



## 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.



Chung-ja Choi's *Tatmaroo* Dance Company on Tour. May 6-13.

## POJAGI

February 24 • New York, NY

The Korea Society was a supporting organization for the performance of this acclaimed visual theatre work. Conceived, written and directed by Ping Chong, *Pojagi* explores Korean history from the 16th to the 20th century, focusing particularly on relations with Japan and the United States. It is the fourth and final part of Ping Chong's acclaimed East-West Series, which includes *Deshima* (La Mama, 1993), *Chinoiserie* (BAM, 1995) and *After Sorrow* (La MaMa, 1997).

## KOREAN NEW WAVE CINEMA SERIES

March 5–April 16 • Washington, DC

The Korea Society and the Smithsonian Institution's Freer Gallery of Art and Arthur Sackler Gallery collaborated in presenting a survey of South Korean cinema of the 1990s, organized by the Cinematheque Ontario (Toronto) with independent film curator Im Hyun-Ock (Seoul). The series featured six of the finest feature films from the decade: *Sopyonje* (1993), directed by Im Kwon-Taek; *A Single Spark* (1996), directed by Park Kwang-Su; *They, Like Us* (1991, aka *The Black Republic*), directed by Park Kwang-Su; *First Love* (1993), directed by Lee Myung-Se; *The Day a Pig Fell Into the Well* (1996), directed by Hong Sang-

Soo; and *Mandala* (1981), directed by Im Kwon-Taek.

## FIFTH ANNUAL CHICAGO ASIAN AMERICAN SHOWCASE

March 31–April 8 • Chicago, IL

The Korea Society was one of the sponsors of the Fifth Annual Chicago Asian American Showcase, presented by the Foundation for Asian American Independent Media (FAAIM) and The Film Center of the School of the Art Institute. The showcase premiered nine feature films including Danny Yoon's *Post Concussion*, Deann Borshay Liem's *First Person Plural* and Nathan Adolphson's *Passing Through*. The forty-two works shown this year represented some of the best in new Asian American cinema.

## CHUNG-JA CHOI'S TATMAROO DANCE COMPANY ON TOUR

May 6 • Bridgeport, CT

May 7 • New York, NY

May 9 • Washington, DC

May 10 • Bethesda, MD

May 13 • Fish Creek, WI

This tour showcased the work of one of the most prominent Korean modern dance choreographers, Chung-ja Choi, and her Tatmaroo Dance Company in popularly acclaimed performances at three U.S. venues. The company of eighteen dancers offered a diverse program which combined influences from traditional court dances with modern dance idioms. The program included: *Jang Hee Bin*, a piece in which the colorful costuming and distinctive dance steps of the traditional dance known as *T'aep'yongmu* are combined with the dynamic sounds of drumming; *Men at the Beach*, a piece in which the men in the company dance first in dresses and later in white suits to a medley of classic pop songs as a way of conveying the tensions of living a highly structured life under the conditions of modernity; *Bullimsori*, a work that has won the Grand Prize at the Korean National Dance Festival for its original combination of traditional rituals from the East and West; and *Autumn*, a duet in which a female dancer and her partner present in lyrical form the poetics of love. Chung-ja Choi, with a few of the leading dancers from her company, also presented master workshops

for medium to advanced dancers on May 7 at Lincoln Center, NYC and on May 10 at the Joy of Motion Studios, Bethesda, MD. The performances were copresented by the University of Bridgeport, The John F. Kennedy Center for the Performing Arts, and the Door Community Auditorium. This program was part of an on-going performing arts initiative of The Korea Society, supported in part by a grant from the Freeman Foundation.

### **"KOREAN CINEMA NIGHT" AT THE 23RD ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL**

*July 28 • New York, NY*

In its on-going collaboration with Asian CineVision, The Korea Society sponsored a night devoted entirely to Korean and Korean American cinema, which has become 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. In addition to the feature film for "Korean Cinema Night," *Lies* by veteran Korean filmmaker Jang Sun-Woo, the festival featured a strong contingent of films by Korean Americans, including the critically acclaimed documentary *First Person Plural* by Deann Borshay Liem and a fictional feature *True* by Jay Koh. Shorts by Korean Americans included *Surplus* by Joy Dietrich, *Bubblehead* by Julie Cho, *Not Black or White* by Anna Kang, *One Last Run* by Rich Kim, *Bed* by Johanna Lee, and *The Uncertainty Principle* by Ted Kim.

### **2 FAR 2 CLOSE: THE 10TH ANNUAL EXHIBITION OF THE ASIAN AMERICAN ARTS CENTRE**

*September 22–November 4 • New York, NY*

The Korea Society collaborated with the Asian American Arts Centre in presenting its 10th annual exhibition. Consisting of installations, videos, works on paper, paintings and photography, the exhibition demonstrated the innovative approaches being taken by young Asian American artists today who represent the diverse heritages of Korea, Japan and China. The artists featured in the exhibition were Soo-Yeon Ahn, Woo Song Bang, Byung Wang Cho, Taro Hattori, Akiko Ikeuchi, Soonok Jung, Han Sam Son, Sookjin Suh and Jane Tsong.

**SOO-YEON AHN** is concerned with the relationship between the possible and the impossible as it is grounded in the body's physical limits: images of body parts, cartoon figures or abstract shapes are the springboard for touching the imaginable as a mental state.

**WOO SONG BANG** uses found objects related to his childhood

memories in his installations to create a synthetic if not paradoxical world of nature.

**BYUNG WANG CHO** disrupts the traditional concept of painting, making actual space into a flat illusion. Painting part of the gallery space black, he highlights the profile of objects with thin florescent red lines



Byung Wang Cho, Closet. Installation, Fluorescent red paint, black light, 5x10x9.5', 2000.  
2 Far 2 Close exhibition. September 22–November 4.

to transform the expectation of a three dimensional illusion into a two dimensional presence.

**TARO HATTORI** creates an installation out of a dining table with a chair and a coffee cup. In the coffee, he projects male and female sexual images that invoke the awkwardness of miscommunication.



Woo Song Bang, *Insect Collecting*. Glass jars and peanut shells, 4.5x3x8', 2000.  
2 Far 2 Close exhibition. September 22–November 4.

**AKIKO IKEUCHI** hangs a meditative spiderweb work across the exhibition's ceiling space, which vibrates gently with the movement of viewers and the air.

**SOONOK JUNG** presents abstract paintings of tubes, wires and lines that evoke the pollutants produced in the complex metropolis where we live.

**HAN SAM SON** presents a work of cut and attached cardboard pieces that embodies skin, barriers and ruins. The whole process resurrects the surfaces of ephemeral objects into a meaningful form.

**SOOKJIN SUH** magically transforms cubes of disappearing tofu into accu-

mulating cubes of butter in a set of synchronized images on two monitors separated by a wall. Viewers can never see both monitors at the same time.

**JANE TSONG** combines 108 sheets of drawings, each one drawn by strangers based on the previous stranger's drawing. As an "archeology of memory," this process results in an active collective building rather than a passive forgetting.

### **DANA TAI SOON BURGESS:** **REFLECTIONS ON MOTION**

*October 7 • New York, NY*

The Korea Society cosponsored the New York City premiere of "Helix," a performance piece which combines movement with sculpture and lighting. The first segment of a triptych of collaborations by Mr. Dana Tai Soon Burgess, Ms. Jennifer Tipton, an internationally renowned lighting designer, and Mr. John Dreyfuss, an award-winning sculptor, "Helix" had its world premiere in 1998 at The John F. Kennedy Center for the Performing Arts in Washington, DC in a program copresented by The Korea Society. During this performance, the audience also was treated to a special sneak preview of Burgess' latest work, entitled "The Silk Road," the final segment in the triptych, which will premiere at the Kennedy Center in the Fall of 2001.

### **THE SOUND OF ECSTASY AND** **NECTAR OF ENLIGHTENMENT:** **BUDDHIST RITUAL SONG &** **DANCE FROM KOREA**

*October 17 • Santa Barbara, CA*

*October 18 • Riverside, CA*

*October 20 • Amherst, MA*

*October 21 • New York, NY*

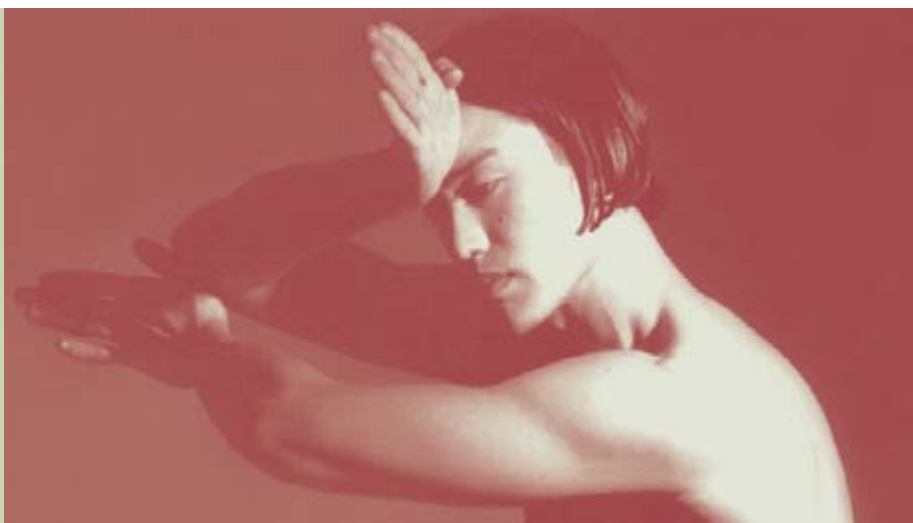
*October 22 • Philadelphia, PA*

*October 24 • Washington, DC*

*October 26 • Lexington, VA*

*October 28 • Honolulu, HI*

Traveling outside of Korea for the first time on an eight-city U.S. tour, the Young San Preservation Group presented the most impressive of Korean Buddhist sacred liturgies. The leader of the unique group is the Venerable Dong Hee, the first female to join the *pomp'ae* monks lineage. For nearly 40 years, beginning at age 13, she trained under the tutelage of the Venerable Song-am Park. Under the Venerable Dong Hee's direction, the seven members of the group have mastered the traditional *pomp'ae* chant, which traditionally was learned by ear and committed to memory. Linked intimately to the liturgy, like Gregorian chant, *pomp'ae* chant evokes a surreal, devout ethos intended to reveal the gifts of the Buddha and to foster spiritual growth. Accompanying themselves with drums, cymbals, gongs and other traditional Korean percussion instruments, the monks also perform ritual dances called *chakpob*, which are meant to glorify and give offerings to the



Dana Tai Soon Burgess: *Reflections on Motion*. October 7.





Buddhist Ritual Song & Dance — The Young San Preservation Group. October 17–28.

Buddha. Normally performed as a three-day ritual, the Young San Ceremony is the most elaborate of the Buddhist ceremonies unique to Korea and was nominated in 1973 for preservation as Korean Intangible Cultural Asset No. 50. The eight programs in the tour were copresented by the following collaborating venues: the University of California at Santa Barbara; the University of California at Riverside; the University of Massachusetts at Amherst; Symphony Space (copresented by the World Music Institute); Painted Bride Art Center; The John F. Kennedy Center for the Performing Arts; Washington & Lee University; and the University of Hawaii at Manoa. This program was part of an on-going performing arts initiative of The Korea Society, supported in part by a grant from the Freeman Foundation.

## 2 FAR 2 CLOSE: AN ARTISTS AND CURATOR TALK

October 25 • New York, NY

In a panel discussion cosponsored by the Asian American Arts Centre, four of the artists featured in the *2 Far 2 Close* exhibition were joined by Ms. Hitomi Iwasaki, assistant curator at the Queens Museum of Art, for a panel discussion. The artists in the



panel included Mr. Byung Wang Cho, Mr. Woo Song Bang, Ms. Soonok Jung and Ms. Sookjin Suh. A fifth artist, Mr. Taro Hattori, was represented through a videotaped interview conducted by Robert Lee, executive director of the Asian American Arts Centre. In her remarks, Iwasaki emphasized that each artist was bicultural and sensitized to see differences while exploring universal human themes.

## PREVIEW SCREENING OF CHUNHYANG

November 6 • New York, NY

The Korea Society and Asia Society copresented a preview screening of *Chunhyang*, the latest offering by the veteran Korean filmmaker Im Kwon Taek. The film is based on an epic tale of forbidden passion, devotion and the triumph of love over adversity from Korea's *p'ansori* tradition. In his filmed rendition of this classic tale, Im masterfully intertwines an actual *p'ansori* performance with dramatizations of the story.

## CAR POOLING FROM LA

November 17–December 30 • New York, NY

A joint presentation of the Asian American Arts Centre and The Korea Society, this exhibition of installations, painting, photography, sculpture and video explored the concerns of six Asian American artists residing in Los Angeles. The six artists featured in this exhibition were Mr. Tam Van Tran, the organizer of the exhibition, Ms. Susan Choi, Ms. Dean Sameshima, Ms. Kyungmi Shin, Ms. T. Kim-Trang Tran and Ms. Shirley Tse.

## FIRST PERSON PLURAL SCREENING

December 9 • New York, NY

The Korea Society joined Asia Society and New York University's Asian Pacific American Studies Program and Institute to present a screening of *First Person Plural*, a highly personal documentary by filmmaker Deann Borshay Liem. The film chronicles her struggle to set right a case of mistaken identity and unravel the mysteries surrounding her adoption. Borshay was among the thousands of South Korean orphans brought to the U.S. in the 1960s to be adopted and raised by American families. Combining archival footage of Korea, 8mm home movies and powerful footage of Borshay and her two families as they meet for the first time, the film reveals the story of one woman's struggle to integrate into her life two different families, cultures, languages and loyalties. Through Borshay's journey, we see that, in America, re-inventing oneself is possible but only at a price, which the film illustrates by juxtaposing the opportunities and the sacrifices of becoming American and the enduring legacy of one's past. The filmmaker introduced the film and then answered questions following the screening. The print was provided courtesy of National Asian American Telecommunications Association (NAATA).



Preview screening of *Chunhyang*. November 6.