



This is Kim Won-sook's oil on linen, 66x66 inches, titled "Mountaintop '91." This and 14 other oils by the New York-based artist will be on display at ARCO '92 in Madrid under the sponsorship of the Yeh Gallery.

## To Present Kim Won-sook's Works

# Yeh Gallery to Join Int'l Art Fest Arco '92

Kim Won-sook, active in New York, presents her paintings at ARCO '92, one of the most prestigious art festivals in the world which opens today in Madrid for a six-day run.

The 39-year-old artist's 15 oil paintings on linen, canvas or wood will be on display there under the sponsorship of the Yeh Gallery of Seoul.

Yeh is the first Korean gallery to join this international event which drew a total of 193 galleries from 29 countries including such famous galleries as Bischofberger in Zurich, Leo, Castelli, and Marlborough in New York.

Yeh's president Kim Tae-sung is in Madrid for ARCO '92 which is fully supported by the Spanish government and art world. Spanish King Juan Carlos is honorary chairman of the organizing committee.

Kim Won-sook is one of the most active artists based in New York and producing oils, under contract with traditional galleries in New York.

Her paintings are characteristic of "lyricism coming from ink painting, vitality, poetic tense and an atmosphere of being free and easy," said an art critic.

Her freely flowing lines portray mountains, roads, rivers, trees, birds, the moon, the sea and women. And the landscapes are depicted with soft and simple touches.

In Korea, Kim learned traditional Oriental brush lines flowing mysteriously. She mastered the craft of oil painting in the United States. She employs both painting techniques to further explore her art horizon.

The artist of Korean descent has actively participated in many groups and solo exhibitions in foreign countries. Her one-person shows were staged in major cities including New York, Tokyo, Quebec and Hamburg.

She studied fine arts at Hongik University in Seoul. Then she went to the United States for further studies at Illinois State University where she earned a master of fine arts.



AP-Yonhap Britain's Queen Elizabeth II, right, and her sister Princess Margaret chat with baritone Thomas Allen, center, who played Don Giovanni, backstage at the Royal Opera House in London's Covent Garden Monday after they attended a gala performance of Mozart's opera.

## 84-Year-Old Sam Y. Park Publishes Book

# Korean Architecture Detailed in English

By Hong Sun-hee  
Staff Reporter

Eighty-four year-old Sam Y. Park is not your typical octogenarian but a man dedicated to a project that he believes is important to Korea which his poor parents left at the turn of the century to work in the sugarcane fields of Hawaii.

"I never thought that I would finish this book," said the author of the 700-page English Introduction to Korean Architecture that contains 600 of his photographs and architectural plans with specifications. The written text is relatively short.

"I hope that Korean architecture is better appreciated abroad through my book," he said.

The retired architect stayed in Seoul for two years to work on the two-volume book. In those two years, he lived by himself, at the Christian Guest House on the fourth floor, leaving his wife of 50 years behind in Honolulu.

The imposing Korean-American had had little interest about Korean culture during his time as U.S. Navy architect.

"My wife is a graduate of Ewha Womans University. The Ewha photo diary which the late chancellor Dr. Kim Ok-gill used to mail to my wife covered one specific thing Korean each year such as Korean patterns or Korean roofs. Gradually, I was engrossed by Korean culture through this diary.

"Dr. Kim inspired me to start this book. Because not too much research information was available in English, she arranged a circuitous tour of the Korean peninsula under the guidance of one of Korea's eminent writers on Korean architecture," he recollected.

The trip in 1986 which took approximately six days, covered 900 miles or

By Mark Heinrich

BERLIN (Reuters) - The flow of avant-garde Eastern European films traditionally exposed to international audiences at the Berlin Film Festival has virtually run dry in a post-communist economic crisis. Western European movies have sunk into an identity crisis.

For the first time in memory, there will be no prize candidates from such countries with film making traditions as Italy and Czechoslovakia when the 42nd festival opens on Thursday.

Six 330 feature, documentary, short and children's films from 42 countries will be screened at the 11-day festival, among the five most prestigious in the world after Cannes.

Eight of the 28 showcase new movies at this year's festival are American, reflecting the plight of a European motion picture industry whose market has been all but conquered by Hollywood.

Six U.S. feature films are up for Golden or Silver Bear awards in the competitive field of 25 world or international premieres. Two others will be given special screenings "outside competition," for want of worthy European alternatives.

Festival director Moritz de Hadeln

put a brave face on the issue. "Although the U.S.A. prevails in our market by over 80 percent, it only has a quarter of the films in competition," he said.

According to trade journal figures, dubbed or subtitled U.S. movies account for 85 percent of the west European market. Even in France, with Europe's most vibrant national film industry, Hollywood takes 60 percent of the market.

Communist censorship kept many U.S. movies out of eastern Europe before the democratic revolutions of 1989. Now they swamp a market where subsidies vital for local film makers have been slashed.

Czechoslovakia's main Barrandov film studio, once owned by the family of President Vaclav Havel, made 25 movies a year under communist rule but only 14 in 1991. Bulgaria's yearly output has fallen from 25 to three.

East European film makers hope to rebound by seeking new sources of finance. Many productions are made with both state and private money.

But many whose films appealed because of their subtle criticism of ideological oppression must find a new inspiration today.

"We are making as many films as we did before. But regrettably there is no quality," said Ferenc Koehalmi, general secretary of Hungary's Motion Pictures Foundation.

Facing stiff competition from Hollywood, East European film makers will

have to craft a new professional strategy, Ferenc said.

"This does not mean cheap commercial films, but just more sensitivity towards the audience."

Movie making boomed last year only in the former Soviet Union and three films from former Soviet republics were accepted for the prize competition at the Berlin festival.

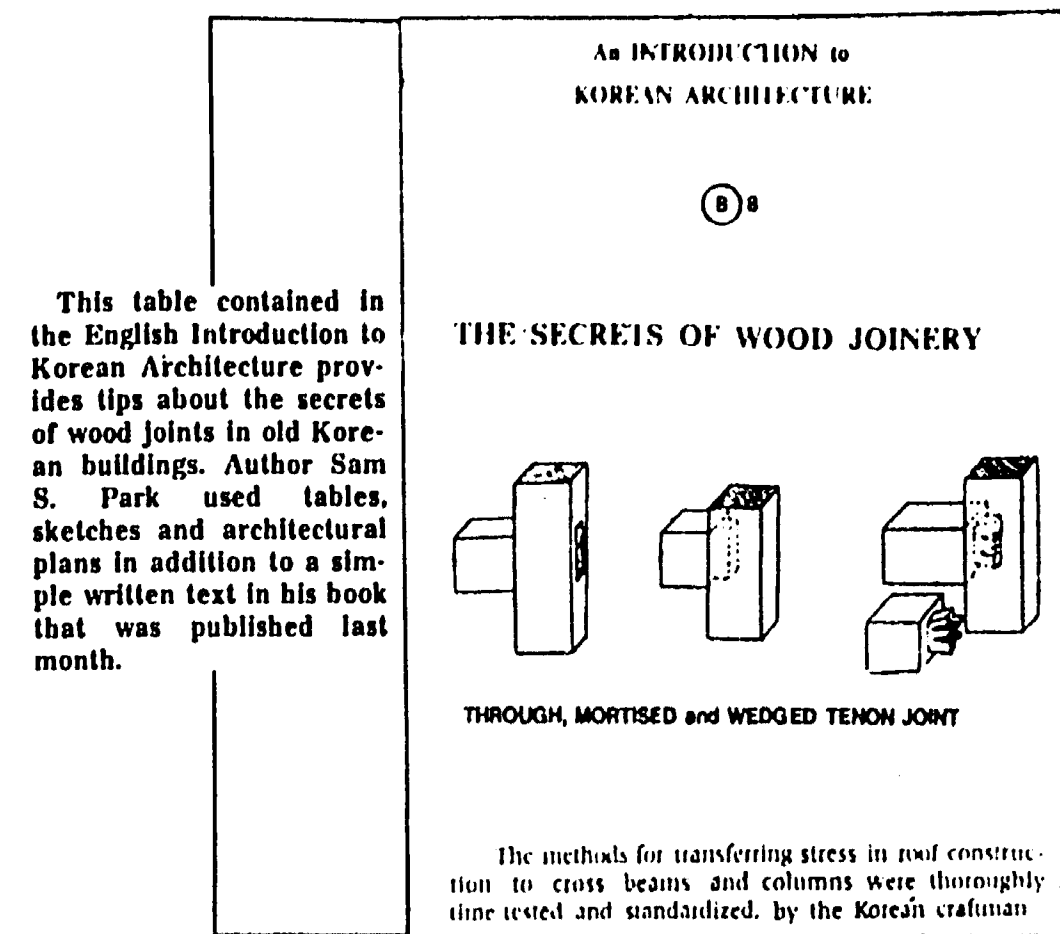
West European film has retreated before Hollywood as the postwar French New Wave and Italian Neo-Realist movements wilted, anti-Americanism faded, youth became more preoccupied with money than politics, and the U.S. pop phenomenon began to "anglicize" cultures in Europe.

Analysts say the reluctance of many European directors, especially German, to make movies both accessible to mass audiences and marketable outside their home countries has just made it easier for Hollywood.

"When did I last see a German film? Can't remember...Name a German director? Can't. I'm sorry," a young Berlin man told an interviewer on a television program last week called: "Can't The German Film Be Any Better?"

To recover, European film makers are resorting increasingly to international co-productions, which bolster financing and broaden distribution, and shooting movies in the English language.

U.S. entries for the Berlin festival awards include "Grand Canyon," a



This table contained in the English Introduction to Korean Architecture provides tips about the secrets of wood joints in old Korean buildings. Author Sam S. Park used tables, sketches and architectural plans in addition to a simple written text in his book that was published last month.

The methods for transferring stress in roof construction to cross beams and columns were thoroughly time tested and standardized, by the Korean craftsman

"Three Kingdoms Period," "Folk Village Designs and Construction Details," "Ondol" Heating System," "Ulung and Cheju Islands' Seaside Homes," "Temple Architecture," "The Importance of Color in Design," "Colonial Bracket Styles."

In the chapter on the Pulguksa temple, Kyongju, the author inserted a schematic plan of the entire temple compound, a typical cross sections, base plan and reflected ceiling plan of the Tabotap pagoda.

He provided 82 pages to give details on the gates, halls and pavilions of the Hwaomsa monastery on Mt. Chiri with sketches and tables on the different sections inside the compound and the different segments of one single structure for example, the cross section of the roof, the longitudinal section of the roof, and side elevation of a lecture hall.

He pays tribute to leading architect Kim Won and the Cultural Property

## Hollywood Dominant in Competition

# Berlin Film Festival Reflects Plight of Euro Movie Industry

look at wealthy white and poor black lives intertwining in Los Angeles, and "Bugsy," about notorious Las Vegas mobster Bugsy Siegel and starring Warren Beatty.

"Bugsy" has been named best dramatic film of the year by the Hollywood foreign press association.

France was the only West European nation to have two films picked for competition in Berlin. One is "Conte d'Hiver," Eric Rohmer's gentle tale of love found and accidentally lost again.

Others include "Naked Lunch," a Canadian-British production based on William Burroughs' cult drug novel; "Hikarigoke" (The Mark of Innocence), based on true stories of cannibalism among Japanese soldiers in World War Two; and "Der Brocken," a satire about East Germans resisting domination by aggressive West Germans in the reunification process.

Special non-competition screenings include Woody Allen's "Shadows and Fog," "Star Trek VI"; and the world premiere of Bertrand Tavernier's four-hour documentary on the Algerian war, still an emotional topic in France.

The festival's "retrospective" section is devoted to two themes — 80 years of films of the Ufa/DEFA studios, a major center of the German movie industry, and the works of Hollywood producer Hal Roach, including many of the Laurel and Hardy slapstick classics.

## TOWN CRIER

**EXHIBITION**

Paintings and sculptures, titled "Start From Oneself," by 10 young artists at Sonamoo Gallery (765-0126) Feb. 7-13.

"Japanese metal works" from Tokyo National Museum, Japan, at National Museum of Korea until Dec. 31 next year.

"Kites of the World" - 146 kites from 23 countries - Walker Hill Art Center till Feb. 28.

"Seoul, With All Her Beauties," at National Museum of Contemporary Art (503-7124) till Feb. 20.

Lee Hong-su's sculpture at Kumho Gallery (720-5866) Feb. 7-15.

Paintings and sculptures by 25 senior artists including Kim Ki-chang, Park No-su and Byun Si-ji at Baiksong Gallery (730-5824) Feb. 7-15.

Koo Yang-hoi's photos, titled "Window of City," at Pine Hill Gallery (732-7919) till Feb. 15.

**CONCERT**

Laser disc show throughout February at Inkel Audio World (764-7471). Program: Russian Feast, Carl Munniger and Bach, "Rigoletto," 1 Musici in London and "Spartacus."

Seoul Wind Ensemble's Valentine Concert Feb. 14 at 7:30 p.m. at Seoul Arts Center Concert Hall. Program: light classics, opera arias, film music and pop songs featuring a host of violinist, soprano, flutist, harpist, pianist, soloists and pop singers. Further info at 548-4481/2.

Seoul Philharmonic Orchestra's concert Feb. 14 at 7 p.m. at Sejong Cultural Center Main Hall, conducted by Daniel Schweizer. Program: Ravel's "Le Tombeau de Couperin," Tschern's Concerto for Percussion and Orchestra, Sibelius' Symphony No. 2. Solo percussionist is Choi Kyong-hwan.

**MOVIE**

"My Own Private Idaho," (English) at Cine House (544-7171) and Asia Theater (276-1101).

"Mobsters," (English) at Korea Theater (778-8361) and Shinyong Theater (392-4450).

"Showdown in Little Tokyo," (English) at Chungang Theater (776-8866).

"Myongja, Akiko, Sonya," (Korean) at Myongbo Theater (274-2121) and Lotte World I (417-0211).

"Kemichis," (Polish) at Kumsong Theater (713-6441) and Tongsung Art Center (741-3391).

"Shanghai 1920," (English) at Scala Theater (266-6333).

"Hudson Hawk," (English) at Cine House (544-7171) and Kukto Theater (266-1445).

"Like Rain, Like Music," (Korean) at Piccadilly Theater (765-2245).

"Truth or Dare: In Bed with Madonna," (English) at Cine House (544-7171) and Core Art Hall (739-9933).

"Hot Shots," (English) at Seoul Theater (277-3011) and Broadway Theater (511-2301).

"Pacific Heights," (English) at Taelan Theater (278-8171).

"The Last Boy Scout," (English) at

Seoul Theater (277-3011).

"The Road to the Race Tracks," (Korean) at Tansongsa Theater (764-3745).

**DRAMA**

"A Grand Occasion at Maeng Chinsu's" National Drama Company's first in a series of Korean Classic Drama productions featuring a brand-new stage of late playwright Oh Yong-jin's famous comedy. Directed by Kim Sang-yol. Feb. 10-15 at 7 p.m. (4 p.m. on Sat) at the National Theater main hall.

"Les Liaisons Dangereuses," Minjung Theater Group's 30th anniversary production of the Korean premiere of Christopher Hampton's play based on the French novel by Laclos, Jan. 30-March 15 at Hyundai Art Theater (516-7114).

"Pumba," special stage of the Korean style one-man "Beggars' Song" celebrating the production's 10th year featuring Chong Kyu-su, at Chungdol Small Theater (743-7778) Jan. 24-March 4.

**KYONGJU**

Exhibition of paintings by Yoon Myeung-ro at Sonje Museum of Contemporary Art (1561-745-7977) until March 24.

**CHONGJU**

Lee Ilang-sung's prints at Sansok Gallery (0431-52-4117) till Feb. 17.

## Tony Curtis-- 'The Last Movie Star'

HOLLYWOOD (UPI) - Somebody ought to produce a picture titled "The Last Movie Star."

And Tony Curtis should play the title role.

Actually, Curtis, ne Bernard Schwartz, is the last movie star in real life, at 67 the last of his breed still active.

Doubters may question if Curtis is the sole survivor of his breed.

Sure, Paul Newman and Warren Beatty still are active, not to mention current superstars Arnold Schwarzenegger, Julia Roberts and Bruce Willis who make more money than movies.

But they are movie star-tycoons, film makers who produce, direct or otherwise involve themselves in a variety of activities associated with their acting projects.

Tony Curtis is pure movie star, not a filmmaker.

He is a product of the studio system, a handsome kid totally without training or background who learned to act in "B" sex and sand epics at Universal, a child of publicity and hoopla who became an international star.

He eventually learned how to act. And here he is, 43 years after appearing in his first five movies, "Criss Cross," "City Across the River," "The Lady Gambles," "Johnny Stool Pigeon" and "Francis" - all made in 1949 when he was a strapping 23.

All these years later, Curtis is starring for Schwarzenegger in his directorial debut in the TV movie "Christmas in Connecticut."

Reminiscent the other day, Curtis, his white locks flowing, sipped a soft drink and said, "It's a whole new world. Nothing like the Hollywood I knew as a kid."

"Movies have always been a business, but they used to be fun too. Now it is all bottom line."

He bought an old touring car and stopped by the Hollywood Roosevelt Hotel where the doorman had gathered a handful of tourists. Tony collected his customers, charged them 50 cents each and crowded them into the topless car.

"Even though I was under contract, the guard always stopped me at the studio gate," Tony said. "I told him my family was visiting from New York. It was funny because sometimes my tourists were black or Asian. He always let me through."