-yeon Hong, Hyun Chung and Ho-yeon Kim. The panelists included the exhibition curators, Byoung Soo Kim and Jai-Kwang Rim, who are well known art critics in Korea, Prof. Seung Lee who teaches on the CW Post Campus, and three of the artists whose work was featured in the exhibition. In a further collaboration, The Korea Society also sponsored a guided tour of the exhibition and a closing reception at the museum on March 27.

A Gala Evening with The International Sejong Soloists

NEW YORK, *February 25* – The International Sejong Soloists were the featured artists in a joint presentation of The Korea Society Music Series and Charlotte White's *Salon De Virtuosi*, which was held in the Caspary Auditorium on the campus of Rockefeller University. The program of standard works by Mozart (*Divertimento in D for Strings, KV 136*), Tchaikovsky (*Variations on a Rococo Theme, Op. 33*), Britten (*Variations on a Theme of Frank Bridge, Op. 10*), and Brahms (*Waltz*) came to a rousing conclusion with a unique medley of Korean songs arranged by J. P. Yang. The evening also included a post-concert dinner during which the artists mingled informally with invited guests from the audience.

Silence Broken: Korean Comfort Women

SAN FRANCISCO, *March 15*/BOSTON, *March 20* – The Korea Society co-sponsored two screenings of *Silence Broken: Korean Comfort Women*, an innovative documentary film by award-winning filmmaker Dai Sil Kim-Gibson that shatters a half-century of silence for the thousands of Korean women who were forced into sexual servitude by the Japanese army during WW II. The first screening was at the 17th Annual San Francisco International Asian American Film Festival, which was the film's world premiere. The second screening was held at Museum of Fine Arts in Boston, in conjunction with the museum's Asian American Film Festival. As a uniquely poignant feature of the program, Ms. Chung Seo Woo, a surviving comfort woman who is featured prominently in the film, shared her personal experiences with the audiences following the screenings.

Bridging Crisis: The Role of Korean and Korean American Performing Arts

NEW YORK, *March 26* – Prof. Peggy Myo-Young Choy, a Korean American choreographer and dancer who is a member

of the dance faculty at the University of Wisconsin-Madison, gave a lecture/demonstration on the role the performing arts can play in "healing the psychological 'wounds'" of the Asian economic crisis. Co-sponsored by the Asian American Studies Department and the Women's Study Department of Hunter College.

1999 Chicago Asian American Showcase

CHICAGO, *April 1-11* – The Korea Society was a sponsor of this annual film festival which is presented by the Foundation for Asian American Independent Media (FAAIM) and the Film Center of the School of the Art Institute of Chicago. This year's program featured thirty-five films and videos, including the premieres of eight Asian American films. Also featured were literary readings, a group art exhibition, and a critic's panel with Roger Ebert of the *Chicago Sun-Times* and Michael Wilmington of the *Chicago Tribune*. Six directors and one producer attended, as well as numerous Korea American filmmakers including Wonsuk Chin, *Too Tired to Die*; Greg Pak, *Fighting Grandpa*; Sunny Lee, *Chinese Food & Donuts*; Michael Kang, *A Waiter Tomorrow*; Carl Lee, *Secret Museum*; and Richard Kim, *Kung Pao Chicken*.

Traditional Music and Dance from Korea

WASHINGTON, *May 12* – In celebration of Asian Pacific Islander American Heritage Month, The Korea Society and the John F. Kennedy Center for the Performing Arts co-presented the U.S. debut performance of the Korean Zither Musicians' Association. The program featured a dancer along with musicians playing the *komungo* (six stringed zither), the *kayagum* (twelve stringed zither), the *taegum* (large transverse bamboo flute) and the *changgo* (double headed drum). Several of the musicians also offered educational outreach programs for students at three Washington area schools.

Tour of an Exhibition of East Asian Art from New York Private Collections

NEW YORK, *May 20* – Ms. Hyun Soo Woo, research assistant for Korean art at the Brooklyn Museum of Art, led a docent tour of an exhibition of art from Japan, China and Korea at the Japan Society Gallery.

Seoul Metropolitan Dance Theater on Tour

LAKE PLACID, NY, *June 18*/NEW YORK, *June 19-20*/PHILADELPHIA, *June 23*/WASHINGTON, *June 25*/HONOLULU, *July 2* – This presentation in the *Old Roots-New Branches Performing Arts Series* featured an eighteen-member company from the Seoul Metropolitan Dance Theater led by its artistic director, Ms. Jung-Hye Bae. Reflecting its commitment to preserve the roots of the Korean dance tradition while also exploring new directions, the company afforded American audiences a uniquely diverse perspective on Korean dance. The program consisted of two parts: *Korean Traditional Dances*, which included four pieces based on traditional court and folk dances; and *Korean Creative Dances*, which included two original works that explore contemporary (Western) dance forms within a Korean context. All the performances in the tour were co-presented by the collaborating venues, except for the one in Washington, which was a special benefit performance to inaugurate The Korea Society's commemoration of the 50th anniversary of the Korean War.

Tour Venues

Lake Placid Center for the Arts, Lake Placid, NY
American Museum of Natural History, New York, NY



Panel discussion on Contemporary Korean Art: New Tradition. Feb. 17.



Dai Sil Kim-Gibson and Chung Seo Woo at the screening of *Silence Broken: Korean Comfort Woman*. March 15.



Korean American Choreographer Peggy Choy. March 26.



Emerging Korean Choreographers. November 6-15.



Traditional Music and Dance. May 12.



Seoul Metropolitan Dance Theater performing at the American Museum of Natural History in New York. June 19-20.



Tour of an exhibition of East Asian art at the Japan Society led by Hyun Soo Woo. May 20.

2000 Feet Festival, Philadelphia, PA
George Washington University, Washington, DC
Leeward Community College Theater, Honolulu, HI

Inchon City Dance Company at Town Hall

NEW YORK, July 14 – The Korea Society joined the City of Incheon and other sponsors in presenting the Incheon City Dance Company in a special performance in honor of Korean War veterans and the parents of adopted Korean children.

Korean Cinema Night at the 22nd Asian American International Film Festival

NEW YORK, July 30 – “Korean Cinema Night” is presented annually during the Asian American International Film Festival in an on-going collaboration with Asian Cinevision. This year’s program featured screenings of two feature-length films. The first was *Shiri* by Director Kang Jeyu, a blockbuster which seamlessly combines elements of Hong Kong “gun-fu” action cinema and Hollywood level production values. Reflecting its enormous popular appeal, *Shiri* also was screened on the first night of the festival. The second film featured this year was *Silence Broken*, Dai Sil Kim-Gibson’s documentary that juxtaposes the testimony of Korean “comfort women” with interviews of Japanese soldiers and scholars, some of whom continue to deny Japan’s involvement in institutionalized prostitution during WW II. In recognition of her many accomplishments as an independent filmmaker, Kim-Gibson was selected as the co-recipient of the 1999 Asian American Media Award. The directors of both films spoke at a reception between the screenings.

Cross Cultural Voices II: Between Memories

NEW YORK, September 1- October 15 – The Korea Society and the Asian American Arts Centre, in collaboration with the Stephen Gang Gallery, presented a group exhibition to explore the global sense of “exile” associated with the crossing of boundaries, and the art community’s dependence on memory to overcome the concomitant feelings of loss and alienation. Works by nine artists from the East and West who have been dealing with these feelings were exhibited to demonstrate their attempts to cultivate a poetic and philosophical understanding of the experience of exile. This exhibition was a follow up on Cross Cultural Voices I, an exhibition which was held at SUNY Stony Brook in the fall of 1998. Cross Cultural Voices II was mounted in two locations simultaneously: at the Asian American Arts Centre (from September 1 - October 15) where installations by Sukran Aziz and Hu Bing were featured; and at the Stephen Gang Gallery (from September 1 - September 29) where installations by Wendy Gu, Hey-Yeun Jang, Jin Seok Kim, Shu-Min Lin, Osamu James Nakagawa, Leemour Pelli, and Nicoletta West were shown. In Cross Cultural Voices II, the artists explored what it means to live in a space where one is caught betwixt and between two societies, as a self that is a fragmented collection of possibilities. In a postmodern world, this sense of living in a liminal state of uncertainty and ambivalence is no longer reserved solely for the émigré; rather, it has become paradigmatic of a universal human experience. To explore the themes and issues underlying the exhibition, a lecture and panel discussion was held at The Korea Society on September 24. The lecturer was Linda Weintraub, an independent curator and former director of the Bard College Art Center. Weintraub was joined by four panelists: the anthropologist Fuat Yalin; Young Mi Park, the curator of the exhibition; art history professor Reiko Tomi; and Robert Lee, the director of the Asian American Art Centre. Kim Levin of the *Village Voice* moderated the discussion.

Sounds of Korea: Solemnity and Vitality

NEW YORK, October 22 – An ensemble from the National Center for Korean Traditional Performing Arts presented an exciting program of music and dance at the Tribeca Performing Arts Center. The program included eight pieces: *Kwanak Yongsanhoisang* (Court Music), *Ch’unaengjon* (Oriole Dance & Court music), *Yomyangch’un* (Wind Instrument Duet), *Ch’imhyangmu* (Kayagum Solo), *Ch’onnyonmanse* (Court Music), *Sangryogsan*, *Ch’ongsonggok* (Taegum Solo), *Salp’uri* (Folk Dance) and *Samulnori* (Percussion Quartet). Co-sponsored by the Ministry of Culture and Tourism of the Republic of Korea, the Korean Cultural Service and K-TV Radio Seoul.

Emerging Korean Choreographers on Tour

METAIRE, LA, November 6 & 7/DAYTON, OH, November 10 /PHILADELPHIA, November 12 & 13/WASHINGTON, November 15 – A 15-member ensemble of Korean choreographers/dancers gave six performances for highly diverse audiences at four venues in the eastern half of the U.S. The program featured the works of three choreographers who are well established in Korea and fully prepared to “emerge” on the world stage as they seek to harmonize the voices of tradition and innovation. The most prominent of the “emerging choreographers” featured in this tour was Ae-soon Ahn, who creates works through a fusion of Korean tradition with contemporary dance. In-young Sohn, a traditional dancer at the Korean National Dance Company from 1985-1991 - who has toured the East Coast of the USA with her own dance company and performed at Lincoln Center Out-of-Doors in 1996 and 1998 - also has begun to establish a reputation outside of Korea. The third choreographer was Ho-bin Park, who was selected as Best Young Choreographer for his work *Death of the Poet* in 1994. The works performed were: Ae-soon Ahn’s *11th Shadow*, a shadow puppet play full of Buddhist symbols and images; In-young Sohn’s *A Day in Summer*, a poetic picture of the choreographer’s childhood during summer in Korea with a vocabulary based on various movements from Korean traditional dance; and Ho-bin Park’s *Secrets of the Green Scorpion*, an interpretation of the origins of the cycle of creation rendered in modern dance vocabulary. Also included in the program was a work entitled *If My Words Wore Boots*, which reveals the frustrations of speaking in a new tongue and the yearning to be understood. It was choreographed by Claire Porter, who has received several National Endowment for the Arts Choreography Fellowships, and danced by In-young Sohn. Several educational outreach programs were carried out in conjunction with the performances, including: master-classes at local universities in Louisiana and Ohio, led by Ae-soon Ahn; special programs for school children at the Jefferson Performing Arts Society; and an abbreviated performance of *A Day in Summer* by In-young Sohn at a local church in New Orleans. All the performances in the tour were co-presented by the collaborating venues.

Tour Venues

Jefferson Performing Arts Center - Metairie, LA
Boil Theater, The University of Dayton - Dayton, OH
Painted Bride Arts Center - Philadelphia, PA
The John F. Kennedy Center for the Performing Arts - Washington, DC

Saekdong in Modern Korean Costumes

BRIDGEPORT, CT, December 10 – Prof. Jung-hee Kim, who teaches fashion at Kyung Won College in Korea, presented an

eclectic array of Korean costumes that illustrate her evolutionary adaptation of the color schemes (*saekdong*) of traditional Korean clothing into a rich variety of highly imaginative and stylized garments inspired by contemporary designers.

**White Wave: Young Soon Kim Dance Company
Tenth Anniversary Celebration**

NEW YORK, December 21 – The Korea Society co-sponsored the 10th anniversary performance of the White Wave: Young Soon Kim Dance Company at the Dance Theater Workshop (DTW). The program featured *Après la Pluie*, *Totem*, *Promontory*, *Only One Sky*, and *Still Stranger*. Kim, choreographer-dancer and founder of the Company, premiered a newly choreographed work titled *Exile*, which delved into the real and metaphorical power of the human mind and emotions.



White Wave: Young Soon Kim Dance Company.
December 27.



Cross-Cultural Voices II: Between Memories. Sept. 1 – October 15.



Modern Korean costumes fashion show.
December 10.