

# Kim Tai Paints Nostalgia Thru Realism

Holds Solo Exhibition at Sun Gallery -

By Sun Jae-hoon  
Staff Reporter

Kim Tai\* opened a solo exhibition yesterday at the Sun Gallery (734-0458) in Insa-dong to show his latest works, his first showing in six years.

Kim, a professor at Seoul National University, has persisted with realism solely relying on his thought and feeling in the production of his works.

On display at the 11-day exhibition are 24 oils, mostly landscapes and still lifes.

In an interview yesterday, Kim said, "This exhibition is significant as this year marks my sixtieth. I found myself in painting changing to put more emphasis on my imaginary colors than on the actual colors of objects."

Art critics describe Kim as a painter who consistently emphasizes his personal characteristics without being swayed by any artistic trend.

However, he said there was a time when he devoted himself to abstractionism in the early 1960s. It was the only time he strayed from his main artistic path.

"But, I had no hesitation in turning my back from the trend I indulged in for five years as soon as I found this was not the way to express myself and my artistic values," Kim went on to say.

Most of his landscapes deal with seaside scenes on the east coast. He said the pictures contain his yearning for his hometown, now in North Korea.

Born in a small fishing village on the east coast called Samho, in Hamgyong-



This is Kim Tai's landscape titled "Morning at Sokeho Waterbreaker," 73 x 53cm, one of his 24 oil paintings on display at the Sun Gallery until May 11.

namido, Kim studied painting at Pyongyang Fine Arts College before he came to Seoul shortly after the Korean War. "I was forced to drop out of the school after two years. But the period exerted the strongest influence on setting the direction of my artistic world," said Kim, a graduate of Seoul National University.

His homesickness serves as a basic theme in his works. The vague memory of his seaside hometown tends to be reflected in his works. That's why I love to use the east coast area as a subject," he said.

Kim said he would continue to draw pictures underpinned by yearning for his hometown. He may pursue fundamental human loneliness through his nostalgia.

"From now on, I plan to shift my painting focus to human faces and their living spaces. But, they will all be related to affection for my hometown," he said.

Kim said he feels a strong affinity for the way of life of the people in fisherman villages on the east coast and communes with his hometown through them.

## 3rd Mime Festival of Korea Starts 3-Day Run in Chunchon

The Third Mime Festival of Korea starts its three-day run today in the city of Chunchon, participated in by nine leading performers.

Organized by the Korea Mime Association, the festival kicks off with a 4 p.m. performance on the Kangwon University campus and a street-mime performance on Myong-dong streets at 6 p.m. today.

The annual showcase will continue through May 4 with stage performances at the Chunchon Municipal Culture Center.

The performances featured this year include Mime Association president and veteran mimist Tu Chin-gyu's "Journey into Night," Shim Chol-jong's

If I Were a Bird" and Im To-wan's "Hungbu and Nolbu."

Choi Kyu-ho from Incheon will participate with a work titled "Clown - Making a Living" in which he performs with a saxophone as Especial prop.

Newcomers Son Tong-hwan and Park Song-il will make their debuts this year with two solo performances.

Also joining in the festival will be TV comedian Chon Yu-song for a special mime appearance.

Following its successful street mime performance in Seoul last month, the association is determined to keep the genre going despite its short 20-year history in Korea through the annual festival, according to the members.



Veteran mimist Yu Chin-kyu performs a new work titled "Journey into Night."

## Fritz Lang's Silent Films to Be Shown

By Hong Sun-hee  
Staff Reporter

The Goethe-Institut Seoul will show Fritz Lang's silent films everyday from May 6 to May 15 except on Sunday at its Namsan auditorium.

The retrospective show will introduce Lang's silent films made in the 1920-1931 period. Lang (1890-1976) was the kingpin of the German "golden period" of silent film before moving to Paris in 1933 in the wake of his refusal of an offer to head the Nazified film industry.

His fascination with the psychopathology of violence contained in fascinating visual images made him one of the creative giants of both the German and American cinema. He preferred to portray the loss of individuality and the mechanization of human behavior through his films.

An exhibition of posters and still photos of Lang's films will run in tandem with the film presentation at the Goethe-Institut. Prof. Chong Mong-tak of Hanyang University department of cinema and theater will officially kick off the 19-day exhibition and film presentation with a lecture on Lang's cinematic world at 7 p.m. on May 6.

The two-part adventure melodrama, "The Spies" (1919-20), will run May 5-6. The architect-turned-director scored his first commercial success with this film, his third. It is about master criminals aiming to dominate the world, a theme popular in German films of the period and one to which he would return several times.



Fritz Lang

The program for May 8 is "The Tired Death" (1921), a film which brought critical success to him. A three-episode allegory about a confrontation between death and a girl's love and devotion, this film revealed Lang's mastery of the film medium and especially his skills with architectural design and pictorial composition.

"Dr. Mabuse the Gambler" (1922) reflects the decadence and demoralization of Germany at the time with some stylized action and painted sets, representative of expressionism in films.

"The Nibelungen" (1924) in two parts like "Dr. Mabuse..." derived its plot and inspiration from the 13th-century Siegfried legend that also inspired Richard Wagner's opera cycle, "The Ring of Nibelungen." This film incorporated the idea of Nietzsche's superman and attempted to counteract the pessimistic spirit of the time by reaching out for Germany's legendary heritage and epic past.

"Metropolis" (1927) is a futuristic, visually compelling allegorical look at relations between capital and labor in a Big Brother society ruled by robots, antagonism and fear. This film shot completely at the UFA studio is an impressive monument to Lang's artistic vision and film craftsmanship, particularly his painter's eye for set design and pictorial composition and his ability to create and maintain atmosphere on the screen.

"Dr. Mabuse..." "The Nibelungen" and "Metropolis" are scheduled for May 9, 10 and 11 respectively with English subtitles.

"The Spies" (1928), "The Girl in the Moon" (1929) and "M" (1931) will be screened on May 13, 14 and 15.

In "The Spies," Lang again returned to the theme of a master criminal who aims to rule the world. The well-paced and visually exciting film reflected a spy scare that engulfed Europe in the years before World War II.

Though "The Girl on the Moon" was not a great success, it anticipated a trend to space films. He refused to add a sound effects track to the film, and it was released as a silent production many months after the advent of sound.

However, Lang used sound masterfully in his next production, "M," a psychological thriller based on the true case of a compulsive child murderer in Düsseldorf. Combining the elements of a crime melodrama and a factual documentary and stylistically fusing expressionism and realism, "M" captured the terrifying atmosphere of a city besieged by fear and torn between the forces of order and mob violence. It is considered by many as Lang's greatest masterpiece and was his own favorite among his films.

Aside from the Goethe-Institut program, the Korean Film Archive of the Motion Picture Promotion Corporation in Socho-dong will present his later films most of which he made in Hollywood with MGM, May 22-31 at 2:30 and 5 p.m.

Among the films are "Fury" (1936), "Hangmen Also Die" (1943), "Ministry of Fear" (1944) and "The Big Heat" (1953).

Lang's American period sadly ended with "Beyond a Reasonable Doubt" (1956), a crime drama with ironic plot twists. He was fraught with frustration over commercialism-oriented Hollywood filmmaking. However, he remains one of the handful of filmmakers who can be classed as a "man of cinema." Few directors can equal his 45 years of technically exciting filmmaking activity.

His last film, "The 1000 Eyes of Dr. Mabuse" (1960) was made in Germany. In 1963, he played a substantial role in Jean-Luc Godard's "Contempt." He later returned to the U.S. and spent the rest of his years in retirement at his Beverly Hills home.

## Swiss Filmmaker Plans to Design Moscow Center

GENEVA (AP) - Aime Jolliet did not land on Red Square, but Soviets said the filmmaker's circling just 70 meters (230 feet) over the KGB's Moscow headquarters may also have been a first.

Jolliet recently returned from the Soviet capital where planners asked him to help in preparations to build a massive center to mark the 850th anniversary of the city in 1997.

The proposed Center of European Architecture, a concrete, metal and glass structure measuring 500 meters

(yards) long and 70 meters high, is to rise in the heart of Moscow. Jolliet said it will dominate even the Kremlin.

Jolliet is the inventor of what he calls a "video-simulation" system that creates a realistic image of how an architectural project will fit into its existing surroundings.

His birds-eye method replaces traditional blueprints and scale models and has been used by planners in several European cities.

On April 20, Jolliet was the lone passenger in a 20-seat Soviet army heli-

copter circling over the center of Moscow.

"The Russians told me that never before did a filmer fly over the roofs of the Kremlin and the KGB headquarters," he said. Jolliet returned with 13 video cassettes that he will turn into a 13-minute film showing how Moscow would look if the project were realized.

The actual design of the planned center remains secret, at least until the end of next month when Moscow officials will decide on its future after viewing the filmed simulation.

## Miami Opera Doesn't Lose Out on Money-Back Guarantee

MIAMI (AP) — The Greater Miami Opera made an offer that nearly everyone gratefully refused.

In a bid to attract more theatergoers this season, the opera company offered a money-back guarantee Friday night. Viewers who thought the production of Giuseppe Verdi's "Falstaff" wasn't up to standard could pick up full refunds at the box office.

About 2,000 people attended the show in the 2,400-seat Dade County Auditorium, but just four asked for refunds.

"Oh well, I guess they really liked the show," said Arthur Bustamante, appearing somewhat dejected. As director of marketing and public relations for the opera, he thought the gimmick would be a crowd-pleaser.

Karen Guliacco, who timidly asked for her money back, said the English subtitles "kind of caught me off guard. It was confusing."

"This was the first time I came to see an opera," she said. "I appreciated the opportunity to go ahead and try it out."

One woman barked at box office manager Zoila Rey - who had been poised for a rush of freeloaders - that Falstaff simply wasn't jovial enough. A student couple who said they were opera-goers simply weren't pleased.

"I was kind of disappointed," said the 21-year-old man, who declined to give his name. "But more people will be willing to try if they can get their money back."

Kevin Murtha of Deerfield Beach said he liked the refund idea but saw no need to ask for his money back. "I think it's a great policy for the consumer for people who otherwise might never be able to see the opera," he said.

His friend, Eli Rotenberg, said he wouldn't feel right about asking for a refund. "I think they deserve the money," he said.

Bustamante wasn't sure if the company would attempt another money-back night at the opera. Ticket prices ranged from 14 dollars to 53 dollars.

"It's a gimmick, to take the scare away," he said. "All the department stores use all the order-by-phone companies use it. But I think in the arts it is a very new concept."

The opera company is hoping to dispel the notion that opera is for stuffed-shirts only, said spokesman Charles Blazek.

"People feel that opera has kind of a stuffy image, and it certainly is anything but that," he said. "We would like to give them the chance to try it, no risk."

## Art Auction Season Begins Without Yesteryear's Fanfare

NEW YORK (AP) - The art world's spring auction season arrived Tuesday but breathless fanfare and outlandish bidding may be the stuff of yesteryear.

David Nash, head of Sotheby's Impressionist department, said it's unlikely the auction market will ever see a boom period like the late 1980s, when prices rose more than 300 percent over five years.

"I think the further we get away from that period, the more remarkable it will seem," said Nash.

An estimated 200 million dollars of paintings and sculpture will hit the auction block during the next two weeks at two New York auction houses.

At Sotheby's on Tuesday night, Robert Rauschenberg's abstract expressionist piece, "Rebus," was being offer-

ed by the creditor of a Swiss art collector who bought it three years ago for 6.3 million dollars to 6 million dollars.

In addition, an Andy Warhol silk-screen, "Liz," was on the block for an estimated 500,000 to 600,000 dollars. In November 1989 at Sotheby's, "Silver Liz," a nearly identical silk-screen of Elizabeth Taylor, was given a presale estimate of 1.75 million dollars, and the consignor rejected a 1.35 million dollar bid.

In January, Nash said he suggested canceling Sotheby's, and Christie's spring sales and merging them with their London sales because "buyers and dealers and so on were totally preoccupied with the war."

## TOWN CRIER

### EXHIBITION

Ri Nam kyu's abstract oilsi wooden sculptures at Kumho Gallery (720-5866) May 1-10.

Cho Duk-ho's paper works at Total Gallery (763-3623) May 1-10.

Chung Ra-jung's colored ink paintings titled "Traditional Songs" at Paiksong Gallery (730-5824) May 1-7.

Choi Dok-hyu's oils at Hyundai Department Store Gallery adjacent to World Trade Center Korea Building May 1-7.

Eight leading artists sculptures at Dongsung Gallery (745-0011) May 3-12.

Andre Bauchant's paintings at Yeasung Gallery (738-3630) May 1-20.

Lee Johg-ja's nature paintings at Chamsil Lotte Gallery May 1-6.

Lee Yong-jaek's paintings titled "Breaking Away" at Kwanhun Gallery May 1-7.

Yoon Chu-yung's photos at Pine Hill Gallery (732-7919) May 1-31.

"100 Years of Chinese Contemporary Paintings - I" at Joint Publishing Co. (762-4075) May 1-22.

Suh Yong-sun's paintings at Gallery Seomri (546-9740) May 1-15.

Abstract paintings by six members of the White Board Group at TMD Gallery (733-4151) May 1-7.

Yuh Ju-kyung's acrylics on paper and cloth at Moin Gaiery (739-9291) April 29-May 7.

Wang Heung-yeul's colored ink paintings at Gallery 2000 (720-4879) May 1-7.

Paintings sculptures by Kwon Yohyon, Mun Pong-sun and Yu In at Sagye Gallery (720-9734) May 1-12.

Yi Ji-seon's abstract paintings titled "Hopeful Thoughts" at Kwanhun Gallery (733-6469) May 1-7.

Park Chang-dam's oils on Korean paths at Yeh Gallery (542-5543) April 24-May 3.

Chang Dong-mun's paintings at Gallery Paik (730-6262) April 24-May 3.

Photos and drawings by Elfi Frolich of Germany at Goethe Institut in Seoul (754-9831) April 25-May 23.

Retrospective of the late Nam Kwan at National Museum of Contemporary Art in Kwachon April 25-May 24.

Lee Man-ik's Korean-style paintings at Hyundai Gallery (734-8215) April 23-May 3.

Jim Worfrang's oils on flowers and women at Yeomock Gallery (514-8888) April 23-May 3.

Realistic-style paintings by seven Chinese artists under the title "China, Today's Realism" at M Art Gallery

(516-8181) April 20-May 4.

"The Fantasy of Light and Four Dimensions - Holographic Sculptures" by A. Alexander at Seoul Arts Center April 12-May 10.

"New Wave of Chinese Painting" with 18 Chinese artists invited, at Walker Hill Art Center April 1-May 10.

Korean-style paintings by 26 members of Sigong Group at Seoul Metropolitan Museum of Art April 25-May 4.

Korean-style paintings by 11 artists including Lee Wal-chong, Lee Suk-ja and Hong Sok-chang at Hyun Gallery (733-3339) April 26-May 5.

Ko Young-hoon's realism at Duseon Gallery (511-7806) April 26-May 7.

Kim Dong-hee's abstract oils at Hyundai Department Store Gallery (447-2233) April 27-May 5.

Paintings by Kwak Nam-sin, Kim Chae-kwang, Kim Tae-ho, On Won-bae, Lee Suk-ju and Kwang Chu-ii at Gallery Icon (516-1503) April 26-May 8.

### CONCERT

Min Mi-ran's kayagum recital on May 3 at 7 p.m. at Korean Music Center (585-3151). Program: selective works from compositions of the 1960s.

Seoul Symphony Orchestra's chamber concert on May 3 at 8 p.m. at Seoul Arts Center Recital Hall. Program: Arban's Fantasy and Variations on "The Carnival of Venice," Brahms' Sonata No. 1, Dittersdorf's Concert in E-dur and Franck's Violin Sonata. Further info at 511-9816.

Moscow Philharmonic Orchestra's Concert on May 4-5 at 7 p.m. at Seoul Arts Center Concert Hall\* conducted by Mark Ermler. Program: Tchaikovsky's Violin Concerto and Beethoven's Piano Concerto No. 3 and Tchaikovsky's Symphony No. 5 on May 5.

Pianist Min Won-ki's homecoming recital on May 2 at 7:30 p.m. at Hoam Hall of Performing Arts. Program: Mozart, Beethoven, Chopin and Ginastera. Further info at 733-2825/6.

Kim Young-sun's piano recital on May 3 at 7:30 p.m. at Hoam Hall of Performing Arts. Program: Scarlatti Haydn, Beethoven and Schubert Further info at 548-4481/2.

National Chorus Company's concert on May 1-2 at 7:30 p.m. at National Theater (274-1151). Program: rock mass by Gardner, a medley of English folk songs and Brahms songs.

### MOVIE

French Cultural Center's movie program for May: Alain-Robbe-Grillet's "Trans-Europ Express" (1966), Jean Luc-Godard's "La Chinoise (The Chinese Woman-1967)," fold 1970 "Solo" starring and directed by J.P. Mocky, plus video films "Radio Corbeau (1988)" starring Lambert Wilson, and Sophie Marceau's 1989 film "Mes Nuits Sont Plus Belle que Vos Jours (My Nights Are More Beautiful than Your Days)," and more further info and schedules at 734-9768.

"Sleeping With the Enemy," (English), at Myongbo Theater (274-2121), Cinehouse (544-7171) and Young Town Theater (392-1199).

"Paganini" (English) at Broadway Theater (511-2301) and Picasso Theater (765-0500).

"The Ambulance," (English) at Broadway Theater (511-2301) and Scala Theater (266-6333).

"Memphis Belle," (English) at Cinehouse (544-7171), Dongsung Art Center (741-3391) and Crystal Theater (332-5107).

"Who Has Seen the Dragon's Toenail?" (Korean) at Picadilly Theater (765-2245).

"Dances with Wolves," (English), at Taehan Theater (278-8171).

"Promotion Canape," (French), at Chungang Theater (776-8866).

### DRAMA

"Dear God, It's an Emergency," Minye Theater Company's production of popular work written by Park Chae-so and directed by Kang Yong-gol, at the Saemto Parangsae Theater (763-8969) until June 2.

"Guys and Dolls," Saemto Parangsae Theater's special production at Seoul Education Culture Center May 2-8 at 4 and 7:30 p.m. Further info at 743-8741.

"Chotongsu" Im Chong-ils monodrama written by Choi Song-nim, at the Tapkori Small Theater (764-3170) until June 3.

"Trommelen in der Nacht (Drums in the Night)," Uri Theater Company's Korean premiere of Bertolt Brecht's 1919 play directed by Park Sung-won, at the Taehangno Small Theater (764-6052) until May 31.

"Do Not Fly Away, White Seagull" Mokhwa Repertory Company's new play written and directed by O Tae-sok at the Munye Theater (782-5231) May 2-8 at 4:30 and 7:30 p.m.

### MISCELLANEOUS

American Women's Club's "Floral Fantasy" spring luncheon at the Hyatt Hotel on May 8 at noon. Tickets must be purchased in advance. Further info at 744-0184.

Retrospective show of Korean children's films made from the mid-1960s to mid-1980s at Korean Film Archive inside Seoul Arts Center May 2-7 at 2 and 4:30 p.m. Free tickets available in advance at 521-3149.

National YWCA's bazaar featuring specialties from the eight provinces, May 1-2 from 10 a.m. to 6 p.m. at the YWCA auditorium. Further info at 774-9702.

Advanced level seminar on the ancient Chinese book Chu-yok (Book of Changes), on May 7 at 2 p.m. at the Lotus Lantern International Buddhist Center. Further info at 735-5347.

### PUSAN

Pusan International Women's Association's luncheon at the Westin Chosun Beach Hotel on May 8. Reservations and further info at 624-4925.

Moscow Philharmonic Orchestra's concert on May 7 at 7:30 p.m. at Pusan Cultural Center\* Program: Tchaikovsky's Violin Concerto and Beethoven's "Pastorale"

Exhibition of abstract acrylics and oils by Woo Kyung-sook at Chongwon Gallery (247-3862) April 22-May 22.

### TAETIYU

Moscow Philharmonic Orchestra's concert on May 6 at 7:30 p.m. at Taegu Citizen's Hall. Program: Beethoven's Piano Concerto No. 3 and Tchaikovsky's Symphony No. 5.

Exhibition of paintings by seven young artists under the theme "Meeting With Nature" at Songadang Gallery (424-6713) April 23-May 2.

Exhibition of Kwon Jung-ho's abstract acrylics at Maekhyang Gallery (755-1441) April 26-May 4.

### KWANGJU

Exhibition of Jong Hoi-nam's oil paintings on women at Nambong Gallery (232-6236) May 2-11.

### CHANGHUNG

Exhibition of Cho Sung-mook's "chair" sculptures at Total Gallery (0351-40-5791) April 27-May 26.