

This booklet is published to celebrate
the Korean Cultural Service New York's 30th anniversary.
From this booklet, you can see what the Korean Cultural Service New York
has achieved from 1979 to 2009.

*Thirty Years of
The Korean Cultural Service
New York*

First edition, December 5th, 2009

*Published by Korean Cultural Service New York
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KOREAN CULTURAL SERVICE NY
— 30th ANNIVERSARY —



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Foreword:

More Things Can Be Done

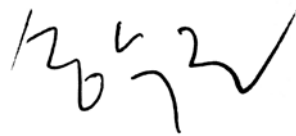
The Korean Cultural Service New York is now 30 years old. These 30 years have been a long journey to promote Korean culture in the U.S.A. To celebrate our 30th anniversary, we looked back at all the events we have sponsored, and at how we have tried to introduce Korean culture in America. In our 30th anniversary booklet, we have retraced all the exhibitions, performances, movies, food events, etc., that we have hosted since 1979, in order to plan our programs for the future.

We believe that we have accomplished a lot, but we also know that we must continue to plan, to present interesting and exciting events that will attract the American public to Korea and its culture. Our experience of the past 30 years has prepared us to better understand what we should do in the future and what kinds of things are most effective and most interesting to the public.

We now know, for example, that we should not only “inform” Americans about Korea, but present events that will make it possible for Americans to not only enjoy but truly experience Korean culture. And we intend to continue to learn more about our mission and how we can best accomplish that mission.

In this booklet, you will see what the Korean Cultural Service New York has done since 1979. I hope that you will make additional creative suggestions to us after reading it.

I would like to extend my heartfelt thanks to everyone who has helped our organization with their tireless attention, dedication, and donations, and in many other ways.



Director Soo Keun Song



The reappearance of the Korean traditional studying room, *Sarangbang*, at the entrance of the Korean Cultural Service New York, 2007. Photo by Hyung Eun Min.

Reflections on Korean Culture

Peter Hyun / Chan Yong Yi & Soyoung Lee / Richard Peña

Four professionals retraced the changes and dynamics of Korean culture over the last 30 years in the USA. These three articles provide their excellent answers to the following questions: “How has Korean culture been appreciated by Americans over the past 30 years?” and “How will Korean culture be appreciated over the next 30 years?”

How Has Korean Culture Been Appreciated by Americans Over the Past 30 Years?

By Peter Hyun

Peter Hyun, a former senior editor at Doubleday and the author of “Koreana” and “Darkness at Dawn,” contributes to *The New York Times*, *The International Herald Tribune* and other journals in Asia and Europe.

When I first arrived in New York in 1962, evidence of Korean culture in the Big Apple was scarce, if not impossible to see. “Asian culture,” it could be said, was equated to cultural items from China or Japan. Korea had no real estate to speak of in New York’s cultural landscape. That all began to change in 1979, when the Korean government opened the Korean Cultural Service New York (KCSNY) in the heart of Manhattan. 30 years have passed since then, and Korean culture for New Yorkers, and for many Americans, has made great strides in transitioning from rare ad hoc exposure to impacting the daily life of an increasing proportion of the American population. Slowly, but consistently, Americans have become increasingly exposed to Korean culture and have come to develop an awareness and a familiarity that had previously been unfathomable.

It could be said Korean culture’s milestone foray into America took place in 1981 at an exhibit titled “5,000 Years of Korean Art.” Held at The Metropolitan Museum of Art in New York, as well as in museums in San Francisco, Seattle, Chicago, Cleveland, Kansas City, and Washington, D.C., the exhibit was the first major display of Korean art in the United States (US). Introduced were 345 artifacts from throughout Korea’s 5,000-year history, ranging from Neolithic earthenware from 200 B.C. to 20th century landscape paintings. Also included were gilt-bronze Buddhist images, celadon from the Goryeo period, ceramic tiles, and highly stylized genre paintings.

At the time, I had the privilege of covering the exhibit for *The New York Times*. In the article, I had labeled the exhibits as a “revelation.” Indeed, the 1981 exhibit turned out to be the beginning of a grander revelation that has continuously grown to

impressive scale over the past 30 years. For three decades, KCSNY has been introducing an array of elements of Korean culture. In addition to art exhibits, films have been screened and concerts organized in an effort to deliver to ordinary Americans morsels of Korean culture. KCSNY has also sponsored an array of organizations promoting Korean culture, as exemplified in their sponsorship of the Korea Music Foundation, Sejong Soloists, and the Korean-American Artist Association. Sponsorship and support have also been provided to various cultural festivals, such as the New York Film Festival and the New York Korean Film Festival. Meanwhile, KCSNY played important roles organizing concerts of Korean musicians in internationally-renowned venues such as Webster Hall and Lincoln Center.

As a result, Americans have had increasing and expanding opportunities to engage with Korean culture, from which they could



This is *The New York Times* article written by Mr. Peter Hyun dated January 4, 1981.



2007 Korean Parade at Koreatown, 2007, Photo by Young Sam Kim.

"Whether ancient paintings or the most recent cult movie, Americans of various ages and social backgrounds have been able to gradually carve out portions of Korean culture to which they could relate."



choose their favorite bits to suit their respective individual aesthetics and tastes. Whether ancient paintings or the most recent cult movie, Americans of various ages and social backgrounds have been able to gradually carve out portions of Korean culture to which they could relate. Additionally, Korean culture has not only been recognized as impressive, beautiful, and of historical importance, but also younger Korean artists have made Korean culture trendy and hip to suit the tastes of the international community's future, the younger generation.

In turn, it is not an uncommon sight to see Americans, particularly those of the younger generation, watching *Oldboy* on the internet while doing laundry, attending a Korean art exhibit on a relaxing Saturday afternoon, or celebrating birthdays over 'bulgogi' and 'soju' at a Korean restaurant. Not only are such activities a part of daily life in Seoul and Busan, such are the ways many Americans have been living in recent years, whether between old friends, young professionals, or on college campuses.

Korea's cultural expansion could not have happened without the various actors, if you will, who have relayed Korean culture to the general public. The proud history of Korean culture, both ancient and contemporary, was for a while marketed almost exclusively by Korean entities, such as government agencies and private foundations. With the information age further maturing over the past decade or so, those outside of Korea, many of them foreign nationals absent of any familial links to Korea, have been recognizing and recommending Korean culture to reach a wider and more in-

ternationally diverse audience group. Those raising awareness of Korean culture include, among others, journalists at newspapers and magazines, authors of history books and, in more recent years, private bloggers. Among them, *The New York Times* has remained pivotal, if not central, to Korean culture's dissemination.

For decades, *The New York Times* has covered Korean culture through their film and food critics, foreign correspondents, photographers, and magazine writers. However, it was not only the reputation and wide circulation of *The New York Times*, but also the interest in Korean culture maintained by the paper's various journalists, not to mention their ability to deliver to the general public their individual encounters and experiences with Korean culture in an appetizing and intriguing manner.

The aforementioned success in the expansion of Korean culture is attributable to the KCSNY. New York is the cultural capital of the US and beyond, and New Yorkers come from all parts of America as well as all parts of the world. KCSNY arrived in New York in 1979 with an ambitious goal of raising awareness of Korean culture not only in America but in the world's cultural capital. The sheer magnitude of KCSNY's goal has been matched by impressive and monumental results. Simply, as great as the challenge was, KCSNY overcame and reaped successes as great, if not greater, than the challenges it has faced.

While significant progress has been made, more progress can be made. While Korea's contemporary films, television dramas, and pop stars have made inroads into the US,

other elements of Korean culture remain largely unrecognized.

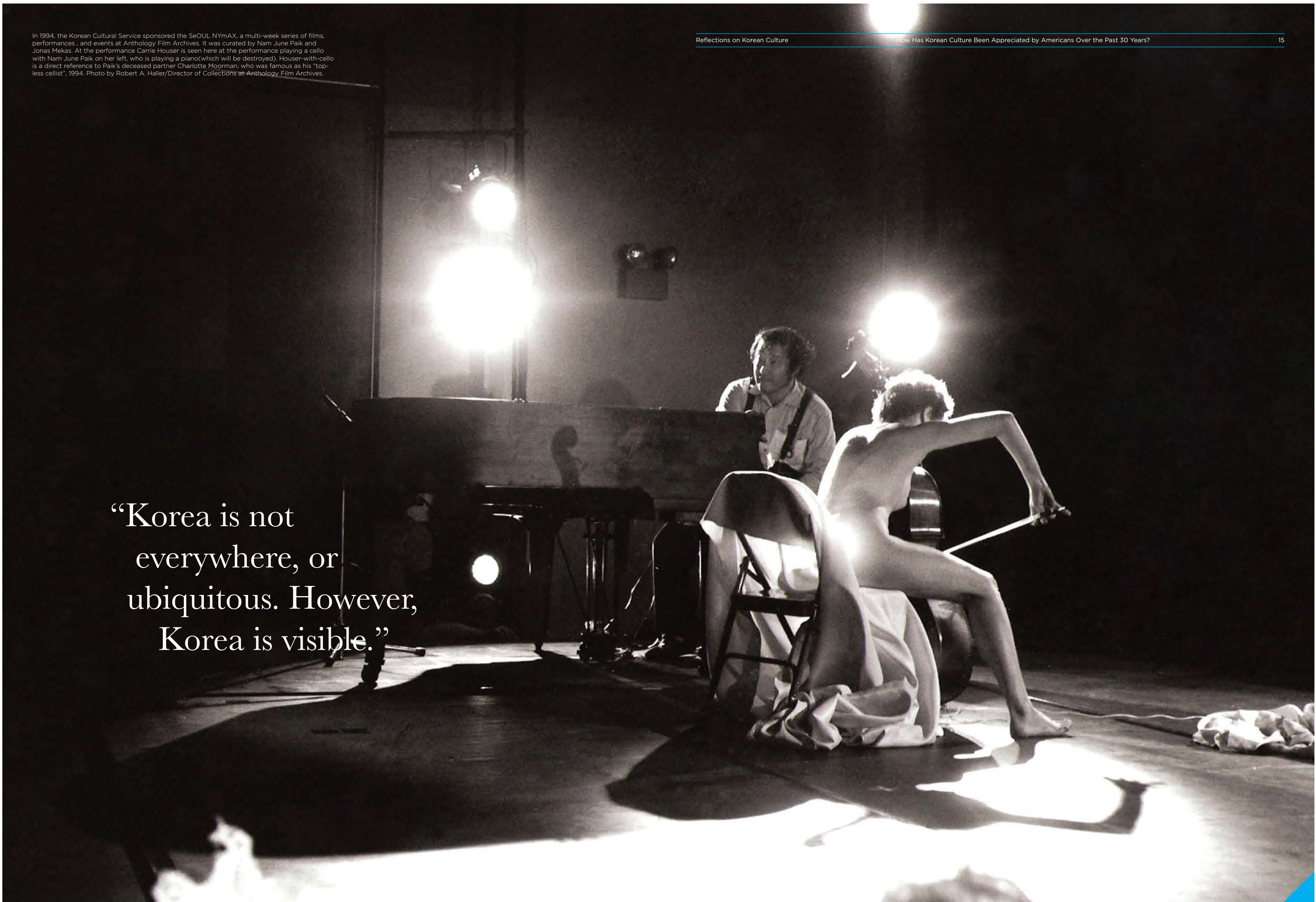
One aspect of Korean culture which needs greater awareness, as well as drastic improvement, is in Korean cuisine. Korean food has undeniably constituted a large proportion of American interaction with Korean culture. And, Americans crowd Korean restaurants for 'galbi' and 'bulgogi.' The popularity of Korean cuisine has relied largely, though not exclusively, on those two dishes. Additionally, American restaurant-goers have loved the two dishes to an extent that they have been willing to tolerate the poor and often rude service at Korean restaurants, not to mention the oft-unpalatable décor and ambience.

Should Korea's culinary culture wish to enjoy the level of popularity had by Chinese food and the level of sophistication attained by Japanese food, Korean restaurants in New York and beyond have much to ponder. KCSNY should focus on elevating the reputation of Korean culinary culture, raising awareness of the developments in Korean cuisine which have been occurring in Seoul as part of an effort to illustrate the fact that Korean culinary culture is as expansive as any.

An aspect of Korean culture which is most important and requires the greatest effort is Korean literature. As evident in the popularity of online and offline bookstore chains and online media outlets, reading constitutes a crucial element of cultural experience and exchange. Yet American bookstores will have few, if any, Korean novels or poetry anthologies. The majority of the translated works available in bookstores

In 1994, the Korean Cultural Service sponsored the SeOUL NYmAX, a multi-week series of films, performances, and events at Anthology Film Archives. It was curated by Nam June Paik and Jonas Mekas. At the performance Carrie Houser is seen here at the performance playing a cello with Nam June Paik on her left, who is playing a piano (which will be destroyed). Houser-with-cello is a direct reference to Paik's deceased partner Charlotte Moorman, who was famous as his "top-less cellist", 1994. Photo by Robert A. Haller/Director of Collections at Anthology Film Archives.

“Korea is not
everywhere, or
ubiquitous. However,
Korea is visible.”



"Fortunately, KCSNY has been at the forefront working on behalf of the Korean people to deliver to the world the fruits of cultural dynamism that Koreans have enjoyed for 5,000 years."

are poor in quality, as translations of literary work appear to involve greater manual labor with little cultural and aesthetic interpretation. A greater awareness of Korean literature is important because few cultural items are as capable of enabling the understanding of a foreign and unfamiliar culture.

In recent times, we have lived in the information age and will likely continue to do so. Such a development has made culture a political and diplomatic instrument important to a country's position in the international system. Cultural awareness helps foster cultural understanding, a crucial element in fortifying relations between the Republic of Korea and the international community. The role of Korean literature should not be underestimated. For decades, Korean government organizations and private foundations have undertaken efforts to translate and market Korean literary works. KCSNY should take a fresh approach to a continuing problem. Not only do Korean literary works require far better translation, KCSNY should organize and help bring about regular readings at major bookstores and literary enclaves throughout America's major cities and universities with renowned Korean novelists, poets, and essayists. Doing so will enable an organic, social approach to promoting Korean literature.

So far, the elements of Korean culture which have become popular, such as artifacts, movies, and food, may foster fondness for Korea amongst Americans. However, that which sets literature apart and above the rest is that literature can play the greatest role in bringing about greater understanding of Korea and its people amongst the

American general public. And greater understanding of Korea will not only form a far stronger foundation for the further expansion of Korean culture in the years and decades ahead, but also positively affect the initiatives of other Korean government and business entities operating in the US. Simply, literature has the potential to function as the bedrock element of Korea's "soft power."

Over the past 30 years, KCSNY has established a foundation for Korean culture to grow in America. In turn, it could be said that Korea now constitutes a small portion within the daily life of a growing number of Americans. In years past, those of us in the US could only come across Korean culture through ad hoc art exhibits, rare screenings of the occasional Korean film, and the few Korean restaurants in major cities. Those days appear to be disappearing.

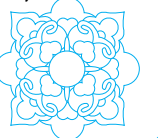
KCSNY is scheduled to move to a new location in a few years. This is a welcome development, as KCSNY is expected to have an entire building of its own. KCSNY's sister organization in London, the Korean Cultural Service London, celebrated the opening of their new venue. Its trendy décor is reminiscent of Seoul's art galleries and cafes in the likes of Samcheong-dong and Cheongdam-dong, while the selection of Korean cultural items, such as paintings, books, and DVD's, available at the venue, are carefully chosen to lure those with even a remote interest in Korean culture.

I trust KCSNY will do as well, if not better. KCSNY has exhibited its capabilities and capacity for success over the past 30 years. Soon, KCSNY will be opening a new home on 32nd Street in Manhattan, an area which

has been transitioning into New York's Korea Town. The synergy between KCSNY and the neighborhood's Korean atmosphere should be exciting and further increase the potential to expand awareness and popularity of Korean culture in New York and beyond, all the while providing Americans with a more comprehensive Korean experience.

Over the past 30 years in America, Korean culture has been placed on a track to become recognized as not only "Korean," but also cosmopolitan. After all, increasing elements of Korean culture are enjoyed universally in a globalizing world. While this trend may be attributed to KCSNY and others who have worked to promote Korean culture in America and beyond, it should also be noted that Korea's international cultural expansion has occurred because people across the world, and in America, developed a liking towards things Korean and decided on their own to make Korea a part of their lives.

Korea is not everywhere, or ubiquitous. However, Korea is visible. That was certainly not the case in 1962. The future is bright for Korean culture. People across the world are growing increasingly wanting for something new to quench their desire for stimulation and enjoyment. Korean culture has many of the elements to do exactly that and in obvious and surprising ways. Fortunately, KCSNY has been at the forefront working on behalf of the Korean people to deliver to the world the fruits of cultural dynamism that Koreans have enjoyed for 5,000 years.



Korea on Display: How Art and Exhibitions Have Shaped Americans' Views of Korean Culture

By Chan Yong Yi and Soyoung Lee

Mr. Chan Yong Yi, a life-long career diplomat for South Korea, served as the Director of the Korean Cultural Service New York from 1987-1990. Between 1996-98, he served as the inaugural Chairman of the Korea International Broadcasting Foundation and President of Arirang TV, the English-language media for promotion of Korean culture to an international audience. Now retired, he lives in Seoul, Korea, with his wife of 42 years.

Ms. Soyoung Lee is Associate Curator in the Department of Asian Art at The Metropolitan Museum of Art. She is the Met's first curator for Korean art, and has held that position since 2003. The most recent exhibition organized by Ms. Lee, *Art of the Korean Renaissance, 1400-1600* (March 17-June 21, 2009), was a critical and popular success. She is the eldest daughter of Mr. and Mrs. Chan Yong Yi. Ms. Lee lives in NYC with her husband and two children.



2009, Photo by Hyung Eun Min.

This is a conversation between Mr. Chan Yong Yi (father) and Ms. Soyoung Lee (daughter) reflecting on their views of how presentations and perceptions of Korean art have developed in America over the past three decades.

Changing Role of the Korean Cultural Service New York

Soyoung:

We came to the U.S. in the summer of 1985, when you were appointed Director of the Korean Cultural Service in Los Angeles. Two years later, in 1987, we moved to the East Coast when you became the Director of the Korean Cultural Service in New York. How would you characterize Americans' awareness of Korea in the mid-and late-80s and also your work with the KCSNY in promoting Korean culture?

Chan Yong:

When KCSNY was established in 1979, its primary goal was to cultivate a more positive image of Korea in the U.S. That was

during the time of President Park Chung Hee. Throughout the 1980s, South Korea was viewed by the American press and public as a country of military dictatorship. So my primary duties and efforts in LA and New York involved redirecting the negative press criticizing South Korean government policies and trying to make people see facets of Korea beyond the immediate political situation. We were constantly in a tug-of-war with *The New York Times*, for example. It wasn't until the spring of 1988 that *The New York Times* finally decided not to publish further politically critical editorials on South Korea.

The KCSNY in the 1980s was involved

in engaging Americans with Korean art, language, literature, and culture at large, but given the times, Americans were mostly preoccupied with Korea's political situation. I think the direction and role of the KCSNY changed significantly in the mid 1990s; since then it has been able to devote more effort to the promotion of art and culture, true to the institution's name, so that's a very positive development. I would say the turning point in the American's consciousness of and receptiveness to Korean culture came with the 1988 Seoul Olympics. That was a major turning point for South Korea in every aspect, not the least of which was in its public image abroad, especially in America.

“5000 Years of Korean Art was an important push by the South Korean government to widely promote Korean art in the U.S.”

5000 Years of Korean Art

Soyoung:
The 1980s were not an easy time for promoting Korea abroad! And yet, it was in the early 80s that one of the landmark art exhibitions happened in the U.S.: the exhibition “5000 Years of Korean Art”, which toured the U.S. between 1980-1984.

Chan Yong:
Organized by the Ministry of Culture and Information and involving the National Museum of Korea and other major museums and collections in Korea, “5000 Years of Korean Art” was an important push by the South Korean government to widely promote Korean art in the U.S. It was the first such exhibition in America since the 1950s, and was carried out on an even greater scale. It toured major museums and cities in the U.S., received much positive press coverage, and helped Americans see that there were stunningly rich facets of Korea, especially in traditional art and culture, beyond the contemporary, and largely negative, political strife of the 1980s, which was about the only exposure to Korea that the American public had at the time.

Soyoung:
The exhibition was a so-called blockbuster style show, featuring many masterpieces and national treasures, and offered a little bit of everything, including sumptuous gold ornaments; elegant Goryeo celadon bowls and bottles and exquisite porcelains; sublime

Buddhist icons made of gilt bronze; and paintings ranging from tranquil ink landscapes to scenes featuring yangban men and beautiful courtesans. It opened the door to further invasions, if you will, of Korean art and culture into the American consciousness.


A similar effort was undertaken in Great Britain, with the exhibition “Treasures from Korea: Art Through 5000 Years” (1983), which took place at the British Museum – and I remember you were directly involved in the efforts to organize and promote that show, in your role as Information and Cultural Attaché (for South Korea) in London. The exhibition was part of the Centennial Celebration of Korea-UK Diplomatic Relations. Like its American counterpart, “Treasures from Korea” was also a landmark cultural event in terms of raising the profile of Korea, through art and culture, in Britain and Europe. I was little then, but I recall the long hours and great efforts you put into that project.



The exhibition “5000 Years of Korean Art” at the Metropolitan Museum of Art, 1981. Photo by the Ministry of Culture and Information of the Republic of Korea.




A List of 4 National Treasures Exhibited at the Met




Title Bowl
Period Joseon dynasty, 15th century
Medium Inlaid Porcelain

The National Museum of Korea, Seoul, Dongwon Collection, National Treasure No. 175 [Art of the Korean Renaissance exhib, 2009]




Title Pensive Bodhisattva
Period Three Kingdoms Period, late 6th-early 7th century
Medium Gilt Bronze

The National Museum of Korea, Seoul, National Treasure No. 78 [Arts of Korea exhib, 1998]



Title Incense Burner
Period Goryeo dynasty, dated 1289
Medium Bronze with silver-wire inlay

Leeum, Samsung Museum of Art (formerly Ho-Am Art Museum), National Treasure No. 214 [Arts of Korea exhib, 1998]



Title Kim Hong-do, Genre Paintings
Period Joseon dynasty, second half of the 18th century
Medium Album, ink and light color on paper

The National Museum of Korea, Seoul, National Treasure No. 527 [Arts of Korea exhib, 1998]

Cultural Promotion Through the Media and Changing Times

Chan Yong:

Cultural promotion is hard work, and it involves a great many people, teamwork, and much, much patience. And sometimes the work you do—as was the case with the KCSNY in the 1980s in its battles with the American media over South Korean politics—may not seem directly related to the promotion of art and culture. But in fact, I believe our involvement with the press, with the individual journalists and editors, helped lay the foundation for the wonderful culture-specific or culture-focused work that KCSNY and other Korean cultural institutions have been able to do in more recent years. And Americans have, in the last two decades alone, become so much more aware of and engaged with many different layers of Korean art and culture.

As an illustration of the change in the times and attitudes, during my tenure as Director, the KCSNY proposed to the National Geographic an international touring photography exhibition featuring photos of the various sights and views along the Korean coastline. But there wasn't enough support for such a project—remember in the 80s there was a lot of tension from incidents of heavily armed North Korean spy ships and submarines surfacing along the coasts of South Korea. Of course, now there's been incredible development in the regions in South Korea and along the coast—and the three coasts of the Korean peninsula are truly stunning. Perhaps Americans would be more receptive to a project like that, given both the rise of Korea's status in the international community and greater interest in different facets of Korea in America today.

“And sometimes the work you do—as was the case with the KCSNY in the 1980s in its battles with the American media over South Korean politics—may not seem directly related to the promotion of art and culture.”



The exhibition of the Korean Folk Art and the Korean Traditional Instruments, 1981. Photo by the Korean Cultural Service New York.



Korean Art and The Asia Society

Soyoung:

And much of South Korea's development and status today is owed to the 1990s, a time of political stability and, more importantly, economic boom—which of course made possible greater consumption and appreciation of art within Korea and abroad. Americans were beginning to appreciate the rich and layered artistic traditions of Korea. As you say, the 1990s was also a turning-point in the direction of KCSNY, in its focus on the art and culture.

Perhaps the most notable major exhibition on Korean art in the U.S. during that time was “Korean Arts of the Eighteenth Century: Splendor and Simplicity”, organized by the Asia Society and the National Museum of Korea. What was novel and important about that exhibition was that instead of providing a survey of art spanning thousands of years, it focused on a particular period in Korean art and culture, the eighteenth century (give or take a half century before and after) –and highlighted art that

had a distinctively Korean flavor.

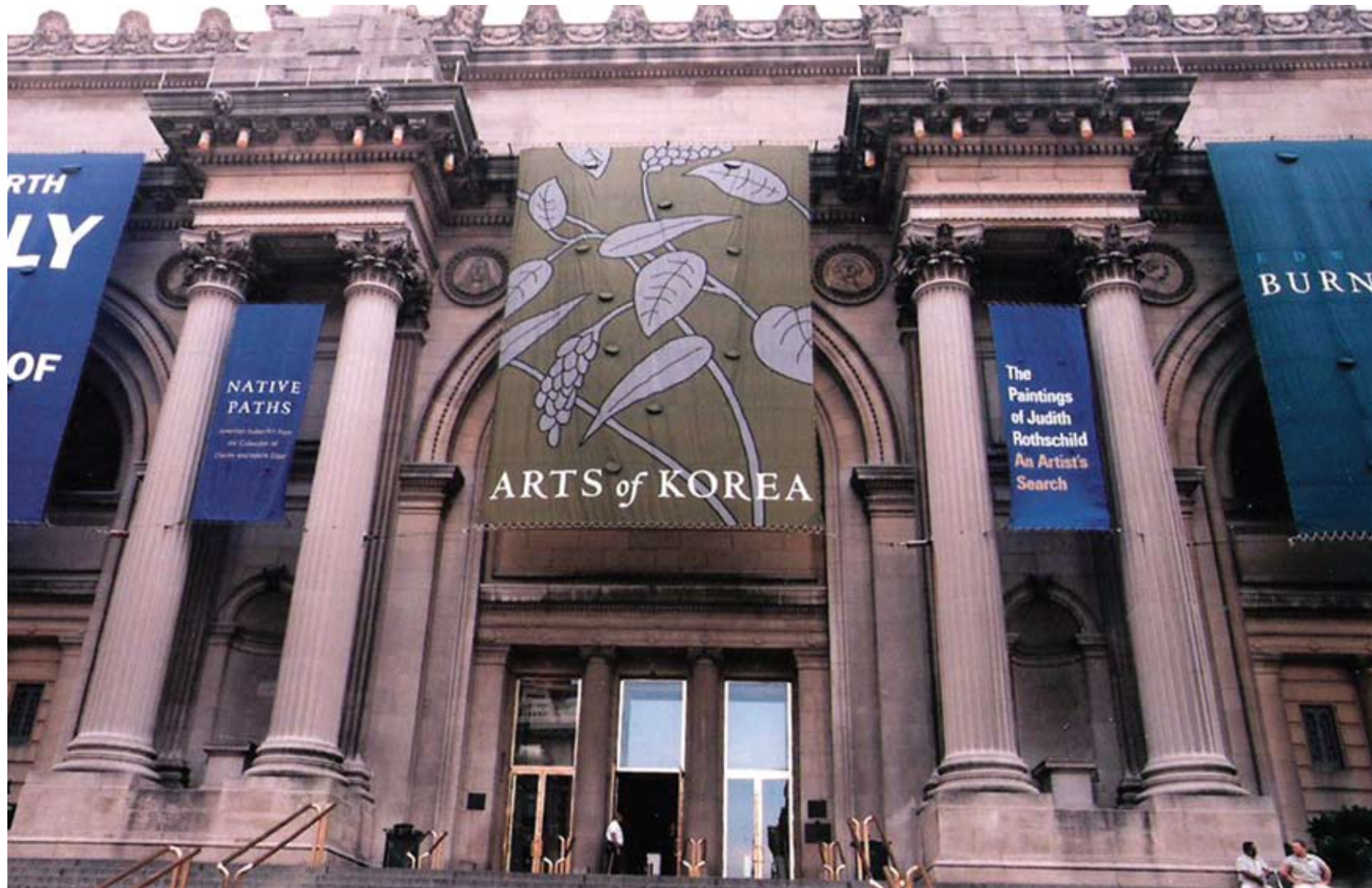
I was fortunate enough to be involved as part of a team of research assistants to the curators (especially Hongnam Kim, who had been a curator at the Asia Society), and also helped with translation of a few of the entries in the catalogue. I suppose it was my first exposure to working on a major exhibition. I was impressed by how much work, teamwork, was involved in putting together such a show.

Chan Yong:

That exhibition was conceived as part of a year-long celebration of Korea, which meant that Americans had numerous opportunities to explore and appreciate Korean culture. Like “5000 Years of Korean Art”, the “Korean Arts of the Eighteenth Century” show also toured major museums in the U.S. I recall during my tenure at KCSNY that the Asia Society was willing and open to helping to promote Korean art and culture.



“It’s important to remember that there’s no shortcut to promoting one’s culture. It’s a long-term, continual effort.”



Banner for new Arts of Korea gallery and inaugural exhibition outside main entrance of The Metropolitan Museum of Art, 1998. Photo by The Metropolitan Museum of Art.

Permanent Gallery for Korea at the Met

Chan Yong:

The opening of the Arts of Korea Gallery at the Metropolitan Museum in 1998 was a major event in the promotion of Korean culture in the U.S. Talks and negotiations between the Korean government and the Met had already begun when I came to New York. I do recall being frustrated by a lack of sufficient interest and mobilization (of funds) within the Korean and Korean-American community in New York to contribute to a Korean gallery space at the Met. So, it was up to the Korean government to pursue and help fund the project. Ultimately, the Korea Foundation (a government organization that promotes Korean culture), along with the Samsung Cultural Foundation, provided the financial support to make the Arts of Korea Gallery at the Met a reality.

Soyoung:

You had retired from foreign services by that time, and I was in Japan as part of my dissertation research (having spent almost a

year in Korea prior to that). Being a graduate student at the time and aiming for a teaching career, I had no idea I would end up at the Met as the Korean art curator several years later!

One of the things I hear most often from Korean visitors to the Met is that the Korean Gallery is too small. I remind them what a huge achievement it is that there is a gallery specifically for Korea at a great institution like the Met right in the heart of New York City! And the truly important thing is the art, how we fill that space and present Korean culture. The Met has a small but significant Korean art collection that includes a number of rare treasures – and in the last decade has made great efforts to expand the collection. So, I remind Korean visitors to look at the magnificent art that is displayed and to think about how they can help promote Korean art at the Met and in general. Take a proactive role in deepening people's appreciation of Korean culture.

I recently met an American visitor to

the Met, a New Yorker who comes to the Museum once a week and always makes a point of stopping in the Korean gallery – a space she deems beautiful and elegant – to look at our lovely 18th-century Moon Jar (dalhangari). What wonderful evidence of how Korean art has become an integral part of some Americans' consciousness and lives! Also, more and more, we have group tours going through the Korean gallery as part of their route through select areas of the Met.



Museums and Curators Expand Reach of Korean Art

Chan Yong:

American museums play a crucial role in presenting and promoting Korean art. One of the ways in which museums do that is through the establishment of spaces dedicated to displaying Korean art. The Met's Korean gallery was perhaps one of the most significant to open in the U.S., but happily, it is one among many now in American museums and museums around the world. The next step, I think, is to cultivate scholars and specialists in Korean art who can be active in these American museums and do the work of promoting Korean art.

Soyoung:

In fact, the Korea Foundation has been sponsoring an annual Curatorial Workshop since 1998. Each year, a group of curators

specializing in Korean and Asian art at museums around the world are invited to attend a workshop in Korea for 10 days to two weeks – and each year's workshop focuses on a different theme, whether ceramics, Buddhist art, or contemporary art, and provides lectures and field trips that help train the curators in issues pertinent to Korean art. These workshops have helped foster devotees of Korean art, in the form of museum curators (who, for the most part are specialists in Asian art though not specifically Korean), which in turn has made many more museums, big and small, pay attention to Korean art.

Chan Yong:

I would say that in the last twenty years in America, since the time when I was Director

of KCS New York, there's been a dramatic increase in the Korean presence at museums, and a greater desire to represent Korean art and culture. What's nice is that though the scale and impact may vary, awareness of and interest in Korean art can be seen not just in the cities of New York and Los Angeles, where there is a large Korean and Korean-American community, but in many unexpected places, like the Midwest and places like Houston, Texas, and Birmingham, Alabama. It's so important to have dedicated professionals with special interest and knowledge in Korean art, at institutions that serve the public, so that there can be sustained and intelligent presentations of Korean art and culture.

Art of the Korean Renaissance Draws 55,000 Visitors

Soyoung:

There is definitely heightened appreciation for Korean art on the part of Americans, and they want to learn more, see more. I've encountered that interest and passion many times during the recent special exhibition that we organized at the Met – "Art of the Korean Renaissance, 1400-1600" – in spring 2009.

Many visitors – both the general public, members, and trustees of the Museum – have told me in gallery talks or special lectures I gave, and through letters, how much

they loved the show and how they either fell in love with Korean art as a result of it, or if they were already familiar with Korea, how the exhibition helped satisfy and deepen their passion for it. They were rapturous. Just as importantly, the exhibition provided a valuable opportunity for research and intellectual examination for the academic community, including specialists in East Asian art who want to delve more deeply into Korean art.

We had over 55,000 visitors to the show in three months – a hugely impressive num-

ber for a small-scale show on a subject, art of the early Joseon period, that most people did not know much about at all and on which this was the first exhibition in America. Also, it was gratifying to know that people not only appreciated objects like buncheong ceramics, which are so distinctive that they attract almost everyone, whether Korean or foreign, but also works that may seem more esoteric, like the ink monochrome landscapes, or the painting of the falcon, or the printed book with Hangeul.

The Art of the Korean Renaissance exhibition installation, 2009. Photo by The Metropolitan Museum of Art.



Contemporary Korean Art

Chan Yong:
One of the ways in which KCSNY has actively engaged with art is through the presentation of Korean and Korean-American artists in its Gallery. It used to be the only venue at which one could encounter Korean modern or contemporary art, and happily, it is now one of many, but still taking a very active and innovative role.
One of my fondest memories of the shows at the gallery during my tenure as Director of KCS New York in the late 1980s was the involvement of the great artist Nam June Paik. Despite his international stature, he was a very gracious person, and though

his art can be considered global, rather than specifically Korean, he was also very devoted to promoting Korean art and culture. He was always happy to lend at least one of his artworks to an exhibition at KCS to attract audiences and attention to whatever program we planned, and to the emerging artists or artists lesser known to Americans who were being featured at the KCS gallery.
Soyoung:
In recent years, with the boom in contemporary art in general, there's been a visible interest in contemporary Korean art. In New York, a number of prominent

galleries devoted to contemporary Korean art have emerged, and long-time dealers of traditional Korean art, as well as the auction house Christie's, have become significantly involved in contemporary Korean art. It's an area that American museums are exploring as well: for example, the recent exhibition "Your Bright Future" at the LA County Museum of Art. All of this is really positive and exciting, and the challenge now is to define what contemporary Korean art is (in this increasingly global world in which more and more artists are working in global idioms), and which art that is trendy now will remain relevant and resonant in years to come.

"In New York, a number of prominent galleries devoted to contemporary Korean art have emerged, and long-time dealers of traditional Korean art, as well as the auction house Christie's, have become significantly involved in contemporary Korean art."

1. Eui Sook Cho

2. Hyo-Jeong Nam

3. Woong Kim

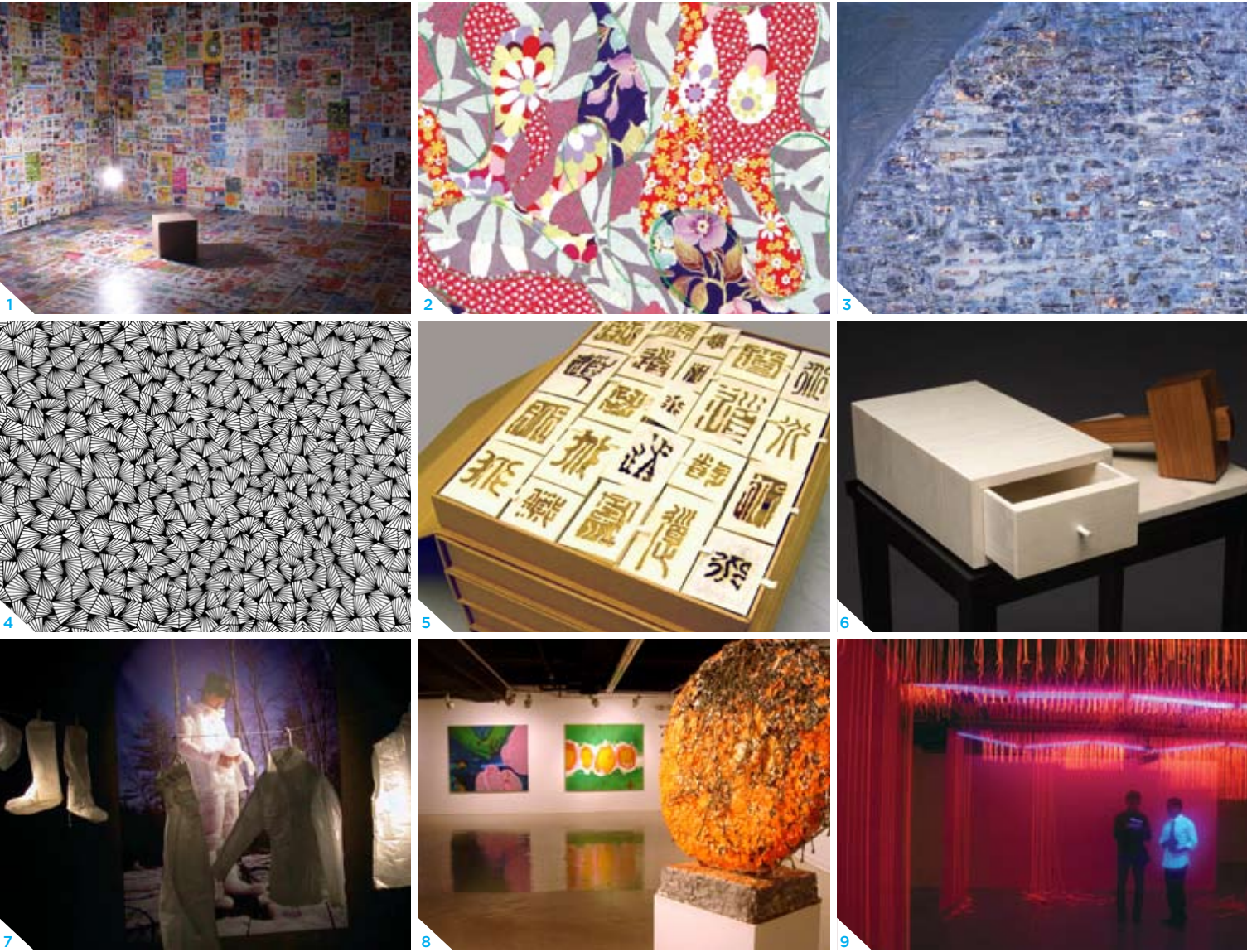
4. Injoo Whang

5. Sun Young Kang
6. Myung Taek Jung

7. Ya-Chu Kang

8. Po Kim and Sylvia Wald

9. Lishan Chang

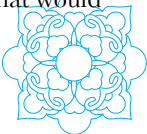


The contemporary art works shown at the Gallery Korea, 2007-2008. Photo by the Korean Cultural Service New York.

Looking to the Future

Soyoung:
Only a few decades ago, Korean art and culture, if considered at all, was most often characterized in the role of a "bridge" linking China and Japan. Now Americans have had, and continue to have, far greater exposure to Korean culture, and can appreciate the complexities, nuances, the many facets. And they want to know more. At the Met, we'd like to cultivate that interest and passion and take it to the next level. To that end, we're actively engaged in a long-term plan of exhibitions on various subjects and issues in Korean art history. We have developed solid and very fruitful relationships with many museums in Korea, and hope to further those partnerships in the future.
It's incumbent on the people in the business of promoting and teaching Korean art and culture—whether diplomats, museum curators, university professors, or any other "cultural ambassadors"—to continue to provide exciting and substantive material for people to consume, engage with, digest, and become even more passionate about.
Chan Yong:
I believe it's more important than ever for Koreans to take a proactive role in promoting Korean culture. If through their actions they can foster an image of Koreans as cosmopolitan, highly cultured people, and can

speak intelligently about what's special about Korean culture – rather than just blindly defending, and being defensive about, Korean uniqueness or Korean stature vis-à-vis China or Japan—that would go a long way in elevating the Americans' and the world's understanding of Korea.
It's important to remember that there's no shortcut to promoting one's culture. It's a long-term, continual effort. It requires the partnership of the Korean government and individuals, along with the active institutional participation within the U.S. And KCSNY can play a crucial role, building on the hard work of the last 30 years – there's still more work to be done! Given how far Korea has come, which is quite astounding, I am extremely optimistic about what lies ahead.
And as a final thought, I would hope that South Korea, the U.S. and the international community could engage North Korea through art and culture. The recent high-profile trip that the New York philharmonic made to Pyongyang was very significant. Perhaps in the not-too-distant future, it might be possible to organize an exhibition in America featuring the art treasures from both North and South Korea, a joint venture by the two Koreas and the U.S. That would be truly meaningful.



Korean Cinema: The Newest Tiger

By Richard Peña

Richard Peña is the Program Director of the Film Society of Lincoln Center and Chairman of the Selection Committee of the New York Film Festival. At the Film Society he has organized major retrospectives on African, Arab, Polish, Hungarian, Cuban, Argentine and Korean cinema, as well as on filmmakers such as Michelangelo Antonioni, Sacha Guitry, Abbas Kiarostami, Robert Aldrich, Yasujiro Ozu and Kī-young Kim. He is also a professor of film studies at Columbia University, where he specializes in film theory and international cinema.

He is currently working on a retrospective of Korean director Sang-ok Shin.

“Some waves wash up and then recede; that may have happened, partially with the Korean cinema, yet even as the cinematic tide moved out, it left pools of fine work by contemporary auteurs as well as a trail of still-to-be-discovered masterworks from the past.”



Oldboy, shown in the USA in 2005.

As someone who at least in his imagination has been seriously involved with cinema since he was about 12 years old, I feel that a filmic autobiography could be easily written for me composed of the various waves that have done so much to define my ideas and taste for cinema as well as to organize my life. Barely into my teens I reveled in the dark and brooding works of East European masters such as Poland's Andrzej Wajda, Hungary's Miklos Jancso and Czechoslovakia's Milos Forman (Forman's were at least funny). By high school my attention became focused on the new Latin American cinema emanating especially from Brazil and Cuba. The second half of the Seventies were for me and many others our German phase, when artists such as Fassbinder, Wenders, Herzog, Schlöndorff, Von Trotta and others suddenly became household names—at least if you lived in a house full of cinephiles.

And so it would go on over the next thirty years or so: new movements or schools would suddenly well up, dominate the journals and festivals for a few years, and then recede, often becoming completely forgotten in a depressingly short period of time (Miklos who?). China in all its variations

(People's Republic, Taiwan, Hong Kong) would dominate the Eighties, succeeded most surprisingly by the unexpected appearance a provocative new Iranian cinema that emerged in the early Nineties.

It was right around this time that I at least began hearing about—and more crucially seeing—Korean cinema. My getting my first job as a professional film programmer in 1980 (at the Art Institute of Chicago) coincided with the appearance of some impressive Korean films in international festivals. Doo-yong Lee's *Pinak and Spinning Wheel*, along with Kwon-taek Im's *Mandala* and *Gilsodom* signaled the existence of an exquisitely crafted if somewhat old-fashioned Korean cinema. Indeed, the retro look of these Korean period films complemented a widely-held view at that time that at least a segment of Asian cinema had continued to work in a classic style without the condescension that was always felt in American or European works that attempted to return cinema to its glory days; just think of Claude Berri in France or Steven Spielberg in the US. In Asia, at least it seemed as if artists such as Kwon-taek Im or China's Xie Jin had managed to keep classic film style alive just as the final nails in its coffin were being driven in the West.

Of course, we soon learned that this vision of Korean cinema was sorely limited; although Im, Lee and a handful of others had become known for their period films, their filmographies contained a wide variety of subjects and cinematic approaches. There was also the eventual emergence of a number of younger directors, such as Chang-ho Lee, Kwang-su Park and Yong-Kyun Bae, whose works showed an aggressive, modernist energy. Lee's *Declaration of Fools* and *The Man with Three Coffins* were widely discussed after their premieres at the Berlin Film Festival; with little knowledge of Korean film history, western critics simply had no idea from where these films had sprung. Park evidenced the existence of a socially critical cinema that sought to look at some of the more problematic aspects of Korean politics and history. And then there was Bae's *Why Has Bodhi Dharma Left for the East?*

A film by a painter that happily flaunted cinematic conventions, a work at once crude and extraordinarily inventive, *Bodhi Dharma* was the “underground” favorite at the 1989 Cannes Film Festival. Having missed its official screenings, I ventured off to a distant film club (the MJC Picaud) that offered reruns of Cannes selections at odd hours. Bae's film came on at about four in the morning



Spring, Summer, Fall, Winter... and Spring, shown in the USA in 2004.

(this is true), yet even through our exhaustion it was clear that my weary colleagues and I had seen something very special. I tried desperately to show the film to my New York Film Festival Selection Committee, but Bae had no VHS of the film (I think he refused to make them) and it was simply too expensive to ship the print from Korea just to consider it. We'd have to wait until 1992 to offer its New York premiere at the then newly-opened Walter Reade Theater, where it always drew packed houses usually filled with Buddhists.

The two Lees, Im, and Park (sadly, Bae only made one other film, and it was a disaster) became our backdrop for understanding the increasing presence and accessibility of Korean cinema. Each of those directors continued to produce superior work that found larger and larger audiences outside of Korea, while new films such as Chong-won Park's *Our Twisted Hero* indicated that whatever was happening in Korea was surely expanding. Moreover, we learned that Korean cinema was conquering each year a greater and greater share of its domestic market, while a Korean cultural wave that included pop music, soap operas and even fashion was starting to engulf Japan and other parts of Asia.

By the late 1990s, Korean cinema was increasingly seen as "the next big thing," vying with a newly revived Argentine cinema for the international spotlight after the Iranian cinema began to lose its novelty. For me, the *anno mirabilis*, the "miracle year" for the

Korean cinema, was perhaps 2000; the new millennium brought with it four films that established a cadre of auteurs who together could lead the Korean cinema into the next century: Chang-dong Lee (*Peppermint Candy*), Chan-wook Park (*Joint Security Area*), Joon-Ho Bong (*Barking Dogs Never Bite*) and Sang-soo Hong (*The Virgin Stripped Bare by Her Bachelors*). Far from a school or a coherent movement—anecdotally, these filmmakers seem to get along well and admire each other's work (to an extent)—these four directors represent the range of cinematic possibilities that have come to define the Korean cinema. Korean cinema has never been a style, an approach or a set of themes (as one might have argued about the Iranian cinema during its heyday). Rather, Korean cinema is now seen as a platform from which talented filmmakers can successfully produce everything from the best monster movie in years (*The Host*) to intimate, almost minimalist portraits of modern romance (*The Woman on the Beach*). Even the erratic, wildly overrated work of Ki-duk Kim—whose pseudo-mystic *Spring, Summer, Fall, Winter...and Spring*, is the most successful Korean film yet released in America—could be said to have helped the cause. To sum up a bit, by the first few years of the new millennium Korean filmmakers had reached that stage in which the most highly regarded among them in the western critical mind stopped being known primarily by their national identity: they were directors from Korea, not just Korean directors. Their work no longer needed the added en-

dorsement of being part of a larger national film movement.

With Korean films now an established part of the international dialog about the present and future of cinema, there somewhat simultaneously developed an interest in the history and development of filmmaking in Korea. Guided by the generous remarks of contemporary favorites such as Joon-ho Bong and Chan-wook Park, programmers and critics began to seek out the work of then-unknown artists such as Sang-ok Shin, Man-hee Lee and Ki-young Kim. Unhappily, serious film archiving was a relatively recent concern in Korea; the national archive was only founded in 1974, and by that time many works, especially from the early postwar period, had disappeared. For example, only one of the eight films directed by Kim Ki-young prior to his making *THE HOUSEMAID* still survives. It's unlikely that a masterpiece like *THE HOUSEMAID* just leapt out of Kim's head; surely it would be fascinating to trace in his earlier works the steps that lead to such as original and powerful work. Unhappily, that will probably never be possible.

Discovering fascinating and formally provocative works such as *THE HOUSEMAID*, Hyun-mok Yoo's *AIMLESS BULLET*, or Man-hee Lee's *THE MARINE WHO DIDN'T COME HOME* powerfully demonstrate that at the same moment that a new, modernist cinema was emerging in Europe, Latin America and Japan, a parallel movement was also coming into the light in

New York - 1990

남부영화제

Film Festivals in New York in Which Korean Movies Have Been Shown

The First North Korea-South Korea Film Festival: 8 South Korean films, including "Surrogate Mother" and 7 North Korean films including "Chinese Bellflower", etc. Queens Theatre in the Park. October 11 - 14, 1990



Three Korean Master Filmmakers: 15 films by Korea's most prominent directors - Sang-ok Shin, Hyun Mok Yoo and Kwon-taek Im, including "Sopyonje", "My Mother and Her Guest", etc. MoMA. November 21 - December 6, 1996

Retro/Spective: 15 best Korean movies, including "The Prosecutor and the Schoolteacher", etc. Columbia University. September 10 - 12, 1999



New York Film Festival (2000~2009) Including "Chunhyang", etc. Lincoln Center, Alice Tully Hall. September 22 - October 9, 2000 ~ Including "Mother", etc. Lincoln Center, Alice Tully Hall. September 25 - October 11, 2009

New York Korean Film Festival (2001~2008) When Korean Cinema Attacks!, including "Tell Me Something", "The Foul King", etc. Anthology Film Archives. August 17 - 26, 2001 ~ Presented over 20 films including "Open City", "Hwang Jin-Yi", etc. Cinema Village, BAM Rose Cinema, The Korea Society. August 22 - 28, 2008

New York Asian Film Festival (2002~2009) Including "Kick the Moon", "My Sassy Girl", etc. Anthology Film Archives. April 26 - May 2, 2002 ~ Including "Antique", "Dachimawa Lee", etc. IFC Center. June 19 - July 5, 2009

Tribeca Film Festival (2003~2009) Including "A Dirty Carnival", etc. Tribeca Cinemas. May 3 - 11, 2003 ~ Including "My Dear Enemy", etc. Tribeca Cinemas. April 22 - May 3, 2009

Film Retrospective Exhibition: Kwon-taek Im: Master Korean Filmmaker, including "Mandala", "Chihwaseon", etc. MoMA Gramercy Theatre. February 5 - 25, 2004



Korean Cinema 101: Classic & Horror, including "Aimless Bullet", "Phone", etc. KCSNY. August 2 - 13, 2004

The Newest Tiger: 60 Years of South Korean Cinema, including "Aimless Bullet", "Chunhyang", etc. Lincoln Center. November 12 - December 7, 2004



Visions from the South: South Korean Cinema, 1960-2004, including "Chilsu and Mansu", "Oasis", etc. Harvard Film Archive. April 4 - May 9, 2005

Korean - American Film Festival New York (2007~2009) Including "Portrait of a Mother", "The Last Vacation", etc. Anthology Film Archives. January 13, 2007 ~ Including "The Chestnut Tree", "Texas Girl", etc. The Times Center. February 28, 2009

Infernal Machines: The Films of Ki-Young Kim, including "Carnivore", "The Woman of Fire", etc. Lincoln Center Plaza. March 12 - 18, 2008

















Retrospective Film Exhibition of Ki-Duk Kim, including "Breath", "The Isle", etc. MoMA. April 23 - May 8, 2008

By the late 1990s,

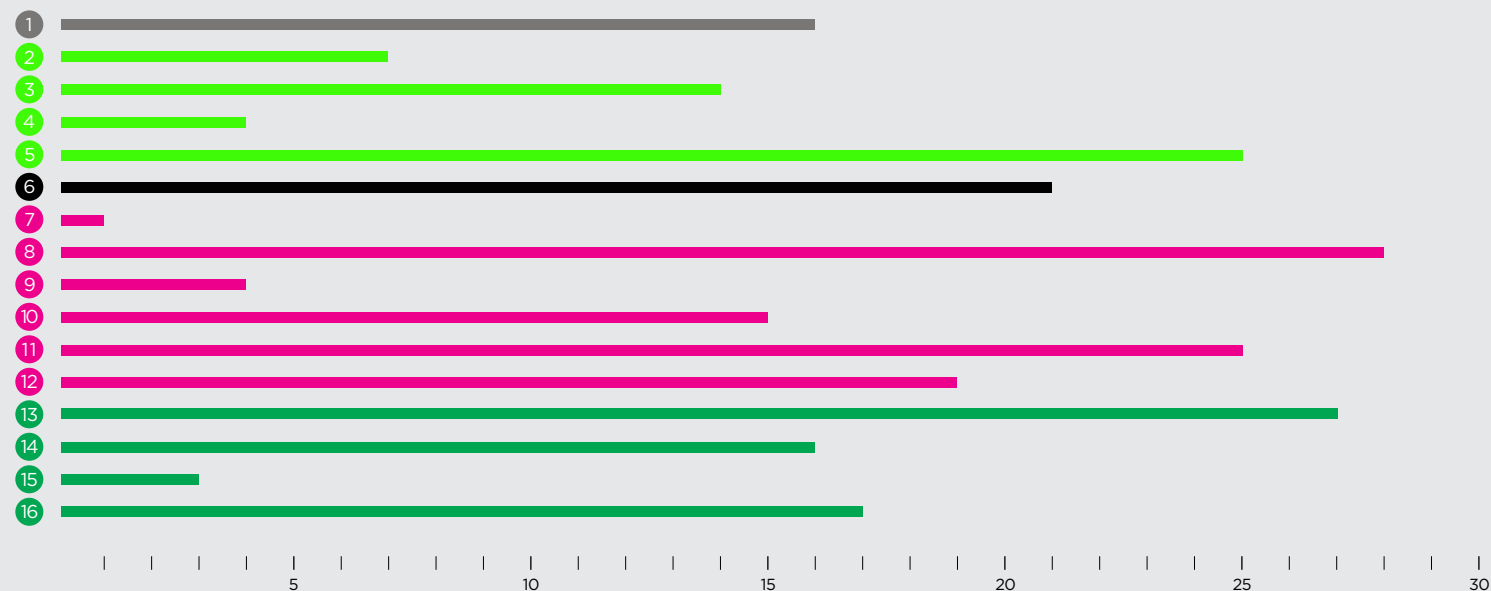
Korean cinema was
increasingly seen as

“the next big thing”

A List of Korean Movies Shown in American Theaters

 Chunhyang 2000 Director : Kwon-taek Im Release date : December 29, 2000 (16 theaters)	 Shiri 2002 Director : Je-kyu Kang Release date : February 8, 2002 (7 theaters)	 The Isle 2002 Director : Ki-duk Kim Release date : August 23, 2002 (2 theaters)	 Take Care of My Cat 2002 Director : Jae-eun Jeong Release date : October 18, 2002 (2 theaters)
 Silmido 2004 Director : Woo-suk Kang Release date : April 23, 2004 (8 theaters)	 Tae Guk Gi: The Brotherhood of War 2004 Director : Je-kyu Kang Release date : September 3, 2004 (34 theaters)	 Untold Scandal 2004 Director : J-yong E Release date : October 13, 2004 (8 theaters)	 A Tale of Two Sisters 2004 Director : Ji-un Kim Release date : December 3, 2004 (9 theaters)
 Woman is the Future of Man 2006 Director : Sang-soo Hong Release date : March 3, 2006 (1 theater)	 Typhoon 2006 Director : Kyung-taek Kwak Release date : June 2, 2006 (24 theaters)	 The Host 2007 Director : Joon-ho Bong Release date : March 9, 2007 (116 theaters)	 Time 2007 Director : Ki-duk Kim Release date : July 13, 2007 (1 theater)
 No Regret 2008 Director : Hee-il LeeSong Release date : July 25, 2008 (2 theaters)	 Portrait of a Beauty 2008 Director : Yun-su Jeon Release date : November 13, 2008	 Treeless Mountain 2009 Director : So-yong Kim Release date : April 22, 2009 (4 theaters)	 My Girlfriend Is an Agent 2009 Director : Tae-geon Hwang Release date : April 23, 2009

Length of movie screening (in weeks)




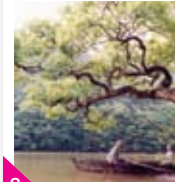




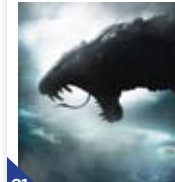









Korea. How amazing it would have been if those Korean filmmakers spearheading this movement had entered at that time into dialog with their foreign counterparts—much as the artists of the Japanese new wave would! Yet that was not to be: the military dictatorship and its increasingly constraining film policies, plus changes in the domestic film market, worked to stifle the Korean mod-

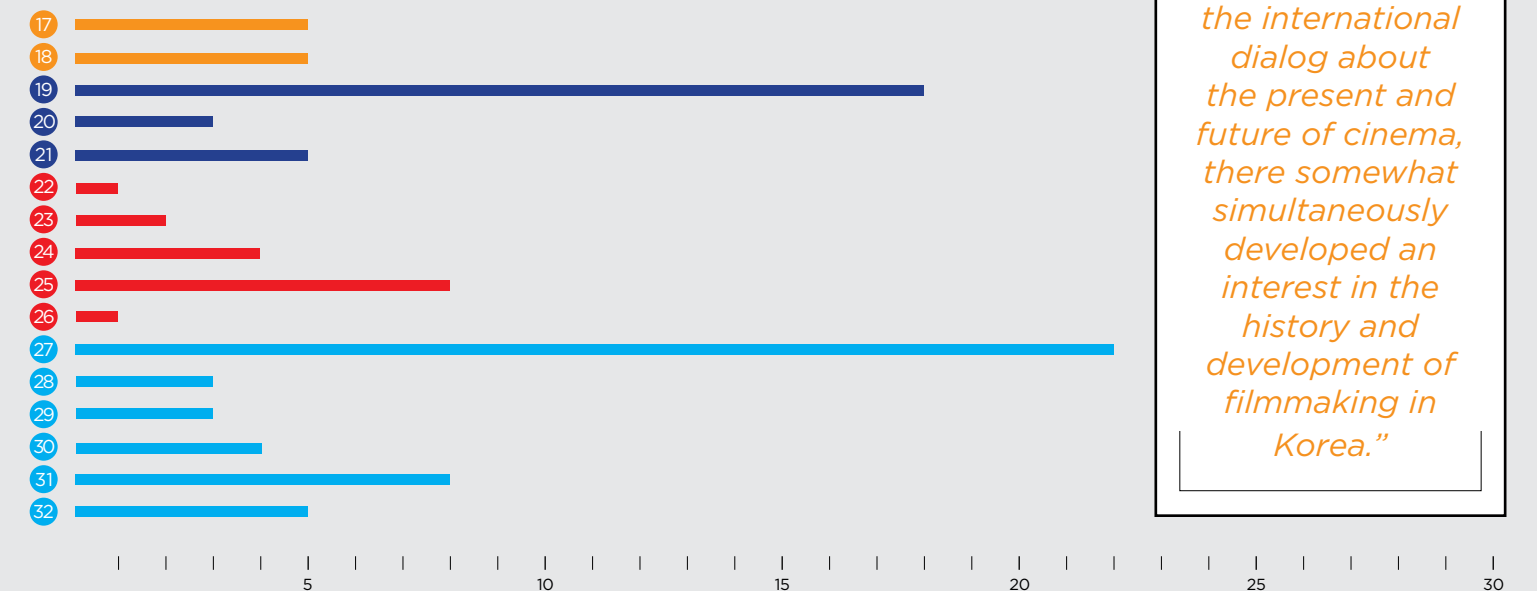
ernists just as they were finding their voices. They would all continue working, yet their later work, with few exceptions, exhibited the ambition and creativity of the films of the early Sixties.

There is also the problem of pre-1945 Korean cinema—that is, the cinema made in Korea under Japanese occupation. While there were a few genuine films of resistance,

the vast majority of works made by Korean filmmakers avoided direct political, or at any rate anti-Japanese, commentary. Yet the energy and technical prowess of a work such as Jong-hwa An's *CROSSROADS OF YOUTH* (1934) makes one hungry to see much more; it's clear that the film's director had an impressive acquaintance with a wide variety of international film styles, and that had

 The Way Home 2002 Director : Jeong-hyang Lee Release date : November 15, 2002 (20 theaters)	 Chihwaseon 2003 Director : Kwon-taek Im Release date : February 14, 2003 (5 theaters)	 Oasis 2004 Director : Chang-dong Lee Release date : March 7, 2004 (2 theaters)	 Spring, Summer, Fall, Winter... and Spring 2004 Director : Ki-duk Kim Release date : April 2, 2004 (74 theaters)
 Oldboy 2005 Director : Chan-wook Park Release date : March 25, 2005 (28 theaters)	 3-Iron 2005 Director : Ki-duk Kim Release date : April 29, 2005 (31 theaters)	 Memories of Murder 2005 Director : Joon-ho Bong Release date : July 15, 2005 (1 theater)	 Lady Vengeance 2005 Director : Chan-wook Park Release date : August 19, 2005 (6 theaters)
 Dragon Wars 2007 Director : Hyung-rae Shim Release date : September 14, 2007 (2277 theaters)	 A Bloody Aria 2008 Director : Shin-yun Won Release date : January 4, 2008 (1 theater)	 Woman on the Beach 2008 Director : Sang-soo Hong Release date : January 9, 2008 (1 theater)	 Never Forever 2008 Director : Gina Kim Release date : April 11, 2008 (2 theaters)
 Private Eye 2009 Director : Dae-min Park Release date : May 1, 2009	 Thirst 2009 Director : Chan-wook Park Release date : July 31, 2009 (17 theaters)	 Haeundae 2009 Director : JK Yoon Release date : August 28, 2009	 Old Partner 2009 Director : Chung-ryoul Lee Release date : September 4, 2009

Source: Nilson EDI, 2MOB Pro, Korean Film Council



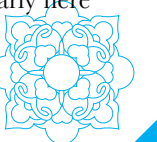
"With Korean films now an established part of the international dialog about the present and future of cinema, there somewhat simultaneously developed an interest in the history and development of filmmaking in Korea."

circumstances been otherwise a high-caliber Korean cinema might have developed despite the occupation.

Thus, going on thirty some-odd years since the new emergence of Korean films at international film festivals such as Cannes, Berlin and Venice, Korean cinema seems well established at least in the admittedly dwindling art or alternative film sector in

the US. The masterworks and crucial turning points of Korean cinema are slowly but surely becoming part of the canon of international film classics; no DVD in my collection has been borrowed more frequently over the past year than *THE HOUSEMAID*, which hopefully will soon be released by a legitimate American distributor. Some waves wash up and then recede; that may have

happened, partially with the Korean cinema, yet even as the cinematic tide moved out, it left pools of fine work by contemporary auteurs as well as a trail of still-to-be-discovered masterworks from the past. For American film buffs, Korean cinema is clearly here to stay.



Korean Culture: As Viewed Through *The New York Times*

Hyun Joo Lee

The Korean Cultural Service New York had read and collected almost 1,000 articles on Korean culture by *The New York Times* since 1979 to 2009. Dr. Hyun Joo Lee analyzed the collected articles.

Koreanness in Motion: Revisiting Korean Culture 1979-2009

By Hyun Joo Lee

Hyun Joo Lee received her Ph.D. in Performance Studies from New York University in 2008. She is currently completing a book manuscript on contemporary Asian-American art and performance. A graduate of Ewha Women's University, she received her M.B.A./Arts in Arts Administration and M.A. in Art History from Binghamton University. Lee lives in NYC with her husband.

*"This introduction aims to give readers a snapshot of how Korean culture has been introduced, discussed, and represented in *The New York Times*..."*



The year 2009 marks the 30th anniversary of the Korean Cultural Service New York. Since its opening on Park Avenue in 1979, the Korean Cultural Service has hosted many cultural activities and promoted the understanding of Korean culture in the midst of political, cultural, and economic changes of both South Korea and the United States. The past three decades have observed the shifts from the Cold War era to post-Cold War politics and finally to the increasingly globalized culture across the Pacific. On the Korea side, the rhetoric of nationhood within the domestic space of Korea gave way to the policies of globalization (Segyehwa) by the mid 1990s. In the United States, multiculturalism and identity politics offered diverse platforms for other cultures in the 1980s and 1990s. The fact that multiculturalism is being questioned for its tendency to confine cultural boundaries in terms of race, nationality and gender makes us think how the receptivity of culture has changed over time. Furthermore, the emergence of the Internet has condensed and changed the previous cultural boundaries. Of various changes we have experienced for the past three decades, the heightened role of culture in international relations and the further development of global cities are especially predominant.

This introduction aims to give readers a snapshot of how Korean culture has been introduced, discussed and represented in *The New York Times*, one site that delivers Americans' voices at home and abroad by outlining facts, viewpoints, and episodes related to Korean culture. Two questions that stitch the comments on various news articles about Korean art and culture are: 1) What role has Korean culture played in developing "Koreanness" both in Korea and in the U.S.? 2) How has the receptivity of Korean culture, and by extension, "Koreanness", changed in the years between 1979 and 2009?

A number of Korean cultural events were organized to mark historical events. For example, Korean court music and dance performed by artists from the National Classical Music Institute of Korea took place at the Asia Society in May 1982 to celebrate 100 years of Korea-U.S. diplomatic relations (May 22, 1982). In the same year, U.S.-Korea Photo History sponsored by the South Korean government was held in the lobby of 2 World Trade Center (Sep. 3, 1982). In September 1991, a Korean music and dance performance was introduced at Carnegie Hall in order to celebrate Korea's entry into the United Nations. It consisted of a Buddhist monk dance and Samul-Nori, among other sounds and dances (Sep. 28, 1991). The 2003 exhibition "Crossings 2003: Korea/Hawaii"

aimed to celebrate the 100th anniversary of the Korean immigration to the United States (Sep. 28, 2003).

In the 1980s, traditional arts were at the core of cultural activities. Except those of Nam-Jun Paik and several other Korean-American artists such as Young Soon Min, many of the exhibitions focused on traditional art. While Korean traditional arts characterize a significant part of Korean culture, understanding non-Western culture largely based on the earlier period contributed to such a trend. In this context, Gallery Korea at the Korean Cultural Service has played a key role in introducing both traditional and contemporary art exhibitions. These include "Figurative Ideas: Crosspaths of Five Artists and Five Photographs" held in 1987 and "The Lyrical Line," an exhibition of figurative and abstract paintings by four young Korean-born artists, in the same year (Apr. 16, 1987). Few people would doubt that Nam-Jun Paik is one of the most creative Korean-born artists. In his life time, Paik rigorously made numerous video art works and performance pieces. Beginning with a prestigious Whitney solo exhibition in 1982, Paik's new media work "Good Morning Mr. Orwell" (1984) and "Bye, Bye Kipling" (1986) were shown on television in the United States, Germany, and Korea. "Two-way, interactive television communi-



Exploring the World of Kimchi, the Spicy Korean Staple

By MARK RYTMAN

KOREANS are a people who love to eat. And they love to eat well. Kimchi, the spicy Korean staple, is a testament to their culinary prowess. It is a dish that has been around for centuries, and it is still as popular as ever. Kimchi is a fermented vegetable dish, usually made with napa cabbage and radishes, seasoned with a spicy paste of chili peppers, garlic, and ginger. It is a staple of the Korean diet, and it is a dish that has been embraced by people all over the world.

Kimchi is a dish that is both simple and complex. It is a dish that can be made in a variety of ways, and it can be eaten in a variety of ways. It is a dish that is both healthy and delicious. It is a dish that is both a part of Korean culture and a part of the world's culinary heritage.

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The Legions Of Frozen Yogurt Push East

By JULIA KIM

AS THE LEGIONS OF FROZEN YOGURT push east, they are bringing with them a new wave of Korean culture. This is a dish that is both simple and complex. It is a dish that can be made in a variety of ways, and it can be eaten in a variety of ways. It is a dish that is both a part of Korean culture and a part of the world's culinary heritage.

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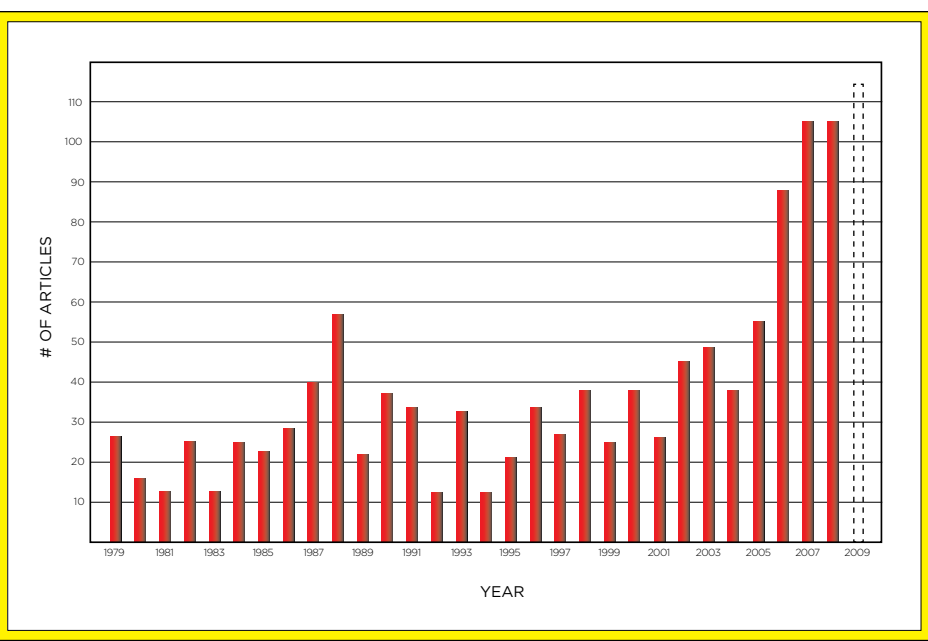


The New York Times, April 20, 1983



The New York Times, February 27, 2008

Number of *The New York Times* Articles on Korean Culture (1979 - 2009)



By the Korean Cultural Service New York

“Korea of the 1970s was out of focus in international cultural exchanges, but began to shift into the world spotlight in the 1980s and 1990s. This change was coterminous with the economic development and democratization of South Korea.”

performed at Prospect Park by the band-shell (July 27, 1991). Korean art also became popular in art markets like Sotheby's. The year 1993 observes a number of important cultural events about and within Korea. The 1993 Whitney Biennial traveled to the National Museum of Contemporary Art in Gwacheon near Seoul in the summer of 1993, and this was the first time a Whitney Biennial had travelled (July 23, 1993). Taejo Expo '93 opened on August 7. The exhibitions “Across the Pacific: Contemporary Korean Art and Contemporary Korean-American Art” took place in New York. Burgeoning exhibitions from non-Western societies including Korea made critics like Holland Cotter ask: “How can a non-Western artist enter the global, Western-dominated mainstream and still preserve a cultural birthright?” Is this a critique of a non-Western artist's practice of returning to traditions or a lament about the sameness discovered in them? (Dec. 10, 1993). It seems to be much easier to ask than to answer this

question. From karaoke to dance masks, cultural production of the 1990s was deeply imbricated with the notion of being exotic. Suh Se Ok, one of South Korea's contemporary painters, whose work was shown during the '88 Olympics, provides us with a meaningful view-point. Approaching the concept of tradition from the present perspective, Suh says, “I don't draw thinking I am a Korean but a person, and so I don't see Korea and the rest of the world as a dichotomy” (Oct. 1, 1988). The Asia Society's Festival of Korea also took place in 1993 at a time when curiosities about cultures outside the U.S. reached its peak. According to Anna Kisselgoff, “the aim of the festival, which is sponsored by the Philip Morris Companies, is to broaden understanding of Korean culture through films, exhibitions, performances and educational programs in seven cities” (Sep. 28, 1993). The program “Chongak and Eun-yul Talch'um: Traditional Music and Dance of Korea” featured court repertory “chongak” and the masked dance drama, “talch'um.” It

accompanied the exhibition “Korean Arts of the 18th Century: Splendor and Simplicity,” which was organized by Korean curators-Chung Yang Mo, Kang Woo-Bang, and Hongnam Kim (Oct. 15, 1993). The growing visibility of Korean culture is in sharp contrast with how Koreans in the U.S. are treated in urban racial conflicts such as the L.A. riots and the Flatbush Boycott of Korean owned businesses (May 3, 1992; May 17, 1990). Compared to an abundance of cultural activities in the 1990s, reviews on Korean art and performance appearing in *The New York Times* are in many cases limited to listing factual descriptions. Those who are seeking an insightful analysis of Korean art would be pleased to read Stephen Holden's Review of Park Kwang Su's “To the Starry Island.” Holden writes, “Park Kwang Su, who directed and collaborated on the screenplay, conveys an unusually powerful sense of the physical world. If the island's lushness and its changing weather are almost palpable, so is the air of suffocating boredom

Asia's Youth, Culture in South Korea

From Page A1

cept in South Korea, ion is now about 30 and whose over-ary movement is the d largest after the Unit-

China, South Korean are bringing Christian-Asian face. South Korean dramas about urban pro-Seoul, though not overt-, present images of mod-enters on individual hap-d sophisticated consumer-

also show enduring Confu-ed values in their emphasis-ty relations, offering to Chi-ly a reminder of what was th the Cultural Revolution example of an Asian country is modernized and retained its ons.

ree Guys and Three Girls" and e Friends" are South Korea's -grown version of the American how "Friends." As for "Sex and City," its South Korean twin, e Marrying Type," a sitcom out three single professional wom-in their 30's looking for love in oul, was so popular in China that isodes were illegally downloaded r sold on pirated DVD's.

"We feel that we can see a modern lifestyle in those shows," said Qu Yuan, 23, a student at Tsinghua Uni-versity here. "American dramas also show the same kind of lifestyle. We know that South Korea and America have similar political sys-tems and economies. But it's easier to accept that lifestyle from South Koreans because they are culturally closer to us. We feel we can live like them in a few years."

"They seem to have similar life-styles," Ms. Qu said. "They have friends and go to bars. They have good mobile phones and good cars and lead comfortable lives."

Her classmate, Huo Kan, 23, said, "American dramas are too modern." Ms. Qu said, "They're postmod-ern."

Ms. Huo added, "Something like 'Sex and the City' is too alien to us." Jin Yaxi, 25, a graduate student at

Beijing University, said, "We like American culture, but we can't ac-cept it directly."
"And there is no obstacle to our ac-cepting South Korean culture, unlike Japanese culture," said Ms. Jin, who has studied both Korean and Japa-nese. "Because of the history be-tween China and Japan, if a young person here likes Japanese culture, the parents will get angry."

Politics also seems to underlie the Chinese preference for South Korean-an-filtered American hip-hop cul-ture. Messages about rebelliousness, teenage angst and freedom appear more palatable to Chinese in their Koreanized versions.

Kwon Ki Joon, 22, a South Korean who attends Beijing University and graduated from a Chinese high school here, said his male Chinese friends were fans of South Korea hip-hop bands, like H.O.T., and its song "We Are the Future." A sample of the song's lyrics translate roughly as: "We are still under the shadows of adults/Still not Free/To go through the day with all sorts of interferences is tiring."

To Mr. Kwon, there is no mystery about the band's appeal. "It's about wanting a more open world, about re-belliousness," he said. "Korean hip-hop is basically trying to adapt American hip-hop."

Like many South Koreans, Oh Dong Suk, 40, an investor in online games here, said he believed that South Korea's pop culture was a fruit of the country's democratization. "If you watch South Korean movies from the 1970's or 1980's, you could feel that it was a controlled society," Mr. Oh said.

Hwang In Choul, 35, a South Korean missionary here, also sees a di-rect link between South Korea's de-mocratization and its influence in China. After restrictions on travel outside South Korea were lifted in the late 1980's, South Korea's mis-sionary movement grew from sev-eral hundred to its current size of 14,000 missionaries.

Mr. Hwang, who since 2000 has trained 50 Chinese pastors to prose-lytize, is among the 1,500 South Kore-ans, usually secretly.

"Under military rule, it was sim-ple not possible to come out of South Korea, and even our activities inside the country were monitored," Mr. Hwang said. "We had the potential to be missionaries out in the world, but we were constrained. We had the passion, but we couldn't express our passion."

Until South Korea and China, ene-mies during the Korean War, nor-



At Korea City in the Xidan Shopping Center in Beijing shops sell iter



A South Korean businessman eats at one of the many Korean restau-rants in Beijing. South Korea's cultural influence on China is growing.

malized relations in 1992, North Ko-rea had a stronger presence here, with its embassy, restaurants and shops. Back then, South Korea re-mained unknown to most Chinese, suffered from a poor image.

"If a Japanese television set stopped working, the Chinese would say something's wrong with the pow-er lines," said Ohn Dae Sung, the



Jin Hi Kim with her homelands a Korean sister. Ms. Kim has lived in Bridgeport since the early 1990's.

here is only one living Na-tional Human Cultural Treasure in dance in the Re-public of Korea and her name is Han Young-Suk. Miss Han was given the honor by the South Korean Government in 1989, as part of its continuing program to pre-serve traditional Korean culture in its pure form. This week, for the first time in more than two decades, the East Coast of the United States. Audi-ences will have a rare chance to see Miss Han when the American Dance Festival presents her in perform-ances on Monday and Tuesday in Durham, N.C., and on Thursday at York City.

"My grandfather, Han Sung-Joan, developed a unique style of Buddhist dance nearly a century ago," Miss Han explained, speaking through a translator in a recent conversation in Seoul. "He did not have a daughter, so when I was 12 years old, he began to train me to become the sole inher-itor of his form of seung-mu—a dance of Buddhist rituals and some elements of other traditional Korean dances."

There are three basic forms of tradi-tional dances in Korean history: folk, shaman and Buddhist, but today, said Miss Han, they are intermingled. "Simply, the technique of seung-mu is characterized by the harmony of inner and outer elements," she ex-plained. "Each movement is con-trolled by the breathing." The ex-haustive Miss Han seemed to float from the sofa as she proceeded to demon-strate. "For example, with one foot raise the torso slowly, with one foot breathe, and pause; exhale slowly, shoulders dropping and pulling in the center of the body, arms slowly mov-ing out and eventually pointing up, weaving the long sleeves. The dance has long, heavy movements to slow-

"The sleeves — jangsams — are nearly three meters long, and they are very, very important," she ex-plained. "They stir emotions and evoke a series of moods, and each movement of the sleeve expresses elements of life, of nature and man. Each observer will experience his or her own unique emotion."

Charles Reinhart, director of the American Dance Festival, who at-tended his first live dance perform-ance in Korea in the 1950's, has trav-eled throughout Asia and returned to Korea many times. "The dance," he

free-erations and the world's high-est and lowest birth rates. As South Korea quickly be-came the world's most wired nation, new online news sites challenged the con-servative mainstream media's mo-nopoly; press clubs, a Japanese co-lonial legacy that controlled the flow of news, were weakened or eliminat-ed. Unlike other Asian nations, South Korea has tackled head-on taboo sub-jects in its society, including the leg-

How a Legendary Korea

By GWIN CHIN



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A Portrait of a Subdued, Literary Korea

By DENNIS LIM

THE South Korean direc-tor Lee Chang-dong oc-cupies a unique, some-what contradictory pos-ition in his country's cine-ma. As the first filmmaker to serve as South Korean minister of culture (from 2003 to 2004) and a long-time advocate of the quota sys-tem that obliges his nation's thea-ters to show a minimum num-ber of local films, he has played a cen-tral role in the resurgence of Ko-rean cinema.

As a director, though, he does not exactly fit in. While the best-known Korean movies of the past few years are stylish, violent genre works — crime thrillers like "Oldboy" or effects-heavy fantasies like "The Host" — Mr. Lee's films have a more subdued, literary flavor, and they tend to defy easy classification.

Despite being a fixture on the international festival circuit for some time (having won prizes at Venice, Vancouver and Karlovy Vary), Mr. Lee has been somewhat overshadowed by flashier compatriots like Park Chan-wook and Kim Ki-duk. "Secret Sun-shine," his fourth film, is his first since leaving office and also the most attention. It had its pre-miere in May at the Cannes Film Festival (where it was named best ac-tress), and was recently played in Toronto and will be screened at the New York Film Festival on Monday and Tuesday. (The film is awaiting a distribution deal for the United States.)

As "Secret Sunshine" begins, Shin-ae (Ms. Jeon), a young wid-ow from Seoul, is moving with her little boy to her late hus-band's hometown, a provin-cial city called Miryang. (The literal translation provides the English title.) Under the disapproving scrutiny of the gossipy locals, she sets up a piano school and finds a puppyish admirer in a friendly mechanic (the popular actor Song Kang-ho, last seen here in "The Host"). Before long a blind-siding tragedy sends the protag-onist suffering and the movie evolves into a provocative study of madness and belief.

One of the most important things to me was to find a way to refine and sing, he said. "And these people are also un-derstandable and they are in their original form and are est traditions."

Mr. Reinhart cited the "Dance," which Miss Han will perform at the festival, as an exam-

Lee Chang-dong speaks of intangibles like faith rather than more showy things.

portray things that are not visible to the naked eye, faith being one of them," Mr. Lee said, speaking via a translator in Toronto this month.

A former high school teacher and novelist who turned to film-making in his 40s, Mr. Lee, now 53, has a knack for depicting character portraits that succeed at animating the larger forces at work in Korean history and soci-ety.

His first feature, "Green Fish" (1997), is a gangster drama root-ed in the dark side of the so-called Asian economic miracle. "Peppermint Candy" (1999) min-gles personal and national his-tories in reverse chronology, re-counting two decades of defining the way to the Korean peninsula, cracked down on a pro-democra-cy demonstration, killing at least 200 protesters, many of them stu-dents. (That was the year Mr. Lee graduated from his universi-ty, with a degree in Korean litera-ture.)

"Oasis," which won several prizes at Venice in 2002, chron-icles a mildly retarded man's en-counter with a young woman with cerebral palsy. Mr. Lee weaves his folkloric magic realism, as if in-sulating the unlikely lovers from the hostile prejudices of the out-side world. (Both "Peppermint Candy" and "Oasis" are avail-able on DVD.)

work, along with Miss Han as the "of-ficial passer-on of an authentic classi-cal form," has been designated No. 27 (She was also designated as "Succes-sor of Intangible Cultural Assets No. 49" for "Crane Dance.")

Based on seung-mu, the slow, heavy movements of "Monk's Dance" are typical of the idiom. The film is based on an ancient tale of a

Young-Suk perform in the States this week.

woman. Miss Han said there is no "It conveys doing what's traditional Ki Mr. Cho poli cross-movement contemporary," she said. "Every year, the leg graduates ments in South Ki four years conten reached a profes there is great pote

about "crazy danc-lish," Miss Han snap meeting, melting, any-tion is inevitable." Bi-lan confessed to once ha company in Munich. "T-time I had seen such a aside, I have to adm the symbol of, sially in South Ko

Lee Chang-dong speaks of intangibles like faith rather than more showy things.

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...we need to think how our perception of Korean culture is intertwined with that of non-Korean cultures and vice versa...

A Bridgeport Home Base

Reviewing the work in The New York Times, the critic said the piece "invited all generally at the time like a piece of music that was not only a piece of music but a piece of life."

one of the many Korean restau-influence on China is growing.

30 Years of KCS NY

The Korean Cultural Service New York

What has the Korean Cultural Service New York achieved since 1979?
We have gathered the facts and details of all events, performances, and
publications which the Korean Cultural Service New York has produced
since the beginning in 1979. These many events and their great success
show us what the Korean Cultural Service has accomplished.

History of the Korean Cultural Service New York

By the Korean Culutral Service New York



"Nongak" performance at "Korea Sparkling", 2007.
Photo by the Korean Cultural Service New York.

Korean Cultural Service New York: What has it done?

Korean Cultural Service New York (KCSNY) has been active for thirty years now. In the midst of confusion between the events of Oct. 27, 1979 and Dec. 12, 1979, at the end of the Fourth Republic of Korea, it had its opening rather cautiously on Park Avenue in New York City. The last thirty years have been a long journey for KCSNY to change Americans' negative attitudes and opinions

toward Korea ("Ruthless Korean War", "Military-Governed North Korea", "Dictatorship in North Korea") into a positive attitude through exposure to Korean culture.

"The Korean Cultural Service New York works to broaden understanding of Korea and Korea-U.S. relations through cultural and academic activities," according to the vision statement of the institution.

"...it used to be the only place in New York in which such events were held for the public in the past... KCSNY began to sponsor the organizations to provide much more variety of cultural activities and events in various other places."

KCSNY's Role as a Hub in the United States

In recalling its thirty years of activities, one doubt might be raised: Wasn't the Korean Cultural Service New York more active in promoting Korean culture in the early years? It is true that more events, such as Korean dance concerts, Korean art and craft exhibitions, and Pan-So-Ri, took place in Gallery Korea of KCSNY in the beginning of its history. However, if you look carefully and examine the last thirty years, such doubt can be resolved easily.

Although the Korean Cultural Service New York has been hosting Korean cultural activities and events continuously in Gal-

lery Korea, it used to be the only place in New York in which such events were held for the public. As time has passed, organizations such as KTPAA (Korean Traditional Performing Arts Association, Inc.), Korean Traditional Music & Dancing Institute, Korea Music Foundation, Sejong Soloists, and Korean-American Artist Association have developed throughout the east coast. Thus, KCSNY began to sponsor these organizations to provide a much greater variety of cultural activities and events in various other places.

Utilization of New York's Global Character in the Public Relations Campaign of Korean Culture



The brochure of the Korean Cultural Service New York.

The above heading reflects what has been a guiding principle of the Korean Cultural Service New York in every annual business proposal of the past few years. Top world corporations and institutions are clustered in New York, the capital city of world economics and culture. KCSNY acknowledges that relations and cooperation with those corporations and institutions are the most effective ways to spread Korean culture not only in the United States, but world-wide, and it has put its effort into carrying out such acknowledgment in action.

The entrance of Korean performers on the stage of APAP (Association of Performing Arts Presenters), the largest-scale art performance market in North America, is one of many representative examples of Korean Cultural Service's support program. From its first-stage introduction to Korean culture that took place in the small space of Korean Cultural Service, to its second stage of public relations activities that supported other cultural institutions and organizations in hosting Korean performances in various places, and to its third stage of the entrance of Korean performances to APAP, Korean Cultural Service has been evolving actively. The entrance to APAP has actually borne fruits such as performances of the Korean Dul-So-Ri Performance Company at Webster Hall, GlobalFEST, and Lincoln Center in 2008.

Promoting Korean films is another activity that has been undertaken steadily by the Korean Cultural Service New York. It took its first step by screening Korean movies in Gallery Korea at a time when openings

of Korean films in America's mainstream theatres were perceived to be unimaginable. Today, not only has the institution been supporting mainstream theater openings of Korean films, it has also been supporting the promotion of these films through the New York Film Festival, New York Asian Film Festival, New York Korean Film Festival, etc. Examples include a retrospective exhibition of Korean film maker Ki-duk Kim at MoMA (Museum of Modern Art) and screening a film series on the topic of "Remembrance of War through Korean Film". The Korean movie screening program that had taken place in Gallery Korea has also moved to other locations, such as Anthology Film Archives, ImaginAsian Theater, etc. over the past three years.

Activities in cooperation with the UN have also been actively promoted. Since 2002, the UN Korean Food Festival has been hosted by the Korean Cultural Service New York four times at the U.N., where people across all nations were introduced to Korean food. In 2008, it collaborated with well-regarded Korean restaurants in New York City to debut the first Korean Restaurant Week, as well as publishing a map of Korean restaurants in Manhattan with information on Korean restaurants, targeting Americans in order to familiarize them with the taste of Korean food. KCSNY's effort to promote Korean food has evolved from an introduction to Korean food at the opening of Gallery Korea to promotion through the UN, to events like Korean Restaurant Week.

KCSNY's new activity, "The Korean Wave - As Viewed Through the Pages of *The*

New York Times", is a representative example of the synergy effect through relations with American institutions and corporations. The project has collected fifty to sixty newspaper articles from *The New York Times* that are related to Korean culture based on six categories: film, music, exhibition, dance, theatre, food, and miscellaneous. The collected articles are then published annually.

In comparison to thirty years ago, when the only existing Korean art gallery in New York was Gallery Korea in Korean Cultural Service New York, the number of art galleries owned and managed by Koreans has increased to more than ten in New York. Gallery Korea has also worked to encourage synergy through collaboration with other art galleries, including "Asian Contemporary Art Week."

Thirty years ago, the only library where people could find valid Korea-related resources was the library owned by the Korean Cultural Service New York. However, today more books are available in public libraries throughout the city. The Korean Cultural Service Library has been donating funds for purchases of Korea-related books to other libraries, including the New York Public Library and Queens Library.

Promoting Taekwondo is still another activity which KCSNY has been working on. Not only does it provide Taekwondo lessons through Taekwondo centers in New York, it has also been supporting public schools to adopt Taekwondo as an official subject in their curriculum.



The newsletters of the Korean Cultural Service New York since 2000.

A photograph of a crowded street festival, likely the 26th Annual Asian Pacific America Heritage Festival in 2006. In the foreground, a large Korean flag (Taegeukgi) is partially visible, showing its white background, red and blue Taegeuk symbol, and black trigrams. The background features a dense crowd of people, mostly of Korean descent, gathered on a city street. Historic buildings line the street, including one with a prominent 'HEARTLAND BREWERY' sign. A large tree with green leaves is visible on the left side of the frame. The overall atmosphere is festive and celebratory.

Korean Cultural Service
New York is now preparing for
another thirty years...



“The new plan and the new vision will concretely conceptualize KCSNY’s identity as a Korean cultural hub that will present its new 21st century model based on the experience that it has accumulated in the last thirty years.”

The official logos of the Korean Cultural Service New York since 1979



Korean Cultural Service
Consulate General of the Republic of Korea
460 Park Ave. 6 FL, New York, N.Y. 10022 (212) 759-9550

1979

Korean Cultural Service in NY



뉴욕한국문화원
Korean Cultural Service NY
Korean Consulate General



뉴욕한국문화원
Korean Cultural Service NY
Korean Consulate General

2009 -

Support for Korean Artists and Korean Residences in New York

Singular and limited support for Korean artists has changed throughout the past thirty years. One of many examples is the “Grant Writing Workshop”, which began in 2007. Korean Cultural Service New York published a booklet of artist-friendly information in Flushing that Korean artists can refer to, and it also offered a workshop to further assist and stabilize the artists’ activities.

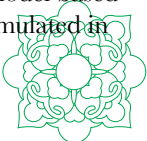
Supplying Korean media, Korea-related resources in the Korean Cultural Service Library, and workshops about Korean culture are examples of KCSNY’s efforts to provide a higher quality of service to Korean residents in New York. In 2009,

KCSNY entered into a contract with the National Library of Korea, the National Assembly Library, and the Korean Federation of Film Archive, and initialized the digitalizing of Korean texts and films. In this way, Korea-related resources became much easier to gain access to. In cooperation and collaboration with professional Korean artists and musicians, a passion for Korean culture education in the Korean communities has also heated up. Soon, resources will be adequately prepared to meet the needs of Americans, who do not speak, read, or write Korean, to help them understand Korean culture better.

Preparation of a New Home

The Korean Cultural Service New York has entered into a contract to buy 6,420 square feet of land at 32nd Street in New York City on March 3, 2009. Through an architectural design contest for the new building, it has selected a design and will start its construction beginning in 2010, aiming to finish it in 2011. The original plan was to buy the existing building and remodel it, but after serious consideration of many criteria, construction of a new building has been decided upon. Beginning in the first half of 2010, KCSNY will host art exhibitions and many other Korean cultural performances on the empty land to promote the future

location and new vision. From 1979 to 2009, the Korean Cultural Service New York has put its best effort into improving Americans’ attitudes toward Korea, and has succeeded to some degree. The Korean Cultural Service New York is now preparing for another thirty years. It is currently formulating a plan and vision that will be newly embarked upon at the new building. This will firmly conceptualize KCSNY’s identity as a Korean cultural hub, and will present its new 21st century model based on the experience that it has accumulated in the last thirty years.



Timeline

1979 ~ 2009 KCSNY Leadership to Programs

Directors, 1979 ~ 2009

Jae Hong Lee
1979.8 ~ 1981.4



Young Mo Ahn
1984.10 ~ 1985.7



Chan Yong Yi
1987.9 ~ 1990.6



Young Gil Park
1993.9 ~ 1998.4



Byong Suh Lee
1999.3 ~ 2002.8



Jin Yong Woo
2005.8 ~ 2007.8



Tae Wan Yoo
1981.4 ~ 1984.10



Shin Il Park
1985.7 ~ 1987.8



Djun Kil Kim
1990.6 ~ 1993.9



Hong Sok Lee
1998.4 ~ 1999.2



Yang Woo Park
2002.8 ~ 2005.7



Soo Keun Song
2007.10 ~ present



* The following are some of KCSNY’s important events and activities of the past thirty years. Some of these activities were sponsored in part by KCSNY. Please note that this list is not comprehensive. *

Art, 1979 ~ 2009

1979 ~ 1989

- Exhibitions at KCSNY in 1980
 - *Korean Traditional Furniture*: April 29
 - *Korean Contemporary Artists*: September 10
 - *Korean Traditional Knot, ‘Maedup’*: October 15
- *Korean Drawing Now*. Brooklyn Museum. June 24, 1981
- An Exhibition at KCSNY in 1981
 - *Korean Traditional Paintings, ‘Minhwa’*: December 10
- Exhibitions at KCSNY in 1982
 - *Korean Masks with Suzanne Benton’s Mask Sculptures*: February 4
 - *Art Works from Kim Ki-Chang*: February 17



- *Contemporary Korean Art from the Whanki Foundation Collection*: April 23
- *Nam June Paik*: April 30
- *Art Works from Kim Wŏn-Suk*: May 1



- *Tradition and Korean Ceramics Today*: June 4
- *Korean Craftsmen on Parade*: September 30
- *The 1st Annual Invitational Current Korean-American Sensibilities*: December
- *Korean Craftsmen on Parade: Modern Korean Traditional Crafts*. Asia Society. August 23, 1982
- *USA-Korea Centennial Photo Exhibition*. World Trade Center II Lobby. August 25, 1982
- Exhibitions at KCSNY in 1983
 - *“Footsteps” by Chang Shick*: October 14
 - *Korean Traditional Ceramics*: November 14
 - *The 2nd Annual Invitational Current Korean-American Sensibilities*: December 12
- *Auspicious Spirits: Korean Traditional Folk Art Exhibition*. Asia Society. December 7, 1983



- Exhibitions at KCSNY in 1984
 - *Korean Artists in Washington*: April 13
 - *Water Color by Kyung Hee Lee*: May 1
 - *Three Print Makers by Byoung Yong Lee, Mary Emery*: May 16
 - *Paintings, Sculptures and Constructions by Sung-Hee Cho*: June 1

- *The 4th Oriental Paintings Exhibition by Homoon Chung Youn*: June 15
- *Desert Womb by Youn Ja*: June 22
- *Exhibition of Song Su-nam’s Paintings*: July 10
- *With Nam June Paik*: July 19
- *Drawing Show by Il Dan Choi*: August 28
- *Flow: Glass & Clay by Mary Shaffer & Chang Dong-Hun*: September
- *The Art of Korean Flower Arrangements by members of Hasoohoe*: October 2

- *The 2nd Annual Invitational Tour*. Everson Museum of Art in Syracuse. April 1984

- Gallery Korea was named, March, 1986

- Exhibitions at Gallery Korea in 1986
 - *Whanki Foundation Exhibition*: October 4
 - *Kang Ja Lee, Kang So Lee*: December 8

- Exhibitions at Gallery Korea in 1987
 - *Figurative Ideas: Crosspaths of Five Artists and Five Photographers*: April 16
 - *The Lyrical Line*: September 3

- An Exhibition at Gallery Korea in 1988
 - *Contemporary Ceramics, Paintings, and Installations from the Whanki Collection*: September

1990 ~ 1999

- Exhibition at Gallery Korea in 1991
 - *Sight from the East, E-Won Group Exhibition*: April 18 - May 6
 - *Korean Artists Living in Paris*: September 12



- *5 Perspectives*: October 11 - November 1
- *Cultural Side Effect*: November 8 - 22

- Exhibitions at Gallery Korea in 1992
 - *The Spirit of Korea*: February 5 - 21
 - *Transpositions*: March 5 - 27
 - *Seoul/New York ‘92*: April 2 - 24
 - *Visions of East & West*: May 5 - 26
 - *Crosscurrents, Six Contemporary Painters*: June 3 - 25
 - *Art of Ink - New York ‘92, Contemporary Colligraphy*: July 2 - 23
 - *Lee Hang Sung, Special Exhibition in Commemoration of the First Anniversary of Korea’s Membership in the U.N.*: September 3 - 30
 - *Signals*: October 8 - 28
 - *So Dan Kim Gui In Nature Exhibition*: November 2 - 12
 - *Beyond the Korean Horizon, Fiber Art of Young Ok Shin*: November 23 - December 2
 - *Photography Exhibition, Holy Places in Korea*: December 4 - 11

- *A World Together: Korean Art From Seoul, Paris and New York*. New York City Community Gallery. April 4, 1992

- Exhibitions at Gallery Korea in 1993
 - *Bridging Gaps: Five Contemporary Painters Illuminate Nature and Culture*: February 3 - 26

- *Cha Il-Man, Oil Painting Exhibition*: March 10 - 19
- *Fiction and Experience*: April 14 - 28
- *The New York Exhibition of Chang Hee Kim*: May 4 - 12
- *Beyond Images, Photographers' Time*: May 20 - 28
- *Color and Shape - East and West*: June 8 - 22
- *The Korean Painting Exhibition by Choi, Jong In, Yang, Tae Suk*: June 25 - July 2
- *Modern Embroidery Exhibition*: July 9 - 16
- *Body Work*: July 26 - 30
- *A Life in Six Episodes, All Hearts Projected, and We See that the World is there*: September 9 - 28
- *Function, non function*: October 8 - 29
- *Cheong To Whoi Exhibition*: November 23 - December 2
- *Korean Arts of the Eighteenth Century: Splendor & Simplicity*. Asia Society. 1993
- *Across the Pacific: Contemporary Korean and Korean American Art*. Queens Museum of Art. October 1993
- *Asia/America: Identities in Contemporary Asian American Art*. Asia Society. February 1994
- *Multiple/Dialogue, Nam June Paik/Ik-Joong Kang*. Whitney Museum of American Art at Champion. 1994
- Exhibition at Gallery Korea in 1996
 - *Karma, Myth*: February 1 - 12
 - *Two Women, One Decade, Whei Ja Kim and Dorothy Dierks Hourihan*: February 15 - 29
 - *Light and Darkness, Three Artists*: March 12 - April 2
 - *The Photo Artists, Exhibition of Rainbow Photo Club*: April 4 - 17
 - *Contemporary Art of Calligraphy, Korean, Chinese, Japanese Contemporary Calligraphy*: April 19 - May 2
 - *Body Abstract*: May 8 - 29
 - *Breaking Ground, Korean Patterns & Colors*: June 4 - 18
 - *Korean Art: 'the New Sensation'*: June 20 - July 3
 - *Transformation and Recovery*: July 9 - 22
 - *New Flux*: July 24 - August 5
 - *Light and Life*: September 4 - 18
 - *Po Kim and Sylvia Wald*: September 20 - October 10
 - *Michel Delacroix and Kyu Nam Han*: October 22 - November 12
 - *Dialogue - 16 Variables*: November 14 - 27
 - *Korean 'Textiles: 'Breaking New Ground'*: December 3 - 20
- *Traditions & Tensions*. Asia Society, Queens Museum of Art, and Grey Art Gallery. October, 1996
- Exhibition at Gallery Korea in 1997
 - *Korean Ceramic Sculpture*: January 16 - 30
 - *Seoul Artist's 7 Now*: February 6 - 20
 - *In Retrospect, Young Rim Choi*: February 24 - March 11
 - *Korean Folk Paintings*: March 14 - 28
 - *Beyond Reality*: April 1 - 21
 - *Kwak Su and Paul Manes, Double Vision*: April 24 - May 7
 - *Photo Communication*: May 9 - 21
 - *Across the Divide, Five Korean Women Artists in America*: May 23 - June 6
 - *A Tribute to Lee, Hang Sung by his friends*: June 10 - 24
 - *Meandering Objects*: June 26 - July 10
 - *Obsessed*: July 16 - August 5
 - *Recurrence*: September 4 - 18
 - *Korean 'Traditional Knot, 'Maedup'*: September 23 - October 7
 - *Opportunity*: October 9 - 23
 - *Print Beyond, nine into twenty - one*: November 4 - 18
 - *Friendship in Clay*: November 21 - December 11
- Exhibitions at Gallery Korea in 1998
 - *NY New World, Korean Artists '98*: January 15 - February 5

- *Love & Daily Life, Textiles & Paintings*: February 10 - 24
- *From the Earth*: February 26 - March 12
- *Landscapes of the Eyes and Heart: Foreign Artists in NY Remember Their Homeland*: March 17 - 31
- *ONE*: April 3 - 23
- *Triple Take*: May 1 - 15
- *Changing and Transformation*: May 19 - June 1
- *Figure*: June 4 - 18
- *Inside Out*: June 23 - July 6
- *Two plus Two*: July 14 - 27
- *Psychological Drawing*: September 1 - 14
- *Signature Painting*: September 22 - October 5
- *Balance*: October 8 - 27
- *Small House*: November 3 - 20
- *Distinguished Criteria, Three New Artists*: December 8, 1998 - January 11, 1999
- *Arts of Korea, inaugural exhibition of Arts of Korea Gallery*. The Metropolitan Museum of Art. June, 1998
- *Min Joong Art, A New Cultural Movement from Korea*. Artists Space. September, 1988
- Exhibitions at Gallery Korea in 1999
 - *Line in Landscape*: March 10 - 31
 - *Sentiments of Abstraction*: April 6 - 23
 - *The Material Being*: April 29 - May 20
 - *Perception*: May 27 - June 17
 - *Refund*: June 14 - July 23
 - *Dialogue*: August 18 - September 8
 - *Splendor of Eternity & Recent Painting*: September 15 - October 6
 - *Hangul Modern Calligraphy & Abstract Painting*: September 15 - October 7
 - *Confluence of Cultures*: November 11 - December 8
 - *Suk-nam Kyung Sung Lee*: December 15 - 31



2000 ~ 2009

- *Confluence of Culture*. Rubelle and Norman Schafler Gallery, President's Office and Pratt Institute. January 21, 2000 and April 28, 2000
- *Korean Ceramics from the Museum of Oriental Ceramics, Osaka*. The Metropolitan Museum of Art. January 21 - June 4, 2000
- Exhibitions at Gallery Korea in 2000
 - *20.20 (Part I) In Celebration of KCSNY's 20th Anniversary*: January 28 - February 25

- *Heads*: April 6 - 26
- *Korean Contemporary Arts*: May 4 - 24
- *Skin Deep*: June 1 - 21
- *Loopy*: June 25 - July 19
- *DMZ 2000*: September 1 - October 5



- *Form and Displacement*: October 13 - 30
- *Self and Other*: November 17 - December 7
- *Stark Narrative*: December 13 - 29

- *World of Nam June Paik*. Guggenheim Museum. February 11 - April 26, 2000
- *Bojagi: A Prismatic Exploration of Korean History from the 16th to the 20th Century*. La MaMa Etc. February 24 - March 5, 2000
- *20.20 (Part 2) In Celebration of KCSNY's 20th Anniversary*. Permanent Mission of the Republic of Korea to the United Nations. March 17 - April 28, 2000
- *Photo Exhibition Commemorating The 50th Anniversary of the Korean War*. Surrogate Court Building. June 23 - July 15, 2000
- Exhibitions at Gallery Korea in 2001
 - *Play*: January 16 - February 6
 - *Re-location*: February 15 - March 7
 - *Story*: March 15 - April 6
 - *Light*: April 12 - May 4
 - *Louis Pal Chang*: May 10 - June 8
 - *Form*: June 14 - July 13
 - *Picturing*: July 19 - August 10
 - *Park Saeng Kwang, Lee Hwaaja and Kim Chun Young*: September 6 - October 5
 - *Metamorphosis*: November 8 - 30
 - *Humble*: December 6 - January 4, 2002
- *Contemporary Korean Ceramics and Design: From Kyung Hee University*. Hillwood Art Museum. January 15 - April 6, 2001
- *2000 Years of Korean Ceramics*. Johnson Museum of Art. January 16 - March 4, 2001
- *Friends of the Cold Season: Pine, Bamboo, and Plum*. Johnson Museum of Art. January 20 - March 18, 2001
- Exhibitions at Gallery Korea in 2002
 - *Fluid*: January 17 - February 15
 - *Traditional Korean Embroidery*: March 8 - April 5
 - *Absence*: April 12 - May 10
 - *Pictures and Stories*: May 21 - June 16
 - *Suk Kang*: July 16 - 31
 - *Pulse*: September 9 - October 4
 - *Korean Painting and Poetry*: October 7 - 11
 - *4 Square*: October 18 - November 13
 - *Kim Tae Jung*: December 10 - 27

- *World Cup 2002 Photo Exhibition*. United Nations Headquarters. May 28 - June 12, 2002
- *Exhibition by Nam June Paik*. Rockefeller Plaza Street. August - September 3, 2002
- *A Day at the Beach, A Day for Families, Interactive Art and Performance*. PS1 Contemporary Arts Center, Long Island City. August 11, 2002
- *Korean Visions*. Cork Gallery. November 28 - December 29, 2002
- Exhibitions at Gallery Korea in 2003
 - *Align*: January 7 - February 4
 - *Devices*: February 13 - March 14
 - *Korean Contemporary OTT Painting and Craft-Art*: April 10 - May 9
 - *Haunted*: May 20 - June 20
 - *Space and Surface Painting*: July 2 - August 1
 - *Natural Dyeing*: September 10 - October 10
 - *A Korean-American Century*: October 14 - 25
 - *At the Crossroads*: October 30 - November 29
 - *Art & Korean Beauty*: November 17 - 22



- *Reflection and Transparency*: December 11 - January 9, 2003
- *Transmitting the Forms of Divinity: Early Buddhist Art from Korea and Japan*. Japan Society. April 9 - June 22, 2003
- *East Wind: Organized by the Gwanju Art Museum*. Queens Museum of Art. October 5 - November 30, 2003
- *Art Under the Bridge*. Dumbo Art Center, Brooklyn. October 17 - 2003
- *Hu-Ryal Ryu Special Exhibition*. Korean Consulate General Gallery. October 20 - November 7, 2003
- Exhibitions at Gallery Korea in 2004
 - *Digital Utopia*: February 6 - March 20
 - *Absent Voices*: April 13 - May 29
 - *Youngnam Cho*: June 10 - July 10
 - *Oksun Kim, Happy Together*: July 15 - August 6
 - *Beyond 32nd Street*: September 8 - October 8
 - *Jong-shik Shin*: October 20 - November 12
 - *Green Light*: November 23 - December 23
 - *Artist Case Studies*: November 11
- Exhibitions at Gallery Korea in 2005
 - *Contemporary Textile Design*: January 14 - 28
 - *Korean Traditional Transcribed Sutras*: February 4 - 11
 - *Revolution of Korean Imagery*: February 18 - March 18
 - *Natural Synthesizer*: April 8 - 30
 - *Three Painters*: May 13 - June 10
 - *Unwonted Composite*: June 24 - July 22
 - *Into the Bamboo*: August 2 - 12
 - *East-Here and Neo-Latino*: September 9 - 30
 - *Three Paintmakers*: October 7 - 22
 - *The Imagery of Korean Beauty*: November 4 - 23
 - *Nature + Accident = Image*: November 29 - December 23

- *Lee Kang-So: Wide White Space*. White Box. January 14 - February 5, 2005
- *Michael Joo's Bodhi Obfuscatus (Space-Baby)*. Asia Society. March 1 - April 1, 2005
- *Counterpoise*. White Box. July 7 - 21, 2005
- Exhibitions at Gallery Korea in 2006
 - *Moving Time*: January 20 - February 24
 - *Archaeology of New York*: March 2 - April 5



- *Po Kim and Sylvia Wald*: April 27 - May 27
- *Asian Contemporary Art Week*: May 22 - 27
- *Spi-ritual*: June 9 - July 12
- *Bringing Up*: August 17 - September 15
- *Linear and More*: October 4 - November 9
- *Four Sculptors*: November 26 - December 29
- *Virtual Conversations Across Visual Cultures*. Macy Gallery, Teachers College. February 6 - 24, 2006
- *Atta Kim: On-Air*. International Center of Photography. July, 2006
- *NY/Paris Exchange Exhibition: Sook Jin Jo & Hye Sook Yoo*. Organized by KCSNY. Zone Chelsea Center for the Arts. September 12 - 30, 2006
- *Korea Transfer: 13 Contemporary Artists in New York*. Permanent Mission of the Republic of Korea. December, 2006 - November, 2007
- Exhibitions at Gallery Korea in 2007
 - *Space in Rush*: January 31 - March 2
 - *Sisyphus' Journal: Art as Everyday Record*: March 14 - April 13
 - *Reprised Reality*: April 25 - May 25
 - *Dichotomic*: May 31 - July 6
 - *Views from the Other Side*: August 8 - 30
 - *The 4th Masterpieces of Traditional Craft, The Harmony of Korean Traditional Crafts*: September 20 - October 18
 - *NY/Paris Exchange Exhibition*. Organized by KSCNY. November 15
 - *Yong Gill Kim: Paintings, 1998 - 2007*: December 19 - January 18, 2007
- *Traditional Korean Crafts: 18th Century Joseon Literati Culture*. United Nations Headquarters. July 16 - 27, 2007
- *Il Lee: Ballpoint Drawings*. Queens Museum of Art. July, 2007
- *Korean Funerary Figures: Companions for the Journey to the Other World*. Korea Society. August, 2007
- Exhibitions at Gallery Korea in 2008
 - *Nam June Paik: Intimate and meditative works by the Master*. February 13 - March 31
 - *Asian Contemporary Art Week (ACAW)*: March 15
 - *Hankuk Han World Peace*: April 7 - 25
 - *Accidental Constellation*: April 30 - May 21
 - *Gangjin Goryeo Celadon*: May 27 - June 6

- *Akin To*: June 17 - July 11



- *Repose in the Ink*: July 21 - August 14
- *Adoption: Palimpsest of Identity*. August 27 - September 21
- *Historic Maps of the East Sea and Photos of Dokdo Island*: September 25 - October 3
- *Stepping into Hanok for the New Millenium*: October 9 - 17
- *Commemorating the 60th Anniversary of the Republic of Korea*. October 20 - 24
- *Essence of Absence*: October 28
- *The Art Conspiracy*: December 3 - January 2, 2009
- *2nd Asian Contemporary Art Fair*. Pier 92. November 6 - 10, 2008
- *NY/Paris Exchange Exhibition: Woong Kim & Hyo Sung Lee*. Organized by KCSNY. Art Gate Gallery. December 2 - 20, 2008



- Exhibitions at Gallery Korea in 2009
 - *Attributes*: January 28 - February 21
 - *Form/Norm*: March 4 - 27
 - *Contemporary Mythology*: April 8 - May 1
 - *Haunting Memories*: May 13 - June 5
 - *Sepecial Exhibition Commemorating 10th Anniversary of KACAL*: June 10 - 26
 - *Soul Ideologie*: July 1 - 24
 - *Doors Open*: Gallery Korea, Sylvia Wald & Po Kim Art Gallery. August 13 - September 23
 - *Living Ink*: September 31 - October 23
 - *Faces & Facts, Korean Contemporary Art in New York*: December 3 - February 19, 2010
- *Inaugural Exhibition*. Sylvia Wald & Po Kim Art Gallery. April, 2009
- *Art of the Korean Renaissance, 1400-1600*. Metropolitan Museum of Art. March 2009



Performance, 1979 ~ 2009

1979 ~ 1989

- *Songba's Masked Dance-Drama of Korea*. KCSNY. October 29, 1980
- *Performance of 'The National Center for Korean Traditional Performing Arts*. KCSNY. July 20, 1981
- *Second Anniversary Concert of KCSNY*. KCSNY. October 29, 1981
- *A Shaman Ceremony, Ch'olmuri-Gut (The Ritual of Good Fortune)*. KCSNY. July 6, 1982
- *Evening of Korean Serene Music*. KCSNY. December 22, 1982
- *KMF New York Debut Concert Series (1984~2009)*. Merkin Concert Hall, Weill Recital Hall at Carnegie Hall. September 16, 1984 ~ April 21, 2009
- *Korean Festival sponsored by New York City* (1985~1995). Flushing Meadows Corona Park, Queens, NY
- *New York Coming Out Concert by the Korean Philharmonic Orchestra*. May 10, 1986
- *Performance of Young-Suk Han*. KCSNY. June 22, 1986
- *Pum-Ba Solitary Performance (of Dong Gwa Park)*. January 20, 1988
- *88 Seoul Olympic Celebration Concert*. Lincoln Center. May 17, 1988



1990 ~ 1999

- *Korean Traditional Performing Arts Association's Annual Concert (1994~2009)* including *Sounds of Korea, Jung-Hae Oh, Young Hee Shin, Kiwang Soo Lee*. La Guardia Performing Art Ctr Queens College, Peter Jay Sharp Theater at Symphony Space. November 11, 1994 - October 17, 2009
- *Korean Popular Music Concourse*. KCSNY. July 26, 1996
- *International Sejong Soloists concert as an ensemble-in-residence*. Aspen Music Festival. July 7,1997 - July 7, 2005
- Musical, *The Last Empress*. New York State Theater at Lincoln Center. July 31 - August 23, 1998
- *Korean Traditional Dance and Music Performance. Hosted by Son In Young Dance Company*. KCSNY. October 10 - 22, 1998
- *New York Music Competition and Winners' Concert. Hosted by YWCA of Queens (1998~2009)*. Weill Recital Hall at Carnegie Hall. September 20, 1998 - May 5, 2009
- *Pansori, Choon-Hyang by Sook Sun An*. Celebration of KCSNY's 20th Anniversary. Florence Gould Hall. June 9, 11-13, 1999
- *Korean Traditional Music (Kook Ak) Workshop*. KCSNY. July 19 - 23, 1999
- *Piano Recital by Ji Hyun Cho*. KSCNY. July 30, 1999
- *Sejong Soloists Benefit Concert (1999~2009) including Paula Zahn, Gil Shaham*. Zankel at Carnegie Hall, Alice Tully Hall at Lincoln Center. December 4, 1999 ~ December 2, 2009
- *The Fifth Korean Popular Music Concourse*. KSCNY. August 12, 1999
- *Performance of National Center for Korean Traditional Performing Arts*. Tribeca Performing Arts Center (New York), Philadelphia Harrison Hall. October 22 - 23, 1999

2000 ~ 2009

- *Piano Recital by Yung Wook Yoo*. 92nd Street Y. March 25, 2000
- *Piano Concert by Kun-Woo Paik*. Alice Tully Hall, Lincoln Center. March 25, 2000
- *Korean Mask Dance, Songs and Storytelling*. Queens Borough Public Library. April 8, 2000
- *Simchong by Universal Ballet Company of Korea*. Anderson Center for the Performing Arts and Memorial Auditorium. May 4 - 7, 2000
- *Beehouse Cello Ensemble by International Sejong Soloist*. KCSNY. May 26, 2000
- *An Evening of Chamber Music*. KCSNY. June 26, 2000
- *Traditional Dance and Hanbok Show*. Carnegie Hall. June 30, 2000
- *Sa Mul, No Ri by Kiwang Soo Lee*. Flushing Town Hall. July 14, 2000
- *Hana Kim's Clarinet Concert*. KCSNY. August 25, 2000
- *Little Angels Dance Troup*. Purchase Performing Arts Center. January 20 - 23, 2001
- *Sarah Chang's Violin Concert*. Avery Fisher Hall, Lincoln Center. January 20, 25-27, 2001
- *Concert of Sumi Jo, soprano*. Carnegie Hall. February 6, 2001
- *The National Korean Traditional Performing Art Competition* (2001~2009). Flushing Town Hall. April 18, 2001 ~ August 29, 2009
- *Dong Suk Kang Concert*. Lincoln Center. June 26, 2001
- *NANTA*. Performing Art Center, La Guardia Community College Auditorium. August 18 - August 26, 2001
- *Dumbo Dance Festival (2001~2009)*. John Ryan Theater. October 17~ 21, 2001 - September 24~27, 2009
- *Traveling Kook Ak Performance starring Byung Ki Hwang, Jae Kook Jung, Jin Hee Kim*. Throughout New York, Philadelphia, and Boston. October - November 2001
- *Virtuosos' Concert Series (2002~2006) including Chin Kim, David Kim, Yunah Lee, Richard O'Neill*. Alice Tully Hall, Lincoln Center. October 18, 2002~ June 3, 2006
- *Korean Music and Dance*. The Kay Playhouse, Hunter College. November 2, 2002
- *Sun Ho Kim and Dancers*. Joyce SoHo. December 5 - 7, 2002
- *Dalton Baldwin, Master Class (2003~2009)* KCSNY. April 17, 2003 - April 14, 2009 (once a year every April)
- *Dae dong Kut Shaman Ritual for Lincoln Center Festival 2003*. John Jay College Theater. July 15, 2003
- *Pansori Wan Chang for Lincoln Center Festival 2003*. John Jay College Theater. July 17 - 20, 2003
- *Cookin' (NANTA), Broadway Debut*. The New Victory Theater. September 25 - October 19, 2003



- *KMF Concert Series: quarterly concerts including Mun Seop Han*. KCSNY. February - December, 2003
- *Maestro Wonsik Lim Memorial Concert with the New York Sinfonietta*. Merkin Concert Hall, Abraham Goodman House. October 30, 2003
- *Cool New York Dance Festival (2004~2009)*. John Ryan Theater. January 29 - February 1, 2004 ~ January 28 - February 8, 2009
- *KMF Concert Series: quarterly concerts including Chin Kim, Yuri Kim, Hyun Jae Kim, Paul An, Eunjoo Lee, Richard O'Neill, Judy Kang* KCSNY. February - December, 2004
- *Concert of Suh Hai-Kyung, pianist*. Alice Tully Hall, Lincoln Center. March 6, 2004
- *Cookin' (Nanta), an Off-Broadway return*. Minetta Lane theater. March 7, 2004 - Unknown Date
- *The Harmony of Korean Music, Dance and Sundo*. Weill Recital Hall at Carnegie Hall. April 10, 2004
- *Bridge to Harmony featuring Nori Company*. Central Park. May 2004
- *Annual KCSNY Scholarship for the Julliard School*. July 2004 ~ July 2009
- *Romeo and Juliet by Universal Ballet*. New York State Theatre, Lincoln Center. July 30 - 31, 2004
- *Summertime Fusion Jazz: The Jee-Seok Kim Jazz Quartet and contemporary gayageum soloist Rami Seo*. KCSNY. August 20, 2004



- *BK Party featuring KCON samulnori show*. Marcus Garvey Park, Harlem. September 19, 2004
- *Comfort Women by Korean playwright Chungmi Kim*. Urban Stages. October 23 - November 28, 2004
- *Jin Hi Kim Geomungo concert*. The Metropolitan Museum of Art. November 17, 2004
- *The Spirit of Korean Dance: Heung dong Cho Dance Company*. Peter Norton Symphony Space. December 3, 2004
- *New York Debut of Pop Opera Rain*. Kaye Playhouse, Hunter college. February 23 - February 24, 2005
- *Recital by Pianist Paul Kim*. Church of St. Ignatius Loyola. February 25, 2005
- *Concert by Seoul National University and Germany's Mannheim Hochschule fur Musik*. Isaac Stern Auditorium at Carnegie Hall. April 19, 2005
- *The Wesleyan Korean Drumming Ensemble*. World Music Hall, Wesleyan University. April 24, 2005
- *Daegin Kim Piano Recital*. Alice Tully Hall, Lincoln Center. May 3, 2005
- *Lost Spirits: Dreams and Memories of the Korean War by Ju Yeon Ryu Dance Company*. Philadelphia Museum of Art. May 13, 2005
- *BFE, written by Julia Cho and directed by Gordon Edelstein*. Playwrights Horizons. May 19 - June 12, 2005
- *Theatre Dokdo's Puppet Theater Series (2005 ~ 2009)*. Theatre Dokdo and various locations. June 16 - 30, 2005 ~ June 24 - 27, 2009

- *Arirang: Korean Ritual Solos*. The Bessie Schonberg Theatre. July 6 - 9, 2005
- *O Jang-Gun's Toenail*. Cherry Lane Theatre Studio. July 8, 2004 - 25, 2005
- *Chung-Ang University Performing Arts Company*. Alice Tully Hall, Lincoln Center. September 10, 2005
- *New York Soloist Ensemble Concert*. KCSNY. September 23, 2005
- *KMF Concert Series: quarterly concerts including Johannes Quartet, Sang-Eun Lee, Daniel Ihn-Kyu Lee, Eun-Sun Lee*, KCSNY. February - December, 2005
- *Concert by Jennifer Koh with NJ Symphony Orchestra*. Bergen PAC, Richardson Auditorium, NJPAC, and Community Theatre in Morristown. January 4, 2006 - January 7, 2007
- *Center Stage Korea 2006 for six Korean contemporary dance teams including Doo Dance Theater, Jeon Mi-Sook Dance Company, Nam Jeong-ho KNUA Choreography Troup, Lee K. Dance, Dance On & Off, Won Kim/Group Collaboration*. OR NY. City Center Studio, Trisha Brown Studio, Kaye Playhouse. January 21 - 23, 2006



- *Wolfgang Amadeus Mozart: 25 Piano Concerti*. Yamaha Salon, Good-Shepherd Church. February 7, 14, 21, 28, March 10, 17, 24, 31, 2006
- *KMF Concert Series: quarterly concerts including Daewoo Yoon, Eun Sun Lee, Lauren Lee, Younghoon Lee, Sang Joon Park*. KCSNY. February - December, 2006
- *Piano Concert by Hai-Kyung Suh*. Alice Tully Hall, Lincoln Center. April 1, 2006
- *Korean Traditional Percussion Performance: Poong-mul*. Taiwan Center. April 15, 2006
- *Global Exchange Series: Tras Lados at Danspace Project*. St. Mark's Church. April 20 - 23, 2006
- *Bank of America Asian Cultural Festival by Chang Yookyung Dance Company and Hong Dance Company*. Queens Theater in the Park. May 6, 2006
- *Soprano Sumi Jo Concert to celebrate 20th anniversary of her opera debut*. Carnegie Hall. June 2, 2006
- *Myung Soo Kim's Arirang: Korean Ritual Solos*. The Duke on 42nd Street Theater. June 14 - 18, 2006
- *Legacy of Tradition: Master Sun Young Kang*. New York State Theater at Lincoln Center. August 8, 2006
- *Jazz Summer Night: Korean jazz vocalist Na Na*. KCSNY. August 11, 2006





Yoon-Jeong Heo's Geomungo Concert at Baruch College, 2007. Photo by Hyung Eun Min

- *Beyond the DMZ by Sudden Enlightenment Theatre*. Poet's Den Theater. August 17 - 20, 2006
- *Popera: Rain*. Abingdon Theater. August 30 - September 3, 2006
- *New York Soloists Ensemble Concert*. KCSNY. September 21, 2006
- *Musical Maria Maria*. The General W. Lynch Theatre. September 22 - October 15, 2006
- *Fall for Dance Festival with the participation of Master Yi-Jo Lim and his dance company*. New York City Center. September 28 - 29, 2006
- *New Jersey Philharmonic Orchestra Concert*. Carnegie Hall. October 1, 2006
- *Ensemble TIMF (Tong Yeong International Music Festival) Concert*. KCSNY. October 6, 2006
- *Wave Rising Series (2006~2009) including Kim Won Dance Company, Milmul Dance Company*. John Ryan Theater. October 25 - November 5, 2006 ~ October 21 - November 8, 2009
- *Sarah Chang's Violin Concert with New Jersey Symphony Orchestra*. Begen PAC, Richardson Auditorium, and Count Basie Theatre. October 26 - 28, 2006
- *Pilgrimage by Laughing Stone Dance Theater, led by the renowned choreographer Sin Cha Hong*. The La MaMa Theater. November 6 - 8, 2006
- *KNUA Dance Company performance*. Tribeca Performing Arts Center. December 5, 2006
- *Center Stage Korea 2007 including Gong Myung, Dance Theater ON, Da-ak*. Florence Gould Hall, Michael Schimmel Center. January 18 - 21, 2007



- *Midday Concert by talented young Korean artists*. Dag Hammarskjold Auditorium at the United Nations. February 16, 2007
- *KMF Concert Series: quarterly concerts including Kil Sang Kiwon (composer), Hana Kim, Bongshin Ko, Junie Cho, Ji-Eun Kang, Piano, Na-young Baek*. KCSNY. February - December, 2007
- *Danspace Project Present City/Dans Shares: Eun Jung Gonzalez & Catey Ott Corridors*. Danspace Project at St. Mark's Church. February 16 - 18, 2007
- *Ascending Timeless by Ko-Ryo Dance Theater Concert*. Joyce Soho. February 22 - 25, 2007
- *Sarah Chang Concert*. Carnegie Hall. April 10, 2007
- *Church by Young Jean Lee's Theater Company*. Performance Space 122. April 16 - May 13, 2007
- *Concert of International Sejong Soloists*. Kennedy Center. May 8, 2007
- *Longing.... Jang Sa-ik Soripan*. New York City Center. June 2, 2007
- *AAC (Asian Artists & Concerts, Inc.) Chamber Music Concert*. KCSNY. June 8, 2007
- *Young Hoon Song & Jason Vieaux Duo Concert*. KCSNY. July 19, 2007
- *Young Soon Kim 30th Anniversary Season*. Dance Theater Workshop. July 25 - 28, 2007
- *Pasha Dance Company performance*. La Guardia Community College. September 11, 2007

- *Korean Traditional Music & Dance Institute of N.Y. 20th Anniversary Performance*. Flushing Town Hall, September 22, 2007
- *JUMP*. Union Square Theater. September 25, 2007 - July. 2008



- *New Jersey Philharmonic Orchestra Concert*. Isaac Stern Auditorium, Carnegie Hall. October 7, 2007
- *Evening of Piano & Concerti Part 1*. The Piano Salon, Yamaha Artist Services, Inc. October 11 - 25, 2007
- *Seoul Philharmonic Orchestra Concert*. Isaac Stern Auditorium, Carnegie Hall. October 25, 2007
- *Korean Stars of Opera in Favorite Arias & Ensembles: Hei Kyung Hong, Woo Kyung Kim, Hung Yun*. Isaac Stern Auditorium, Carnegie Hall. October 27, 2007
- *Evening of Piano & Concerti Part 2*. Good-Shepherd Church. November 2, 16, 30, 2007 and December 14, 2007
- *The Sound of Ecstasy and Nectar of Enlightenment: Buddhist Ritual Song & Dance from Korea*. American Museum of Natural History. November 2, 2007
- *Violinist Sung-Ju Lee's 30th Anniversary Concert*. Weill Recital Hall, Carnegie Hall. November 9, 2007
- *Sun & Yehwon Jazz Orchestra Concert*. Korean-American Association Hall. November 16, 2007
- *The Peace Project by Complexions Contemporary Ballet: Choreographer Jaeman Joo*. Joyce Theater. November 20 - 25, 2007
- *Yoon-Jeong Heo Geomungo Concert*. Baruch College. November 30, 2007
- *KNUA Dance Company Performance*. SUNY Purchase College. December 15, 2007
- *Center Stage Korea 2008 including UBIN Dance, Haegumplus, Dulsori*. Webster Hall, Japan Society, Hilton Hotel. January 11 - 14, 2008



- *KMF Concert Series: quarterly concerts including Ji In Yang, Young Ah Tak, Joong Hoon Song*. KCSNY. February - December, 2008
- *Midday Concert by talented young Korean artists*. Dag Hammarskjold Auditorium at the United Nations. February 22, 2008
- *Unsub Chin's US premiere of Rocaná with Orchestre Symphonique de Montreal*. Isaac Stern Auditorium, Carnegie Hall. March 8, 2008

- *Madama Butterfly with Yunah Lee, soprano*. New York State Theater at Lincoln Center. March 26, 29, 2008 and April 4, 6, 2008
- *The Spirit of the Beat BINARI by Dulsori*. Queens Theatre. April 23, 2008
- *Kang Eun Il, Haegumplus' Remembering the Future*. Queens Theatre. April 24, 2008
- *Korea 21: Music Hear and Now*. The Kaye Playhouse, Hunter College. April 26, 2008
- *Music from East to West*. Miller Theater at Columbia University. May 9, 2008



- *Sarah Chang with Orpheus Chamber Orchestra*. Isaac Stern Auditorium, Carnegie Hall. May 10, 2008
- *New York Dance Parade & Festival featuring Korean traditional dancers (2008~2009)*. Broadway to Thompkins square Park. May 17, 2008 ~ May 16, 2009
- *Korean Night Warm-Up Show prior to the match between New York Mets and Colorado Rockies*. Shea Stadium. July 11, 2008
- *Dulsori. The Lincoln Center Out of Doors Festival*. Lincoln Center. August 4 - 15, 2008
- *Yong Pil Cho Concert*. Radio City Music Hall. August 16, 2008
- *Joyce Yang Concert: New York Philharmonic*. Avery Fisher Hall. September 25 - 27, 2008
- *Musical Mirror Princess Pyeong-gang*. The Kraine Theater. September 27 - 28, 2008
- *Ballerina Who Loves B-Boy*. The 37 Arts. October 1 - December 21, 2008
- *Evening of Piano Concerti Season II*. The Good-Sheperd Church. October 4, 11, 15, 22, 26, 2008
- *New York APPAN International Festival & Symposium 2008*. La MaMa E.T.C Annex Theatre. November 7 - 9, 2008
- *Enchanted Gayageum: Music of Grace Jong Eun Lee*. Weill Recital Hall, Carnegie Hall. October 11, 2008
- *Korean Dance & Music - Tradition & Change by NOW Dance Company*. NYU Skirball Center. October 24, 2008
- *Roswell Rudd Quartet's Jazz Concert featuring vocalist Sunny Kim*. KCSNY. October 31, 2008
- *Sin Cha Hong in Godot*. La MaMa E.T.C Annex Theatre. November 20 - 30, 2008
- *U.S.A Korean Symphony's Concert Series*. Times Building, Open Space, Full Gospel Auditorium, and Bokeum Presbyterian Church. November 1, 23, 30, 2008, and December 14, 2008
- *Harmonic Nuance II by Sunhwa Chung/Ko-Ryo Dance Theatre*. Merce Cunningham Dance Studio. November 7 - 9, 2008
- *[Da'ak] Tea Music: Yearning for an Old Friend*. Weis Center for the Performing Arts, Bucknell University (PA), and KSCNY. November 8, 10, 2008

- *Jae Man Joo's Surface at the Complexions Contemporary Ballet*. Joyce Theater. November 25 - 30, 2008
- *Break Out*. Union Square Theater. September 18 - November 30, 2008
- *The Five Directions: featuring Tori Ensemble, a performance mixing Western and Korean musical instruments*. Asia Society. December 4 - 6, 2008
- *Special Concert of Paul Kim for the 100th Birthday of Oliver Messiaen*. The Church of the Ascension. December 10, 2008
- *Center Stage Korea 2009 including Sadari Movement Laboratory, Noreummachi Ensemble, Jang Eun Jung Dance Company, Soo jung Chae*. The Public Theater, Japan Society, and Asia Society. January 9 - 15, 2009
- *KMF Concert Series: quarterly concerts including Hekun Wu, Elise Yun, Won Cho, Kyung Cho*. KCSNY. February - December, 2009



- *Kisaeng Becomes You, dance performance & meet-the-dancemaker workshop*. Dance Theater Workshop, KCSNY. February 25 - 28, 2009
- *The Voice of Korean Soul by Jang Sa-ik*. New York City Center. April 18, 2009
- *Hai-Kyung Suh Piano Recital: Listen to the Music of the Night & Dream*. Alice Tully Hall at Lincoln Center. May 13, 2009
- *Saxon Philharmonic Orchestra Concert*. Isaac Stern Auditorium, Carnegie Hall. June 5, 2009



- *Dream of Gaya: Jae Sook Moon Gayageum Concert*. Weill Recital Hall, Carnegie Hall. June 28, 2009
- *Last for One B-boy in Lincoln Center Out of Doors Festival & B-boy Workshop*. Lincoln Center, JOA Plaza. August 6 - 7, 2009
- *Musical: My Scary Girl*. Acorn Theater. October 1 - 4, 2009
- *Del Sol Quartet: Heart & Seoul Concert*. KCSNY. October 2, 2009
- *Tainless Spring: Byung Ki Hwang & Myung Sook Kim Nulhui Dance Company*. Asia Society. October 17, 2009
- *Sanjo Festival & Symposium*. CUNY Graduate Center. October 19 - 20, 2009
- *Kun Woo Paik Piano Concert*. Isaac Stern Auditorium, Carnegie Hall. November 15, 2009
- *The Five Directions of Arirang Merkin Concert Hall*. November 22, 2009

Film, 1979 ~ 2009

1979 ~ 1989

- *Cultural Treasures of Korea, Korean Celadaon, and Korean Architecture.* KCSNY. April 9, 1980

1990 ~ 1999

- *The First North Korea-South Korea Film Festival:* 8 South Korean films, including *Surrogate Mother* and 7 North Korean films including *Chinese Bellflower*, etc. Queens Theatre in the Park. October 11 - 14, 1990
- *Korean Cine Forum started.* KCSNY. January, 1996
- *Korean Cine Forum:* screening Korean films once a month. 12 films including *My Love, My Bride*. KCSNY. January - December, 1996
- *Three Korean Master Filmmakers:* 15 films by Korea’s most prominent directors - Sang-ok Shin, Hyun Mok Yoo and Kwon-taek Im, including *Sopyonje, My Mother and Her Guest*, etc. MoMA. November 21 - December 6, 1996
- *Korean Cine Forum:* screening Korean films once a month. 12 films, including *Doctor Bong*. KCSNY. January - December, 1997
- *Korean Cine Forum:* screening Korean films once a month. 12 films, including *The Adventures of Ms. Park*. KCSNY. January - December, 1998
- *Korean Cine Forum:* screening Korean films once a month. 12 films, including *Shiri*. KCSNY. January - December, 1999
- *Retro/Spective:* 15 best Korean movies, including *The Prosecutor and the Schoolteacher*, etc. Columbia University. September 10 - 12, 1999



2000 ~ 2009

- *Korean Cine Forum:* screening Korean films once a month. 12 films, including *Christmas in August*. KCSNY. January - December 2000
- *New York Film Festival (2000~2009).* Including *Chunhyang*, etc. Lincoln Center, Alice Tully Hall. September 22 - October 9, 2000 ~ Including *Mother*, etc. Alice Tully Hall, Lincoln Center. September 25 - October 11, 2009
- *Korean Cine Forum:* screening Korean films once a month. 12 films, including *The Women of Joseon Dynasty*. KCSNY. January - December, 2001
- *New York Korean Film Festival (2001~2008).* *When Korean Cinema Attacks!*, including *Tell Me Something, The Foul King*, etc. Anthology Film Archives. August 17 - 26, 2001 ~ Presented over 20 films including *Open City, Hwang Jin-Yi*, etc. Cinema Village, BAM Rose Cinema, The Korea Society. August 22 - 28, 2008
- *Korean Cine Forum:* screening Korean films once a month. 12 films, including *7SA*. KCSNY. January - December, 2002
- *New York Asian Film Festival (2002~2009).* Including *Kick the Moon, My Sassy Girl*, etc. Anthology Film Archives. April 26 - May 2, 2002 ~ Including *Antique, Dachimawa Lee*, etc. IFC Center. June 19 - July 5, 2009
- *Korean Cine Forum:* screening Korean films once a month. 12 films, including *My Sassy Girl*. KCSNY. January - December, 2003

- *Tribeca Film Festival (2003~2009).* Including *A Dirty Carnival, My Dear Enemy*, etc. Tribeca Cinemas. May 3 - May 11, 2003 ~ Including *My Dear Enemy*, etc. Tribeca Cinemas. April 22 - May 3, 2009
- *Film Retrospective Exhibition: Kwon-Taek Im: Master Korean Filmmaker*, including *Mandala, Chihwaseon*, etc. MoMA Gramercy Theatre. February 5 - 25, 2004
- *Korean Cine Forum:* screening Korean films once a month. 12 films, including *Oldboy*. KCSNY. January - December, 2004
- *Korean Cinema 101: Classic & Horror*, including *Aimless Bullet, Phone*, etc. KCSNY. August 2 - 13, 2004
- *The Newest Tiger: 60 Years of South Korean Cinema*, including *Aimless Bullet, Chunhyang*, etc. Lincoln Center. November 12 - December 7, 2004
- *Visions from the South: South Korean Cinema, 1960-2004*, including *Chilsu and Mansu, Oasis*, etc. Harvard Film Archive. April 4 - May 9, 2005
- *The Socrates Sculpture Park’s Outdoor Cinema*, including *Spring, Summer, Fall, Winter... and Spring*. The Socrates Sculpture Park. July 27, 2005
- *Korean Cine Forum:* screening Korean films twice a month. 24 films, including *Three...Extremes*. KCSNY. January - December, 2005
- *Korean Cine Forum:* screening Korean films twice a month. 24 films, including *You are my Sunshine*. KCSNY. January - December, 2006
- *Korean - American Film Festival New York (2007~2009).* Including *Portrait of a Mother, The Last Vacation*, etc. Anthology Film Archives. January 13, 2007 ~ Including *The Chestnut Tree, Texas Girl*, etc. The Times Center. February 28, 2009
- *Six Films Starring Joong-Hoon Park:* a unique mini retrospective of his works, including *Nowhere to Hide, My Love, My Bride*, etc. Jacob Burns Film Center. April 11 - 17, 2007

- *Emerging Lights of Korean Cinema: Independent Visions of Short Films*, including *A Beautiful Wife*, etc. KCSNY. July 26, 2007
- *Korean Cine Forum:* screening Korean films twice a month. 24 films, including *The Host, Tazza*. KCSNY. January - December, 2007
- *Infernal Machines: The Films of Ki-Young Kim*, including *Carnivore, The Woman of Fire*, etc. Lincoln Center Plaza. March 12 - 18, 2008
- *Retrospective Film Exhibition of Ki-Duk Kim*, including *Breath, The Isle*, etc. MoMA. April 23 - May 8, 2008

- *The Korean War Remembered*, including *The Marines Who Never Returned, Joint Security Area*, etc. Anthology Film Archives. May 22 - 25, 2008
- *Korean Cine Forum:* screening Korean films twice a month. 24 films, including *Fly, Daddy, Fly*. KCSNY. January - December, 2008
- *Korean Cine Forum:* screening Korean films twice a month. 16 films, including *The Contact*. KCSNY. January - October, 2009
- *Sisterly Ties: Five Women Filmmakers’ Eyes on Women*, including *Treeless Mountain, The Grace Lee Project*, etc. ImaginAsian Theater. October 15, 22, 29 & November 12, 2009



More, 1979 ~ 2009

1979 ~ 1989

- *Consolation Night for Adopting Parents*. KCSNY. February 10, 1980
- *Korean Cultural Service New York Library open to the public.* July 15, 1980



- *Exhibition of Korean Stamps*. KCSNY. November 17, 1980
- *Lecture: Soon-woo Choi, Director of the National Museum of Korea*. KCSNY. January 29, 1982
- *Reunion of Vietnam War Correspondents Reception*. KCSNY. June 17, 1982
- *A Petition to North Korea: Urge North Korea to Free 100,000 People from the Concentration Camps, a signature campaign.* KCSNY. July 2, 1982
- *Conference: Korean and Korean-American Artists*. KCSNY. March 2, 1983

1990 ~ 2009

- *Workshop: Korea: An Overview on History and Culture*. KCSNY. 1990 - 2000
- *Symposium: International Literacy*. July 11, 1995
- *Conference on Korean language class: Targeting Social Studies Teachers in America*. KCSNY. October 2, 1996 - January 29, 1997
- *Korean Cultural Night*. KCSNY. December 17, 1998
- *Korean Cultural Service New York homepage (<http://www.koreanculture.org>) was launched.* 1999
- *Workshop: Korea: An Overview on History and Culture*. KCSNY. September 26, 2000 - January 9, 2001
- *Lecture: An Evening of Korean Poetry - Sijo*. KCSNY. January 12, 2001
- *Food Event: The 1st UN Korean Food Festival*. The UN Delegates' Dining Room. May 6 - 31, 2002
- *Food Event: The 2nd UN Korean Food Festival*. The UN Delegates' Dining Room. December 1 - 12, 2003
- *Book Launch Party: Ho-Chul Lee's "Southerners/Northerners"*. KCSNY. November 30, 2004
- *Book Launch Party: Sang-Seop Yom's "Three Generations"*. KCSNY. March 3, 2005
- *Food Event: Taste of Korea 2005: Beyond Barbecue - The Vegetarian Aspect of Korean Cuisine*. Westside Loft. October 18, 2005
- *Book Launch Party: Lee Kivang-Su's "The Heartless"*. KCSNY. October 21, 2005



- *Book Launch Party: Sok-Yong Hwang's "The Guest"*. KCSNY. November 8, 2005



- *Food Event: Tea Culture in Korea*. KCSNY. November 18, 2005
- *Food Event: Taste of Korea 2005: Wines of the World*. 92nd St.Y. December 7, 2005
- *Food Event: Taste of Korea 2005: Munbaegu, Korea's Wine Treasure*. KCSNY. December 8, 2005
- *Book Launch Party: Piano Sonata and a Story: An Encounter with a Novel, Piano Sonata 1987*, You-il Kang and Piano. KCSNY. February 3, 2006
- *Food Event: Taste of Korea 2006*. UN Delegates' Dining Room. June 5 - 16, 2006



- *Food Event: Taste of Korea: Delicious Teok*. KCSNY. October 18, 2006
- *Food Event: Taste of Korea: Tea in Korean Culture*. KCSNY. November 21, 2006
- *Workshop: Grant Writing*. KCSNY. February 14, 2007
- *Publication: The Korean Wave: As Viewed Through the Pages of The New York Times in 2006*. KCSNY. March 31, 2007
- *Food Event: The 4th UN Korean Food Festival*. The UN Delegates' Dining Room. July 16 - 27, 2007
- *Workshop: 2007 Korean Traditional Drumming Class*. KCSNY. July 23 - 27, 2007
- *Conversation over Korean Tea*. KCSNY. August 7, 14, 21, 2007
- *Workshop: Contemporary Korean Art in NYC*. KCSNY. December 12, 2007
- *Workshop: Maedup, Hanji Craft, Korean Art History*. KCSNY. 2007
- *Publication: The Korean Wave: As Viewed Through the Pages of The New York Times in 2007*. KCSNY. March 31, 2008
- *Workshop: Grant Writing*. KCSNY. May 20, 2008
- *Purchase of land at 32nd Street in New York for the new building for KCSNY*. March 3, 2009
- *Lecture: Korean Contemporary Art*. KCSNY. March 25, 2009

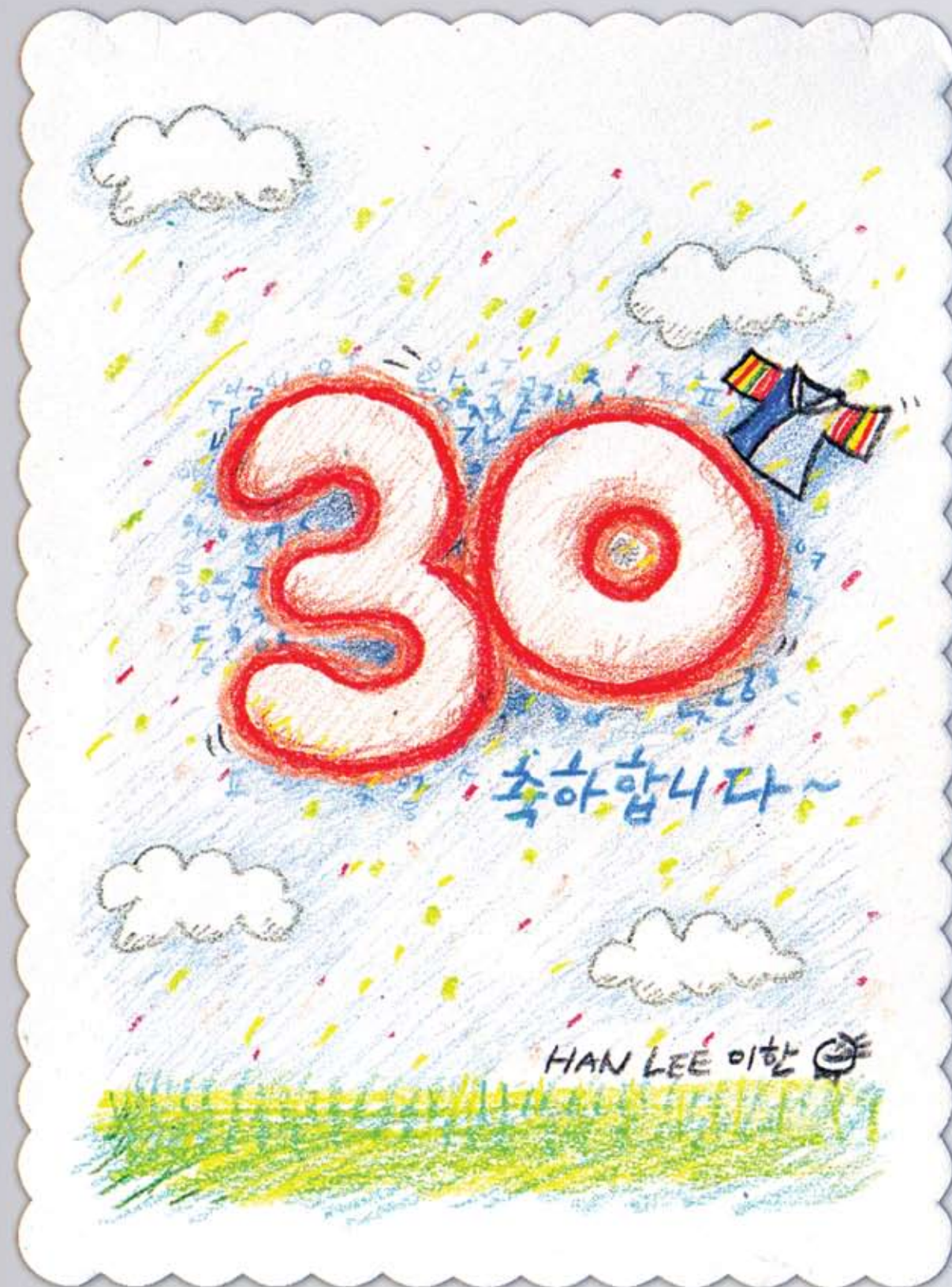
- *Workshop: Understanding of Traditional Korean Painting (Spring 2009)*. KCSNY. March 31-May 26, 2009
- *Lecture: Art of the Korean Renaissance, 1400 - 1600*, Soyoung Lee. KCSNY. April 24, 2009
- *Publication: The Korean Wave: As Viewed Through the Pages of The New York Times in 2008*. KCSNY. April 30, 2009
- *Lecture: Korean Sijo*, David McCann. KCSNY. May 29, 2009
- *Lecture: Aesthetics of Resignation*, Wolhee Choe. KCSNY. June 19, 2009
- *Workshop: Taekwondo Demonstration for the Principals in Public School*. KCSNY. July 2, 2009
- *Workshop: Simple Kimchi from Your Kitchen*, Debra Samuels. KCSNY. September 17, 2009
- *Workshop: Minhwa: Vibrant Expression of Universal Dreams (Fall 2009)*. KCSNY. September 22 - October 27, 2009
- *KCSNY's new building design contest began*. October 9, 2009
- *Workshop: The Wrapping Scarf Revolution, Bojagi Reimagined*, Patricia Lee. KCSNY. October 15, 2009
- *Workshop: Get into Cheerful Janggo Rhythm (Winter 2009)*. KCSNY. November 13 - December 22, 2009
- *Symposium: 30 Years of the Korean Cultural Service New York: Retrospection and Vision*. KCSNY. November 19, 2009
- *Workshop: Korean Cultural Workshop for K-12*. 2009

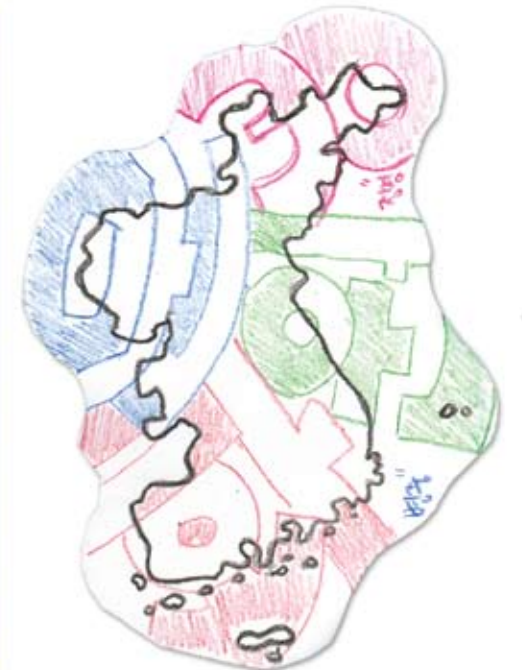


Congratulations



Thousands of patrons of the Korean Cultural Service New York are congratulating with their 30th anniversary greeting cards. These cards, all differently designed, are the symbols of the many different kinds of celebrations, hopes, and visions which these patrons have for the Korean Cultural Service New York.











The Korean Cultural Service New York plans to move to 32nd Street in Manhattan, an area that is now known fondly as New York's Koreatown. On October 27, 2009, a briefing session for the 'Design Competition for Building Projects of the New York Korea Center' was held at the Gallery Korea in the Korean Cultural Service New York. Reflecting the impressive expansion of Korean culture into the mainstream, this new location will be a place of style, scale and trendiness.

**The Staff of
the Korean Cultural Service New York 2009**

Director : Soo Keun Song
Cultural Officer : Sung Chun Lee

Staff: Jean Jo
 Hyung Eun Min
 Yu Jin Hwang
 Jeong Yeun Yang
 Mee Kyung Kim
 Yeon Ji Hwang
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