

The Arts

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

"Still Life..." Premiere at the Music at the Anthology (MATA) 2001 Festival

January 21-26 • New York, NY

To commemorate the premiere of the MATA-commissioned work, "Still Life with Prayer and Poem" by Korean composer Mr. Gee-Bum Kim, The Korea Society was a sponsor of the MATA 2001 Festival and host of two receptions. Kim was the first international commissionee selected by MATA.



Min Jin Lee and participants

Beginning Your Story: A Creative Writing Workshop with Min Jin Lee

February 10 • New York, NY

This one-day seminar, lead by Ms. Min Jin Lee, was intended for those who wanted to write fiction, personal essays or memoirs. During the seminar, participants were asked to complete short written exercises tailored to help writers discover his or her specific story interests. The class covered the basics of story writing, including point of view, characterization and story structure. In-class exercises explored the more involved aspects of fiction and nonfiction writing, such as dialogue, scenes, finding one's voice, and beginnings and endings. The workshop was open to all writers at all levels. Lee is an Artists Fellowship recipient of the New York Foundation for the Arts. Her essays have been published in the anthologies *To*

Be Real (Doubleday) and in the forthcoming *Breeder* (Seal Press). Her short fiction appears in *The Asian Pacific American Journal* and *Bananafish: Short Fiction*. This presentation was co-sponsored by the Asian American Writer's Workshop and Artists & Audience Exchange, a public service program of the New York Foundation for the Arts.

Ellis Island to JFK Post-Concert Reception

March 18 • New York, NY

The Korea Society and the American Composers Orchestra hosted a reception to honor Ms. Jin Hi Kim, Mr. Lukas Foss and Ms. Tania Leon. They were the featured composers in the *Ellis Island to JFK* concert at Carnegie Hall. This was the culminating event of the *Coming to America* project of the American Composers Orchestra. Kim's commissioned piece entitled *Eternal Rock* made its world premiere at this concert. Describing her work, Kim said, "*Eternal Rock* refers to the evolution of rocks in space, over eons of time."

In-Young Sohn Dance Company: Tradition and Creation in Korean Dance

April 28 • New York, NY

Ms. In-Young Sohn and four accompanying members of her dance company presented an exciting performance at The American Museum of Natural History. Copresented by the Museum and The Korea Society, under its Old Roots – New Branches Korean Performing Arts Initiative, the program combined modern interpretations of Korean traditional dances with video and poetry. The program included five dances: *Kumjing Mu* (Gong Dance); *Kutkori Ch'um* (Swinging Rhythm Dance); *Ch'un'gyong* (Spring Scenery); *Pujong Nori* (Purification Rite); and *Salp'uri* (Exorcism Dance, Han-Young Suk Style). A documentary video entitled *Pleasure of the "Empty Center,"* by director In-ho Jun and film-maker





Rang-il Kim, was also screened. The In-Young Sohn Dance Company was established in 1992, premiering at the National Theater in Seoul, Korea. The company has performed at the Lincoln Center Out-of-Doors Festival, the Smithsonian Institution, the Philadelphia Museum of Art, the Jayu Theater (Korea) and The National Center for Traditional Performing Arts (Korea).

Dong-Suk Kang with Paschal Devoyon in Concert

June 26 • New York, NY

The Korea Society was a cosponsor of a performance at Alice Tully Hall, Lincoln Center, featuring renowned violinist Dong-Suk Kang and pianist Paschal Devoyon. The program included: Dvorak's Sonatina in G Major for Violin and Piano, Op.100; Schubert Fantasy in C Major for Violin and Piano, Op.159/D.934; de Falla's Suite Populaire Espagnole for Violin and Piano; and Grieg's Sonata No. 3 in C Minor for Violin and Piano, Op.45. The program was presented by the Korean Cultural Service.

"Korean Cinema Night" at the 24th Asian American International Film Festival

July 27 • New York, NY

In collaboration with Asian CineVision, The Korea Society sponsored a night devoted to Korean and Korean American cinema. "Korean Cinema Night" has been an annual feature of this oldest and longest-running festival in the U.S. devoted to featuring the works of Asian and Asian American filmmakers. Mr. Homer Williams, director of print and web publications at The Korea Society, began the evening with a brief introduction noting especially the significance of So-young Kim's documentary *Sky Blue Hometown*, one of the first depictions of the forced migration of Korean-Russians in 1937 and their subsequent lives in Central Asia. This work was the feature of the first program and was preceded by a short film entitled *Woodcutter & His Bride*. The second program of the night was a debut feature entitled *Roads and Bridges*, directed by Abraham Lim. This film portrays a new generation of American pioneers (Lyndon, a young Asian sentenced to work on a Kansas road crew, and Daryl, the only black man on the crew) who are given the choice to fight for their homes or get out of Dodge.



Roads and Bridges directed by Abraham Lim.

Mitochondria Emancipation: The 11th Annual Exhibition

September 21-November 2 • New York, NY

The exhibition was presented by the Asian American Arts Centre in collaboration with The Korea Society.

Mitochondria Emancipation: Artists Talk

October 19 • New York, NY

In collaboration with The Korea Society, the Asian American Arts Center held a panel discussion featuring artists from their 11th annual exhibition, *Mitochondria Emancipation*. The exhibit is intended to celebrate the immediacy of impulse in the creation of contemporary arts, rather than assert a form of "Asianness." In doing so, it presents the work of ten artists representing a wide range within the Asian diaspora, including Hong Kong, China, Korea, the Philippines and Japan. Thus, although these artists are designated as Asian, their diverse ethnic and personal backgrounds generate multiple viewpoints around similar themes of race/racism, desire, dislocation, present-day circumstances, and cultural memory and history.



Works by Steven Wong, Micki Watanabe and Mayumi Hamanaka at the Asian American Arts Centre 11th Annual Exhibition.

With Mr. Robert Lee, executive director, Asian American Arts Center, serving as moderator, five artists from the exhibit — Ms. Okhee Ryu, Ms. Shelley Bahl, Ms. Julia Cowing, Ms. May Jong and Ms. Mija Jung — discussed their work, examples of which were displayed using slides. The panel concluded with a discussion of how the panelists have been coping artistically with the September 11 tragedy. All the panelists expressed their feelings and difficulties as artists in articulating the stark reality of the September 11 tragedy in their work. Though the artists differed in their relationships to America, all agreed that their perspectives of the world have changed and that their works, including those comprising *Mitochondria Emancipation*, look different now than they did before.



(left) Kannon Bosatsu (Bodhisattva)
Japan: Asuka-Hakuho periods, 7th century
Gilt bronze, Height: 56.7 cm, Horyuji, Important Cultural Property



(right) Seated Vairocana Buddha
Korea: United Silla period, second half of the 9th century
Iron, Height: 112 cm, National Museum of Korea

Dynamics of Transmission: Early Buddhist Art from Korea and Japan, 6th—9th Centuries

November 7-8 • New York, NY

This symposium was organized by Japan Society and The Korea Society in association with the Nara National Museum in Japan and the Kyongju National Museum in Korea. Held in conjunction with an exhibition entitled *Early Buddhist Art from Korea and Japan*, to be copresented by the Japan Society and The Korea Society in Spring 2003, the symposium was funded in part by The W.L.S. Spencer Foundation, the Japan Foundation, The Korea Foundation and the Asian Cultural Council. The symposium brought together leading scholars from Korea, Japan and the U.S. to explore early Buddhist art from Korea and Japan, focusing on the dynamic cross-cultural exchange during the early centuries of Buddhism in Northeast Asia. New comparative studies of Buddhist art and architecture of the 6th to 9th centuries were introduced and discussed, concentrating on the Three Kingdoms and Unified Silla periods in Korea and the corresponding Asuka and Nara periods in Japan.



At the symposium "The Dynamics of Transmission: Early Buddhist Art from Korea and Japan, 6th - 9th Century": Alexandra Monroe (far left), director, Japan Society Gallery, Frederick F. Carriere (fourth from left), vice president & executive director, The Korea Society, John Wheeler (second from right), vice president, Japan Society with Kajitani Ryoji (second from left), chief curator, Nara National Museum, Japan, Park Young-bok (third from left), director, Kyongju National Museum, Korea, and other distinguished scholars.



Kosong Mask Dance: A Performance of the *Kosong Okwangdae*

November 2 • Oahu, HI

November 4 • La Jolla, CA

November 7 • Los Angeles, CA

November 9 • New York, NY

November 11 • Philadelphia, PA

November 12 • Washington, DC

The first U.S. national tour of the Kosong Masked Dance Company, known in Korean as *Kosong Okwangdae*, premiered on November 2 at the University of Hawai'i at Manoa Outreach College. The ten-day tour also featured performances at the University of California at San Diego, the Los Angeles County Museum of Art, the Danny Kaye Playhouse of Hunter College in New York City, the Painted Bride Art Center in Philadelphia and The Kennedy Center for the Performing Arts in Washington, DC.

Okwangdae, literally "Five Clowns," is a series of masked dance episodes comprising drama, music and choreographed, as well as improvised, dance. The play depicts the hardships of lepers and satirizes the upper class (*yangban*), monks and marriage. *Kosong Okwangdae* is a distinctive style that has prevailed in Kosong, South Kyongsang Province. The performers of the all-male cast are actual farmers who reside in Kosong Village. Unlike an ordinary dance troupe, the performers of *Kosong Okwangdae* live, work, practice and perform together as part of a larger rural community. *Kosong Okwangdae* is more than a performance; it is a shared experience of Kosong Village. Usually performed outdoors, *Kosong Okwangdae* incorporates a great deal of audience participation. Clapping and cheering from the audience is encouraged throughout the play, not just between scenes.

The performers reciprocate with improvised dance and dialogue. The energy exchanged between the audience and the performers increases throughout the play until the audience is actually brought on stage in the last scene. The program featured eight scenes: *T'alchangsung Kosa* (Opening Ritual); *Mundung Kwangdaech'um* (Dance of a Leper Clown); *Yangbanch'um* (Dance of the Ruined Aristocrats); *Malttugich'um* (Dance of the Attendant); *Sungmu* (Dance of a Fallen Buddhist Monk); *Toppaegich'um* (Improvisational Dance); *Chemilchu* (The *Chemilchu* Episode); and *Sangyonori* (The Song of the Catafalque Bearers). This program was part of the Old Roots – New Branches Korean Performing Arts Initiative of The Korea Society, supported in part by a grant from the Freeman Foundation.



Above A monk seduces a young woman in the Dance of the Fallen Buddhist Monk. Below Audience participation.

