

An Overview of Korean Performing Arts

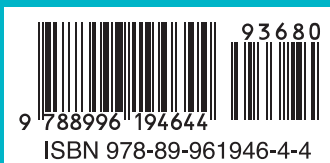
Dance in Korea

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I.

Overview

1

An overview of history of Korean dance

For several years in the late 2000s, Korea's ballet dancers have won many awards at the world's most prestigious ballet competitions. During the same time, Korea's B-boys have been winning several big awards for years at a row at *BOTY (Battle of the Year)*, which is one of the world's top competitions for hip-hop dance. These two facts show how Korea has been gradually rising as a nation worthy of attention on the international dance stage.

To understand the potential behind Korean dance, it will certainly be helpful to look at Korea's cultural heritage before looking at the historical progress of Korean dance. Korea's written language system, Hangeul (Korean alphabet), was created by King Sejong in 1443, with the help of his scholar advisors. Korea, which has been dependent on China's ideographic language (Hanja; Chinese letter) up to that time, started using phonetic alphabets that were independent and completely different from Hanja. By the benefit of its convenience, number of possible combinations of letters, accuracy, and speediness, Hangeul has been shining through this Digital Era. In addition, Joseon Dynasty (1392~1910), Korea's last dynasty, has left "Annals of Joseon

Dynasty," which is composed of approximately 2,000 books of detailed record of each king's rule up till 1863. The officials meticulously recorded everything ordinary done by the king, and the records were sealed from the public, and even the king could not have access to it. "Annals of Joseon Dynasty" is a collection of these records that has been organized immediately after the king's demise, and edited in a very objective manner by a committee of independent and carefully-chosen members, taking up to several years till completion. These two cultural legacies are achievements without parallel in the world history. In 1997, the UNESCO registered several items of Korea, including Hangeul and "Annals of Joseon Dynasty," on the World Heritage List. These cultural legacies clearly show that Korea possesses unparalleled cultural capability behind it.

Prior to 1945, 'Korea' was a word that referred to the entire Korean peninsula. But, after the World War II, Korean peninsula was divided and ruled by Russia and the USA. Free democratic regime, Republic of Korea (ROK), was established in the South, and a socialist regime, Democratic People's Republic of Korea (DPRK), was established in the North. Thus, after 1945, the word 'Korea' generally refers to South Korea, especially in political, diplomatic, and social aspects. At this time, with Korean peninsula divided into two, South Korea and North Korea went on separate ways with almost no cultural communications in between. Thus, the term 'Korean culture,' including dance, also generally refers to the culture of South Korea.

Korea is a small peninsular country located at the edge of Eurasian peninsula, between China and Japan. For that reason, people from other countries tend to think of Korea as China's vassal state or a mere imitation of it. In addition, in the 20th century, while Japan was being recognized among the world, there were little chances for Korean culture's uniqueness to be recognized. In fact, this stereotype that pervades among foreigners has been an obstacle for them to understand the excellence of Korean culture including dance.

Archeological evidence shows that people moved to the Korean peninsula 600,000 years ago. There was a primitive community-like kingdom that was established during BC 1000, and after BC 200s, more developed states were established in

each region. Before Shilla dynasty limited Korean territory to Korean peninsula in 7th century, Korea's territory covered Korean peninsula and the vast Manchurian region. After Shilla Dynasty, Goryeo and Joseon Dynasties established their territories within the Korean peninsula. Then in 1910, Joseon Dynasty was destroyed by Japan, and it was annexed into Japan by military and political force. Korea was under Japanese rule for 36 years, and after the World War II, it was divided into South Korea and North Korea.

Until the mid-7th century, there were 3 kingdoms – Goguryeo, Baekje, and Shilla – that were in conflict against one another in Korean peninsula and Manchuria. Among the three, while Goguryeo adopted Northeastern dance, several of Goguryeo's dance were performed regularly at the royal court of Tang dynasty. Baekje, located on the west coast of Korean peninsula, spread many of its cultural contents to Japan, including its mask dance drama, and Baekje's dances were also performed in China. It is clear that all the kingdoms had a social class of professional dancers, and after mid-7th century, Shilla kingdom ran a separate state agency called *Umseongseo* which regulated dance and music of the country.

Later, during the Goryeo and Joseon dynasties, the state routinized dance performances in the royal court, and it developed and established repertoires. In addition, the state ran agencies to train professional dancers and to manage royal court performances. These two kingdoms made up to about 50 regular repertoires, including dance repertoires adopted from China and repertoires they developed on their own, and they frequently performed them at many of official events.

In traditional society, before Korea became Japanese colony in 1910, dance was used in various ways and loved by many, for recreation, encouraging workers, festivals, religion (Buddhism and shamanism), and for the purpose of governance. Traditional dance, in forms of solo or group dance, took many different forms while mostly being in harmony with music. According to a research, there were at least 200 traditional dance styles all around the Korean peninsula. Due to communication difficulties that had resulted from the high percentage of area taken up by mountains and rivers in Korean peninsula, cultural differences were very distinct even between close-by regions. Thus, culture in Korean peninsula had a lot of variety within it, and

even now, such diversity of culture remains in a variety of different forms within Korean culture. From this information, it is not an exaggeration to say that there were more than 200 dance styles in Korean peninsula despite the fact that its territorial size was small.

In Korean peninsula, traditional dance had a strong tendency to focus on themes of nature and being in harmony with the nature. In particular, the fact that naturalist tendencies had led to the development of movements that synchronized with the dancer's breathing is a notable one that can't be easily found in other countries' traditional dance. As a result, Korean dance's system of movements was developed into a unique yet solid system. In addition, Korean dance contains a positive outlook towards the surrounding world, and what combined with triple time beat expressed sentiments such as strength, joy, and gentleness.

However, during the end of 19th century, a period of Western domination over the East, Korean peninsula became grounds for competition between Japan and Western powers, and it eventually ended up being Japan's colony. Japan put an end to Joseon dynasty, and while directly ruling over Korea, it took Korean's land and it even forced Koreans to change their individual names to Japanese-styled names. Under this situation, Japanese government set a policy to restrict and limit Korea's traditional art and music. Thus, Korea's traditional dance only survived as a preserved tradition.

After the 1910s, Korea became ostensibly and gradually a modern industrial society. It started to adopt Western cultures through Japan, and dance was also influenced by European early modern dance. It's around this time when the performance stage took a proscenium arch structure and started indoor performance with entrance fees.

During the Japanese occupation, dance generally developed in two directions. On the one hand, there were ordinary people who tried to pass down Korea's traditional culture and dance, feeling threatened by Japanese occupation. On the other hand, Koreans expressed a strong curiosity towards Western culture and products, and West's ballroom dance and theatre dance were introduced in Korea and received a lot of attention. Dancers that actively spoke out on adopting Western the-

atre dance at this time were BAE Gu-ja, CHOI Seung-hee, and CHO Taek-won, and the most noticeable one among them was CHOI Seung-hee.

CHOI Seung-hee (1911-1969?) became a student of ISHII Baku, a famous Japanese modern dancer who performed in Seoul in 1926, and moved to Japan to learn modern dance from him. Afterwards, she became a star in Japan and Korea, created about 200 repertoires, and toured around the USA, Europe, and South America for 3 years from 1937. CHO Taek-won, also a student of ISHII Baku, mainly performed in Korea, and he attempted spectacular styles of dance drama.

After the end of World War II, CHOI Seung-hee moved to North Korea, and with North Korean government's full endorsement, she took a crucial role in laying the foundation of dance. In North Korea and socialist People's Republic of China, she gave dance performances and education and also trained many students. CHO Taek-won focused on touring around the U.S. and Europe. In performance, both of them illustrated Korean sentiments and traditional movements on proscenium stage in a modern perspective.

In 1945, Korean peninsula was divided immediately after attaining independence from Japan, and its cultural energy was also split into parts because of the left-right wing ideology conflict, social instability, and East-West cold war. This ideological conflict grew worse due to Korean War which occurred in 1950, and the social atmosphere became strained. A few dancers poured great efforts to keep the tradition of theatre dance till the 1960s, and in 1962, the National Dance Company of Korea, Korea's first public dance company, was established. And finally, in 1973, Korea National Ballet separated itself from the National Dance Company of Korea, which was run by ballet choreographer LIM Sung-nam and modern Korean dance choreographer SONG Boum. Since the mutual independence, dancers focused on building the infrastructure for the development of dance for about 30 years till the late 1970s, by opening college dance courses, building performance centers, and establishing large dance competitions. It was also in 1976 when journalist CHO Dong-hwa started publishing a monthly magazine on dance with emphasis on critiques.

It is after the 1980s when Korea's dance started to actually pursue artistic

value in modern perspective. During this time, many professional dancers were fostered as a result of the development of infrastructure including college education, and public dance companies were established in major cities with more financial support from the government. In addition, with increased social interest in culture, dance went through a particularly vibrant period of Renaissance compared to other genres of fine-arts.

The biggest stimulation came from activities for dance movement in smaller venues. During this whole time, leading dancers devoted themselves to increasing dance performances and developing directing methods. Thus, by the end of 1980s, conventions of dance performances were fully established, and many choreographers with their own styles appeared. In particular, many dance programs based on Korea's traditional dance were released under the genre of freestyle Changjak dance (or *Changjak-choom*). They carried contemporary sentiments of the time and the choreographer's unique styles. In addition, modern dance genre freed itself from styles such as Wigman or Graham's styles, and shifted its focus onto other styles such as avant-garde dance, Butoh, and Tanztheater. At the same time, theatre dance of this period adopted many themes from Korea's history, traditions, and culture, and it showed great interest in visualizing sentiments of Korea and things that are of Korea.

In 1988, Korea hosted the Seoul Olympic Games. This means that Korea was ready to rise as a civilized nation in the world, stepping beyond Japanese occupation and the scars of Korean War. Thus in 1990s, Korea went through rapid economic growth, and promoted democracy and freedom of expression. With this as its foundation, it enters the time of globalization, communicating with the world on a daily basis. This means the time when the conditions for diversifying dance methods and styles were set. A lot of foreign choreographers or groups' theatre dances were introduced, and many dancers who had studied abroad settled in Korea. Also, more performance centers were built, and with the increase of dance producers and events, a system of annual dance performances was established.

As a result, dancers focused on perfecting their programs and improving the quality of the programs. In modern dance, European techniques spread, shifting away from techniques that heavily emphasized American styles. In all genres, sentiments and

structures of contemporary dance were combined with postmodernist perspectives in their own ways. This led to a variety of dance styles on stage. At this time, Korea's dance started showing the shift towards contemporary style from modern style.

In the 2000s, Korea is rapidly entering the Age of Information, and showing signs of diversifying in spreading and mixing of cultures. At this period, professional (full-time) choreographers and companies became the mainstream of dance and independent dancers started to make progress. As a result, Korea's dance started to take many different forms, to the point of it being difficult to summarize into a single sentence. Theatre dance had a steady inflow of future generations into it and its patterns became more varied. The role of dance in socializing and free-time activities increased. On the latter aspect, dance sports and hip-hop rapidly became the focus of public attention. Performances that combine musical, hip-hop, jazz, and tap dance with theatre dance are becoming a new trend. With this encouragement, Korea's dance movement is developing in many different aspects. With more than 2,000 annual performances of art dance and traditional dance, dance has been changing and separating into several different ways such as social dance, dancing as hobby, teenager dance, dance therapy and dance on broadcast programs, and its role in regaining health has been emphasized as well.

In every genre of dance, dance aesthetics also reflects such trends, which combine, split, and add beyond their past aesthetic values. Use of digital images and organization is being more commonly with adaptation of ideas of the digital era, and performance-like structures are frequently used. At the same time, such formal characteristics as collage-style buildups and fusion, expressive and spontaneous moments of bursts on the stage, subjectification of bodies, and refined formal beauty repeatedly appear. In short, Korea's dance in the 2000s is blooming with the shift of ideas, making successes with adaptations of Korean ideas and methods into building up layers of dance performances.

C.H.

2

Current situation of Korea's dance

Upon entering the 2000s, Korea's dance has been showing signs of specializing within dancers' field. Choreographer, dancer, dance educator's roles are being more clearly defined, and genre divisions in Korea, including Korean dance, modern dance, and ballet, are becoming less clear. Number of freelance dancers who want to dance independent from organizations or choreographers is also on the rise.

Korea's dance is facing a situation where there's a shortage of choreographers, who are the main agents of developing programs, compared to the U.S. or several countries in Europe. But in another crucial aspect, in terms of the number of dancers or their abilities, Korea boasts of its world-class level.

Korea's dance has been acquiring products that can be marketed internally, and the dance market is also opening up more to the international market. The number of dancers who advanced to foreign stages is increasing rapidly, and as a consequence, reputation of Korea's dance has also been on the rise.

In addition, with more emphasis on dance education as art education, there is an increase of dance education programs in Korea. There are more people who try out dancing at community centers or district halls, through dance programs offered at such places that provide cultural experiences. Thus, there has also been a rise in the number of employment in the field of dance education.

In the past, dance performances were usually limited to simple act of creation. But in the present times, it has led to 'targeting' performance developments, from planning to move to stages abroad, or performances with children, teenagers or young couples as target audiences. With the government's support through its policies, performances at isolated areas or army bases are also on a steady rise. In addition, there are more works done on developing repertoires, constantly perfecting certain programs through re-plays. As dance expands into all aspects of society, there is an increase of space for popularizing dance among people, and this directly connects to an expansion of dance market.

a. Current situation of performance

Annually, there are about 2,000 performances all around Korea. The main agents of performances are approximately 30 occupational dance companies that receive government's support, professional dance companies that hold dance classes and get paid through performances, school dances with certain schools' alumnus or certain instructor's students, and independent dancers.

In the 2000s, the role of universities' alumnus dance groups, with the school's dance department professors in the center, has declined in dance directing. Instead, dancers of professional dance companies and choreographers' roles expanded, and there are a lot of high-quality products made by these organizations.

With an increase of visits from famous organizations from foreign countries through theatre's performance plans and international dance festivals, there's also a lot more chance for middle-class audience to encounter dance in stead of concerts or art exhibits. As a result, number of Korea's dance performances has been on a steady rise since the 2000s. There is an increase of the number of performances, and there are also more long-term performances by professional ballet groups.

b. International exchange

In the field of dance, international exchange of inviting and getting invited are both very active. Korea is being recognized as an important market to foreign dance companies, as illustrated by the fact that the number of visits from foreign dance companies are almost around 200 times per year. There's also an increase of residence programs and co-production of programs, and the number of dancers going abroad is also steadily rising.

Up to this point, Korean dance companies' performances abroad were usually participation in folk festivals or exhibit cultural events during the summer vacation. But starting in the 2000s, other than individual performances of the dance companies, there has been an increase in local theatre's participation in planed project, and

performances have been spreading from being limited to Asia to the entire world, such as Europe and South America.

Acquiring famous choreographer's repertoires among occupational ballet companies, co-production and participating in foreign festivals among professional dance companies, residence programs for young choreographers and young dancers joining foreign companies, and participation in international dance and choreography competitions are also on the rise.

c. Dance companies

There about 30 occupational dance companies that give fixed salaries to the dancers nationwide. The largest group of occupational dance companies is 18 companies that are run by local cities or provinces, and companies such as the National Dance Company of Korea, National Gugak Center, Korea National Ballet, Seoul Performing Arts Company, The Korea National Contemporary Dance Company, possess characteristics of being government agencies under the Ministry of Culture, Sports, and Tourism. Universal Ballet and Seoul Ballet Theatre are professional dance companies run privately.

Most of the occupational dance companies are made up of members who have majored in Korean dance. But Gwangju City Dance Company does ballet performances, and Daegu City Modern Dance Company performs modern dance programs. In this August, The Korea National Contemporary Dance Company was newly established.

There are a little more than 1,000 dancers in all occupational dance companies combined. Among city or provincial company members, there are non-permanent members that receive transportation fees and performance pay. Since the transfer rates of occupational dance companies are very low, there are less than 100 openings for new members per year. Considering that there are about 2,000 students who graduate from college dance departments, the competition to enter an occupational dance company is bound to be high.

The group that also leads performances includes professional dance companies. They are made up of choreographers and dancers who are completely focused on dancing and producing new programs, regardless of university or personal connections. Members practice weekly on a regular basis while developing repertoire and building ensemble, which is similar to how occupational dance companies are run. Dancers in professional dance companies do not receive a fixed monthly pay, but they receive paychecks from participating in performances. Characteristic of dancers in professional dance companies is that they can work with other choreographers as long as it doesn't overlap with the company's performance schedules.

In recent years, many outstanding programs are being made by these companies, and in 2006, Arts Council Korea (ARKO) started to run a specialized support program called 'Intensive Support Program for Performing Arts Organization' for these professional dance companies. Starting 2010, a support program that helps these companies to reside at theatres is being run. Currently, there are about 30 companies that are being run as a professional dance company.

There are also alumnus dance companies. They're dance companies related to the dance professors at a little more than 50 universities, based on academic connections to those schools. In addition, there are dance companies that involve teacher-student relationships at private dance academies (they often use individual's names as the companies' names). These companies perform approximately 300 performances annually.

d. Dance festivals

Dance festivals that are held regularly in Korea contribute to the increase of general audience for dance performances. This is from stable financial support from the government and Arts Council Korea (ARKO), operation of permanent executive office, and from acquiring professionals and accumulation of "know-how" on running these events. In particular, the International Dance Festival invites a variety of artists to offer many different things to see, functioning as a catalyst towards popularizing dance

and increasing international exchange.

These festivals also offer chances for getting hands-on experience to prospective professionals in this area, such as planning, marketing, stage directing, through volunteering and internships. By indirectly contributing to the training of professional workers in producing and distributing dance performances, it is also contributing to the growth of Korea's dance in that respect.

Seoul International Dance Festival (SIDance) and International Modern Dance Festival (Modafe), one of Korea's representative dance festivals, are creating their added-value as openings for introducing famous dance company's programs and as places where notable programs are introduced as well. Even at Seoul Performing Arts Festival (SPAF), where drama and dance are the mains, dance performances are gradually taking up more part in it. Seoul International Improvisation Dance Festival has been an arena of improvisational dancers' international exchange for more than 10 years.

For international dance festivals outside of Seoul, there are Busan International Dance Festival (Busan), Changmu International Arts Festival (Uijeongbu), Seongnam International Dance Festival (Seongnam), and Daegu International Dance Festival (Daegu). Among these, Busan International Dance Festival is establishing itself as a vacation spot festival with the beach as its background. These festivals usually receive operating funds from the central government and from the local government.

Among domestic dance festivals, Seoul Dance Festival and the National Dance Festival are historically significant and also notable in terms of the size of the budget. There are additional events, but these two festivals focus on competition. Seoul Dance Festival is open for all the dancers and dance companies in Korea to compete, while National Dance Festival is done by teams representing cities and provinces by visiting different locations during the competition.

<Major Dance Festivals throughout the Year>

Name of the Festival	When it's held	Average duration of the event	Main sponsor
Seoul International Improvisation Dance Festival	April	About 8 days	Arts Council Korea
International Modern Dance Festival	June	About 10 days	Ministry of Culture, Sports and Tourism
Busan International Dance Festival	June	5 days	Busan City Government
Seongnam Dance Festival	September	5 days	Seongnam City Government
Seoul Performing Arts Festival	September ~ October	About 30 days	Seoul City Government
Seoul International Dance Festival	October	About 15 days	Ministry of Culture, Sports and Tourism
Seoul Dance Festival	October	10 days	Seoul City Government
Changmu International Arts Festival	Flexible	7 days	Korea Foundation

e. Policies to support dance

Main support policies are run by Arts Council Korea (ARKO), local culture foundations, and by the central government.

Art Council Korea was established in 1973, and for the past 40 years, it has established itself as one of the main support channels. It provides support for creating new programs, young dancers, international exchange, and for major festivals.

However, local dance companies in each area rely on local cultural foundations, organizations supported by local and central government, the most. In areas of international exchange, it is mostly Korea Foundation, directed by the Ministry of Foreign Affairs and Trade (MOFAT), and Korea Arts Management Service (KAMS), directed by Ministry of Culture, Sports, and Tourism, that provide main support.

KAMS, which started as a foundation in 2005, runs PAMS, which is a performance arts market. In addition, it directly and indirectly supports educational programs to aid Korean dance companies' extension into international stages, and training professional workforce for arts management. KAMS is also a great contributor to not only dance, but the entire field of international exchange of Korea's performing arts.

f. Dance education

When compared to the current situation of the global dance market, it is also one of the characteristics of dance in Korea that there are a lot of dance majors in colleges in Korea. Around the 1980s, college dance programs were at the center of Korea's dance. However, as the 2000s started, with decreasing enrollments in dance majors in two-year colleges and universities and art high schools' dance programs, there has been an increase in the number of dance departments shutting down or changing the names of the departments.

Even up till the early 2000s, there were 57 universities that had a Dance department. However as of now, August 2010, it decreased to 49 schools (43 universities, 6 two-year colleges), and even those schools are inviting students under a major that's not just pure dance. In addition, there are about 6 art middle schools and 20 art high schools with dance departments. There are about 2,000 graduates from dance departments from colleges per year.

K.R.

3

International exchange on the take-off stage : Current situation on international exchange of Korea's dance and efforts toward international co-production

a. The significance of success at the Varna Competition

In July 2010, at the 24th International Ballet Competition in Varna, at a resort town of Varna on the coast of the Black Sea, there was a record that was never seen at any other competitions around the world. Men and women's junior and senior competition's gold medals, and even silver medals in men and women's junior, were taken away by participants from one single country. These people were from Korea. This was a success that even Russia, still considered as the world's top in classical ballet, and France, where ballet art originally bloomed before it did in Russia, have never even dreamt of. It is hard to imagine to think of one country's participants to win all the awards, but the world's ballet community was even more impressed and shocked at the fact that the participants were still students, not professional ballet dancers like other countries' participants.

Korean ballet dancers' abilities are already at the top level in the world. PARK Sae-eun, one of the winners at the Varna competition, had won 1st place in 3 competitions out of Lausanne, USA, Moscow, and Varna, 4 main competitions of the world, and KIM Myung-kyu also won the 1st place in 3 competitions, followed by Rome and Berlin. Russian methodology for ballet education has been adopted since the 1990s, and educators have put their efforts to localize this methodology into Korean methodology, which soon transformed Korean dancers. Their efforts raised the level of National Ballet Company and the Universal Ballet Company, and now an unseen world record was set in the summer of 2010.

Despite this advances in the overall competency of performance, level of ballet program's development is still very slow. In Korea, modern ballet or freestyle creative ballet is still at a very low level in terms of its quantity and quality. This may be

due to the watering down of creativity resulting from already-diverse range of repertoires in ballet. On the other hand, it also means that there aren't very much efforts or talent that's being put into developing new programs.

In contrast, in modern dance, dancers' abilities and programs are developing together, and even on the international stage, both dancers and programs are being launched together. In other words, abilities of those dancers who are already reached a high level, are gradually leading to development of choreography and development of good programs. Currently, the number of Korean dancers at prestigious modern dance companies such as Akram Khan or C de la B, or independent dancers is on a steady rise. Also, the level of the program is also showing progress, and Korean dance is getting more invitations from various theatres and festivals.

b. Exceptional pioneers

In fact, it hasn't been that long since Korea began to look into international exchange. In particular, in terms of exporting Korean dance to other countries, it is probably more appropriate to say that it has barely passed the initial stage and moving towards the big take-off. Of course, dancers like CHOI Seung-hee (1911-1969) and CHO Taek-won (1906-1976) impressed the American continent and Europe with Korean dance's unique beauty and choreography, during the Japanese occupation (1910-1945) and till the late 1950. However, they were not representatives of a country called Korea or from a dance community support by a country. Their remarkable achievements should be considered as an individual's talent or result of endless efforts.

CHOI Seung-hee (also known as Sai Shoki by the Japanese pronunciation of her name) was closely acquainted with big figures of the time such as Jean Cocteau and Picasso, and she was also sitting as one of the judges at the International Dance Competition in Brussels, next to Mary Wigman. CHO Taek-won moved between Paris and the U.S. with more than 500 performances, participated at Jacob's Pillow Festival and on the stage of Brooklyn Academy of Music (BAM), and was closely acquainted with Ruth St. Denis. This was remarkable, considering the status of the nation as a

colony, or just a small country in Asia that just gained independence, but this was not a general phenomenon.

Other than these two exceptional people, Korean dance's movement into international stages was limited to traditional folk dance. Even then, it was mostly dance companies established and sent by local governments rather than independent dancers.

It was after the 1980s that creative dance in modern definition actually started up and reached out to international stages. After the independence, Korean dance was mostly classical ballet or traditional dance, and creative dance (modern dance, in a broad sense) was relatively at a very low point. Then in late 1970s, Western modern dance and creative Korean dance became more active, and in 1980s Korean dance community showed efforts in creating a new era through various experiments and attempts, to the point of the time period being dubbed as "the Renaissance of dance." In addition, increasing number of dance students moving to areas other than the U.S. (more than 90% of the students went to the U.S. before this time) also brought more global perspective into Korea.

However, even up to that point, though Western or Japanese modern dance was introduced in bits through small festivals or college dance departments, it wasn't full-scale, and it was even rarer for Korean dance programs to be introduced abroad. It was only after the Seoul Olympics of 1988 that Korean dance community got interested in globalization, and it started to seek routes to introduce Korean dance internationally. One of the companies that took part in it was Changmu Dance Company. This company, which had been already interested in modernization and spread of Korean traditional dance, was the most diligent and most successful in participating on international stages. They showed their own unique style while touring the U.S., Central America, Europe and Asia in the mid 1980s.

C. Development of creativity and international exchange

Since then, many dancers and companies have attempted to expand abroad, but their attempts didn't always yield a positive result. This is due to two reasons; first, there

weren't very many high-quality programs that could be performed on an international stage, and second, there weren't much financial support from the government or corporations to pay for traveling costs or production costs. Of course, in 1973, Arts Council Korea (ARKO) was established and it provided a lot of financial support to artists, but they didn't pay a lot of attention in international exchange. Even when they did provide support, it was usually just helping new artists who wanted to study abroad. Even the Ministry of Culture, Sports, and Tourism wasn't very interested in supporting modern art overseas until 7-8 years ago from now, and it generally preferred to support Korea's traditional art movement overseas (they're still very supportive of promoting traditional art abroad). In addition, it is only in the recent years that Korea Foundation, one of the major supporting organizations under the Ministry of Foreign Affairs and Trade, has developed an interest in promoting modern dance.

However, this situation is rapidly changing recently. It's not an exaggeration to say that Korea's modern dance is going through a transitory period. This is because of the two reasons mentioned earlier – change of the government's attitude towards supporting modern dance, and vast improvement in the choreographers' ability when compared to the past. In the past, when Korea's modern dance programs were performed abroad, they were mediocre programs being performed at small events in other countries, but nowadays, Korea's modern dance programs are invited to perform at more prestigious stage performances. People who are playing significant role in this international exchange are mostly in their 30s and 40s, either inexperienced or veterans, with a few of them in their 50s, in terms of age.

d. Channels and networking

There are more ways for foreign dancers to communicate with Korea's dance community than it was before. In the past, there were occasional invitation performances done at big theatres such as Sejong Performing Arts Center or Seoul Arts Center, or getting invited by the press. For more professional exchange, they were just workshops run by dancers through college dance departments or performances at school.

In addition, with the creation of small dance events, foreign dance companies were occasionally invited onto the stage for performance.

However, this situation began to change rapidly around the end of 1990s and early 2000s, as more full-scale dance festivals began to appear and more decent places for performances were constructed around Seoul and other cities. One of the most notable cases is the beginning of SIDance, Seoul International Dance Festival.

SIDance was launched when the CID-UNESCO's Korean branch sponsored the 13th CID International conference in Seoul, in October 1998. The purpose of SIDance was to introduce new trends in international dance community in Korea and to introduce Korean dance to international community, while increasing public awareness and support of dance. This festival, recognized as Korea's most important dance festival in terms of size and quality, emphasizes international exchange the most. So far, it has led to more than 20 cases of international exchange (co-production, co-sponsorship, exchange of human resources).

The transformation of Modafe is also quite notable. Modafe first started in the mid-1980s as a stage for Korean choreographers' introduction of their creations, and it played a crucial role in the development of Korean modern dance. They occasionally invited small foreign dance companies, but as Korean modern dance became more active and diversified, it had faded away in people's mind a bit. But the sponsor of this festival, MODAKO (Modern Dance Korea Association), started to receive more financial support from the government since the early 2000s, and it went through changes. Currently, Modafe is growing as an event that reflects international modern dance's latest trends.

SPAF (Seoul International Performing Arts Festival), a more comprehensive performing arts festival, also supports dance very much as well. This festival was originally created to bring drama, dance, and music together, but in reality, their programs consist of drama and dance, and dance is becoming more important and significant.

In areas other than Seoul, Busan International Summer Dance Festival boasts its long tradition. The fact that one university (Kyoungsung University)'s dance department is always running this festival is an interesting fact. Though their budget isn't

very big, they plan diverse programs including indoors/outdoors performances, workshops, and seminars. It is quite recommendable for a foreign dance company if it wants a small-sized performance.

Busan International Summer Dance Festival has also grown in size with increase of budget, but it's still caught in a dilemma over determining its objective and characteristic. In the meantime, Changmu International Arts Festival, which is also more than 20 years old, is trying to expand its horizon beyond the range of introducing Asian dance. There are also other festivals such as Daegu Modern Dance Festival, Andong International Modern Dance Festival, Cheonahn Modern Dance Festival, but some of them have been stopped due to financial difficulties.

e. Efforts for international co-production

In Korean dance community, co-production with a foreign country has begun very late, when compared to other leading countries in dance. It was SIDance that was the pioneer in this field. Of course, there were choreographers that performed their programs by passing it down to Korean dancers, but the idea of being equal in producing or promoting a dance program was first started by the SIDance. Since 1999, after providing a venue for artists from Korea, France, and Africa for a co-performance, SIDance has been working on multi-productions and co-productions.

In particular, LADEN (Little Asia Dance Exchange Network, about 5-7 participant nations including Korea, Hong Kong, Japan, Singapore, and Australia), and Dance Exchange (Residency and co-production program between Korea, Asia, Africa, and South/Central America) that was launched in 2007 are quite notable. Such projects with multiple parties working together was a result of going through problems that occurred from cultural differences, difference of working style and mind sets, habits of individuals, and even each country's different supporting policies for artists.

As an example of co-production, there was choreography planned by AHN Sung-soo and Ito KIM, planned for the 2002 World Cup Games, and there are more experiences being built up with artists from different countries such as Canada, Mexico,

France, Germany, Singapore, and Africa. For example, “Gisaeng Becomes You.” Co-produced with New York’s DTW, was a program co-produced by choreographer KIM Yun-jin and American artist Dean Moss, and it was performed in October 2008 SIDance, in November Hong Kong New Vision Festival, and it also received support and praises from major presses and critics the next year February. A foreign media Time Out chose this program as America’s *top 9* program shown in the America.

On the other hand, SIDance organized Seoul Performing Arts Critics Forum in 2008, as a case of performance journalism. Each year, they invite famous journalists from international board, and critics to experience Korean culture, and to build a network of international critics.

f. Long-run policy and the necessity of organized effort

To such attempts made by the dance community, PAMS (Performing Arts Market in Seoul) gives a lot of support since its establishment in 2005. This is an annual event made by the government, after continuous persuasion from the performing arts community that has been arguing the necessity of market. It has partnered with SIDance from the dance community, and SPAF from the drama community, and it’s working hard on introducing Korean dance, drama, and music to foreign presenters. In addition, it has now stepped beyond merely introducing Korean performing arts contents, extending further to introducing foreign organizations.

Currently, Korea’s dance community is standing on a launching pad, with its qualitative and quantitative development, along with increased support from public agencies. This will probably continue more with the launching of the Korea National Contemporary Dance Company in July 2010. In this aspect, international dance community might as well be more interested in communicating with Korea. On the other hand, the fact that there is no government agency that can actually take charge of production and distribution of Korean dance is something that still needs some improvement.

J.H.

II. Main genres and major choreographers and dancers

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1

The unique beauty and history of Korean traditional dance

Korea's traditional dance has a long history and it has a variety of forms. There are many different dances from ones that have begun about 100-200 years ago to dances that are 500-1000 years old, and there are dances performed for the king and dances of common people. Korea's traditional dances were passed down while being developed in an agricultural society, and they contain Korean idea of beauty and mentality.

Korea's traditional dance can be divided into *Goong-joong-mu* (royal court dance) and *Min-sok-mu* (folk dance). First, *Goong-joong-mu* was mainly performed at the royal court during Joseon dynasty, and it expressed the legitimacy of the kingdom, its political ideology, and its perpetuity, with the king and the royal family as its main audience. 53 different types of *Goong-joong-mu* were performed till the later period of Joseon dynasty, and folk dances were sometimes recomposed for court performances. *Goong-joong-mu* was performed with music and song, and they were masterpieces that were elegant, elaborate, and had grand structural beauty. Recent works, *Music of Peace, Dream of Dynasty* (2003) and *Sound of the Heaven, Music*

of King Sejong – Taepyeong-ji-ak (2008), were works that recreated royal ceremonies including *Goong-joong-mu*, and they received positive review nationwide and from critics abroad.

Minsok-mu has a variety of forms, such as *Gyobang-choom* (courtesan dance), *Tal-choom* (mask dance), *Poongmul(Nong-ak)-choom*, *Musok-choom* (shamans' dance), *Sachal-choom* (temple dance). *Gyobang-choom* was a dance performed by courtesans who were professional dancers, and it's a dance where techniques of Korea's traditional dance are concentrated at. *Seung-mu* (a dance in which a courtesan wears a monk's attire while dancing), *Salpuri-choom*, *Geom-mu* (sword dance), *Hanliang-mu*, *Gyobang Gutgeori-choom* are all forms of *Gyobang-choom*.

Farmers danced *Tal-choom* according to the season, and there are *Bongsan Tal-choom*, *Yangju Byulsandae-nolyi*, *Gosung O-gwangdae Tal-choom*, *Hahwae Tal-choom*. *Tal-choom* is a dance praying for an abundance of goods and crops, with characters wearing masks of *Young-gam* (old man), *Halmi* (old woman), *Gaksi* (newly-wed woman), *Yangban* (bureaucrat), *Maltuki* (servant), showing mockery and humor through dance and acting. *Poongmul-choom* is also a dance of the farmers, which is performed while playing *Kkwang-gwa-ri* (a small gong), Gong, *Jang-go* (two-sided drum), *Buk* (drum), and *So-go* (a small drum). *Poongmul-choom* is a dance that combined dance and entertainment while working, and *Poongmul-choom* from each region has its own regional characteristic. *Bupo-choom*, *Seoljanggu-choom*, *Buk-choom*, and *Sogo-choom* are types of *Poongmul-choom*.

Musok-choom is a dance performed by shamans during *gut* (a shaman's ritual), and it holds many symbolic meaning in terms of its procedure and contents. This dance, in particular, holds the circularity of Korea's traditional dance. Among *Musok-choom*, *Gangshin-mu* is very passionate, and *Seseup-mu* is mild and it has internalized movements. *Bara-choom*, *Choom-nabi*, and *Beop-go* are temple dances performed by Buddhist monks, and they are simple, majestic, and hold deep religious meaning.

The context behind the diversity of passed-down Korean traditional dance is that dance wasn't separated from daily life and seasons. In other words, it is because

life and festivities were connected in a variety of ways, and people created and performed a variety of dances for ceremonies, labor, and festivals. (This probably isn't very different from context behind other countries' traditional dances.) In addition, courtesans, *Jae-in* (a specific term used to refer to gifted people), *Sadang* (a group of women who sang and danced while traveling around), and *Mudang* (shamans) were closely related to artistic activities run in private and by government agencies, and they exchanged their talents among themselves. Because Korea's traditional festivals and entertainment were still being partially passed down till the mid-20th century, a period of urbanization and industrialization, Korea's traditional dance had been able to be passed down till present.

On the other hand, with the establishment of Western theatres in 1902, they began to be staged at theatres. The general public were now able to see *Goong-joong-mu* at theatres, which was only performed at the royal court, and *Seung-mu* and *Salpuri-choom* (which are *Gyobang-choom*), *Bongsan Tal-choom* (which is a Tal-choom), and *Poongmul-choom* were staged at theatres. In other words, Korea's traditional dances that were performed at courtesan houses and in the front yard, were slowly being staged on proscenium stages. HAN Sung-joon, who was a famous traditional dancer, formalized traditional dances in 1930 and expanded repertoires. In 1960, with the establishment of system of Intangible Cultural Assets, institutional preservation of traditional dance began.

This is probably a different setting when compared to other countries' traditional dances. Korea's traditional dances are institutionally preserved, and they are being re-choreographed on different stages at the same time. In other words, while Korea's traditional dance is still being passed down in its original form in the modern days, it is also being re-choreographed and re-interpreted from a modern perspective and developed into shorter pieces at the same time. Original form of traditional dance and re-choreographed, re-interpreted traditional dance may seem like a contradiction. However, in Korea, while enjoying its own beauty of traditional dance, while enjoying the artistic qualities of traditional dance that has been re-interpreted using modern perspective at the same time.

Currently, Korean traditional dance is being passed down through several ways. First, according to the system of Intangible Cultural Assets that has been in effect since 1964, there are Living Human Treasures for dances like *Jongmyo-Jieryeilmu*, *Jinju Geom-mu*, *Cheo-yong-mu* (Cheo-yong's dance), *Seung-mu*, *Hak-mu* (Dance of the crane), *Salpuri-choom*, *Tae-pyong-mu*, *Yeon-hwa-dae-mu*, and they are required to pass down the dances. In addition, there are Living Human Treasures for passing down *Tal-chooms* from 7 regions and *Nong-ak* from 5 regions. Next, traditional dance is being taught at arts high schools and universities' dance departments, and there are traditional dance classes offered for the general public at culture centers. They sometimes have performances after taking the class for a certain amount of time, and they themselves are also the main audience of traditional dance.

Days when there aren't any traditional dance performances in Korea are probably almost non-existent. Programs are made with 6-10 different traditional dances from *Goong-joong-mu*, *Gyobang-choom*, *Tal-choom*, and *Poongmul (Nong-ak)-choom*. The National Center for Korean Traditional Performing Arts, located at Seoul, Busan, Namwon, and Jindo, hold regular performances of traditional dances with its own regional characteristics. Also, the National Dance Company of Korea and provincial and city dance companies also perform traditional dance programs at their own theatres or by performance tours. It's also possible to attend traditional dance performances at theatres run by the Korea Cultural Heritage Foundation as well.

Korean traditional dance is not a dance that's based on techniques, and it's a very "human" dance that seeks for the *xing* (興), the *han* (恨), ecstasy, and emotional release with the audience by expressing joy, anger, sorrow, and pleasures. Korea's traditional dance is the deepest root of all current dances of Korea, and it is the source of inspiration,

a KANG Seon-young

KANG Seon-young (姜善泳, 1925~) is currently the Living Human Treasure of Intangible Cultural Assets No. 92, *Tae-Pyong-Mu*. *Tae-Pyong-Mu* was first performed by his teacher HAN Seong-Jun (韓成俊, 1874~1941), which he choreographed based on the rhythms of *Gyeonggido-Dang-gut* (Gyeonggi-do (province) local guardian exorcism). It's originally a duet for the king and the queen, and it is about singing peace with *Ilwolsungshin* by dancing joyfully with riotous music of peaceful times. Current performance of *Tae-Pyong-Mu* by KANG Seon-young is a solo dance by the queen who is wearing *Hwalot* over *Dang-Yi*.

This dance is composed of *Jinswe*, *Nak-goong*, *Turbeollim*, *Supchae*, *Olimchae* (prelude), *Dosalpuri*, and *Jajeun Dosalpuri* rhythm of *Gyeonggido-Dang-gut*. It's a dance performed with various tempos of feet movements on top of its distinctive and complicated rhythm, following the rhythm, or in between the rhythm. However, while expressing dance movements in a dynamic manner along with its complicated feet movements, the upper torso above *Dan-Jeon* (丹田) must express the dignity and grace of a woman of royalty. It's a dance that expresses the *xing* and sentiments of a woman of the royal court in a complex way. *Tae-Pyong-mu* is a dance that requires bright costumes and facial expression, and complex feet movement techniques between rhythm, and it's a legacy of traditional dance of central region of Korea.

HAN Sung-joon, who taught KANG Sun-young, was from a family that had generations of talented artists, and HAN Sung-joon was no exception to start learning traditional dance and rhythm at an early age. He started acquiring fame since when he was 15, became famous as a master of dance after settling in Seoul, and at Gwon-Beon (an institution where courtesans known as *Gi-saeng* belonged and were trained), he instructed traditional dance to *Gi-saengs*. He bemoaned when traditional dance faded with the introduction of foreign dance, and starting at about 1935, he started compiling traditional dance to keep its correct form and to pass it down. This was when *Tae-Pyong-mu* was recomposed and KANG Sun-young danced *Tae-Pyong-mu* - which was a duet - with HAN Young-suk (韓英淑, 1920~1989).

However, after the 1970s, KANG Sun-young and HAN Young-suk each adapted *Tae-Pyong-mu* in different ways on their own. KANG Sun-young's *Tae-*



Pyong-mu became more vibrant and had more rich *some-sawi* (movements of the arms), and this showed how KANG Sun-young's personality and her own style of dance was added. As traditional dancers of Korea danced original traditional dance as well as other types of dances of the time during mid-20th century, KANG Sun-young also understood dance as a stage art and she intended to expand the expressions of traditional dance.

Mok-ran-Jang-Gun (木蘭將軍; *General Mok-ran*/4 Acts, 7 Scenes), released by KANG Sun-young in 1955, is based on a story of a heroine dressed as a man who goes to fight at the battle to save her country instead of her father. In *Mok-ran-Jang-Gun*, 'Moran's solo dance,' 'Dance of Moran and Nang,' 'Tribal dance,' 'Moran Mask Dance,' were done through *Geom-mu* (劍舞; sword dance) and *Go-mu* (鼓舞; drum dance). At each performance of new pieces, traditional dance and new dances that were based on traditional dance were released.

KANG Sun-young felt more proud of Korea's traditional dance when she participated in the 4th International Folk Art Festival that was held in May of 1960 in Paris. When the reporters asked where her *Seung-mu* had originated from, KANG Sun-young responded, "*Seung-mu* that I performed is a dance of victory to save the mankind. It holds the wish to reach nirvana and anatman, by overcoming the anguish and grief and pleasure of the hardships of life. Though it relies on vast and boundless Buddhist teachings for express the process of it, it's not merely a religious dance but a dance that has sublimated into art." Since then, she started expanding the realm of traditional dance with the thought of increasing awareness of the beauty of Korean traditional dance.

In 1965, at the National Dance Company of Korea's regular performances, *Yeol-du-mu-nyeo-do* was released, which was KANG Sun-young's most notable piece during her mid-life career. It was a new thought on shaman's dance which had been neglected during that time, after watching the *Sibimunyeodo* (十二巫女圖) by Professor LEE Doo-hyun of Seoul National University. This *Yeol-du-mu-nyeo-do* was composed of 'Bujeongnori,' 'Josang-geori,' 'Seong-ju Gut,' 'Chunggu-bulsa,' 'General Choi Young,' 'Stepping on a straw cutter's blade,' 'Changbu-geori,' and 'Gilgarum,' and it showed a variety of costumes and various forms of shaman's ritual dance and plays that intended

to predict and bless people's future. At the time, in respect to KANG Sun-young's *Yeol-du-mu-nyeo-do*, Choseon Ilbo commented, "It was an attempt to dig out the original form and place it on the stage, and the idea and techniques of setting up different situations for each and unfolding them in simple theatric plot was quite impressive." Since then, *Shaman's dance* had been her most notable piece till the 1970s.

Surobuin (3 Acts, 10 Scenes), which had been released in 1969, was choreographed based on the 1,200-year-old song 'Heonhwaga.' 'Heonhwaga' is a song that had been composed during King Sung-duk (?~737)'s reign, and it related to the myth of an old man who plucked azalea flowers for Sunjeonggong's wife Surobuin on Sunjeonggong's way to become the viceroy of Gang-neung, when she wanted the azalea flowers on the cliff. *Surobuin* was a recomposed piece of traditional dance using Korea's classical story as its background. In addition, KANG Sun-young also choreographed *Monk Wonhyo* in 1976, and *Hwang Jin-Yi* in 1981.

Even though she created her own works using traditional dance, *Seung-mu*, *Salpuri-choom*, *Tae-Pyong-mu*, which she had learned from her teacher HAN Sung-joon, were still crucial repertoires for KANG Sun-young. Eventually, *Tae-Pyong-mu*, which she had been constantly working on, was acknowledged as Korea's Intangible Cultural Assets in 1989, and KANG Sun-young was designated as Living Human Treasure. The value of KANG Sun-young and *Tae-Pyong-mu* was recognized as she still kept the techniques of traditional dance that she had learned from her teacher HAN Sung-joon, even though she performed dance drama and the New Dance.

In 2000, in order to commemorate her teacher HAN Sung-joon's dance, she successfully performed HAN Sung-joon's dance on stage. At this performance, she recreated *Seung-mu*, *Salpuri-choom*, *Shinsun-mu*, *Hunryung-mu*, *Geom-mu*, *Hanryang-mu*, *Bara-choom*, including *Tae-Pyong-mu*. These were all dances KANG Sun-young had learned from HAN Sung-joon in the 1930s. KANG Sun-young continues to teach *Tae-Pyong-mu* even today, and she is interested in working to preserve traditional dance. It is possible to remember HAN Sung-joon's traditional dance and imagine about Korea's traditional dance prior to HAN Sung-joon.

b LEE Mae-bang

Korean traditional dance can be divided into *Gyeonggi-ryu*, *Honam-ryu*, *Youngnam-ryu*, and *Haeseo-ryu*. *Gyeonggi-ryu* dance include Gyeonggi-do (province) and Chungcheong-do, and they were performed in regions that were close to Hanyang, city where Joseon's king had lived. It was heavily influenced by rituals and feasts at the palace, as it was usually performed for the central government. *Gyeonggi-ryu* dances are majestic and elegant, as it had to be formal enough for the king and had to possess aristocratic elegance. Honam-ryu dance includes Chollanam-do and Chollabuk-do, and most are folk dances that go along with Cholla-do's Sinawii rhythm. Though their costumes aren't very elaborate, they are composed of a variety of movements as individual's emotional expression is very important. Not only it has movements that follow a set beat, but it has movements that have varied tempos throughout the dance. *Youngnam-ryu's* dance refers to dances performed in Kyungsangnam-do and Kyungsangbuk-do. *Youngnam-ryu's* dance music has Deotbaegi rhythm, which has long, resonating drum sounds from the first beat. Most of the dances are performed by men, and most of the dances have smooth movements that leave a strong impression by *Deotbaegi's* pausing movement after rushing through the rhythm. Then it gets loosened up again and the dance continues on. This dance is simple and unrefined, but its strong appeal can be found in dance movements that do not disrupt human's natural breathing rhythm. *Haeseo-ryu* traditional dance can be seen in Hwanghae-do and Pyongahnam-do region. Usually in Tal-choom, movements are sometimes simply repeated, and in slow rhythm, there are a variety of movements between each beat. Jumping movements are one of its characteristics, and its dance movements are big and powerful.

Dancer that can show the best of *Honam-choom*, out of all the varieties of Korea's traditional dance, is LEE Mae-bang (李梅芳, 1926~). LEE Mae-bang is a Living Human Treasure for *Honam-ryu Seung-mu* (Intangible Cultural Asset No.27) and *Honam-ryu Salpuri-choom* (Intangible Cultural Asset No.97). His dance lessons started at the age of 7 in Mokpo Gwonbun, dancing among *Gi-saengs* as a boy. He learned *Seung-mu* and *Ip-choom* from Mokpo Gwonbeon's dance instructor LEE Dae-jo and Gi-saeng JIN Seok-san, and as he grew up, he learned *Seung-mu* and

drum rhythms from PARK Young-gu, and *Geom-mu* from LEE Chang-jo, while commuting to Gwangju Gwonbun.

LEE Mae-bang made his debut by dancing *Seung-mu* at the Myungin, Myungchang Competition in Mokpo at the age of 15. However, it didn't open up an easy path for him to follow. There was a negative stereotype against men who danced, and around the end of Japanese Colonial Rule, traditional art performances, including traditional dance performances, were completely banned. Though Korea gained its independence in 1945, after the Korean War in 1950, the entire nation was devastated. In addition, with a great influx of Western culture after the war, mostly from the U.S., so it was difficult to preserve its roots for Korean traditional dance. Following the emerging dancers, LEE Mae-bang danced foreign dances and the *Shinmuyong* (a traditional dance that has been re-styled using techniques of modern dance in the 1930s), and he also choreographed for women's Gukgeuk company in the 1950s. Around this time, LEE Mae-bang danced New Dance *Janggo-choom*, *Chorip-dong*, *Jangeom-mu*, and *Hwarang-mu*, as well as *Seung-mu*. Even though people started paying attention at traditional dance with the establishment of the system of Intangible Cultural Assets began in 1964, there were very limited forms and LEE Mae-bang wasn't very well-known yet. However, in the 1970s, people's perception of Korean traditional dance changed with the expansion of research into traditional arts, and LEE Mae-bang became more dedicated to traditional dance again. He started traveling between Busan, Gunsan, and Seoul to teach dance, and he appeared on performances as well. Gradually, LEE Mae-bang's *Seung-mu* began to gain recognition.

In 1977, with his performance at the central stage, the value of LEE Mae-



Salpuri-choom



bang's dance became known to the public. On LEE Mae-bang's *Seung-mu*, GU Hee-seo commented, "His *Seung-mu* is at the level of art where one could experience a heart-pounding thrill, through his powerful and regal 'Jangsam-noleum', sharp feet movements that appears to be tracing the holiness of dance, rough, rich, and elegant 'Buknoreum' (drum movements) that resonates through our chests, ready to shake our spirits." It was recognition of diversity of Korean traditional dance through LEE Mae-bang's *Seung-mu*. Furthermore, he released all of his dances through 3 performances of 'Drum Sound Series' in the 1980s; *Seung-mu*, *Salpuri-choom*, *Honam-Geommu*, *Boryung-Geommu*, *Janggeom-mu* (dance performed with long swords), *Gi-won-mu* (prayer dances), and *Ip-choom*, *Cho-rip-dong*, and *Seung-chun-mu* (Ascension dance) that were recomposed in the 1900s are his notable pieces. These works are currently being passed down to many students.

When LEE Mae-bang teaches his students, he tells them that they must know Cholla-do's Pansori. Pansori is the fruit of Cholla-do music, and it has Chollado's unique Yukjabaegi structure and style embedded within, which can also be applied in traditional dance of *Honam-ryu*. In addition, he emphasizes the concept of 'Jeong-joong-dong' (靜中動) as a method of movement of Korean dance, which refers to the idea that there is movement amidst calmness. Also, 'Jeong' (靜) refers to the movement of developing emotions, 'Joong' (中) refers to the movement of coaxing emotions, and 'Dong' (動) refers to the movement of letting go of emotions. He considers this concept of 'Jeong-joong-dong' as a necessity for the unfolding of the movements in traditional dance. In addition, LEE Mae-bang also argues that dance should have obscurity. The obscurity he's referring to is women's enticing beauty, such as white underskirt that comes into view when the *Chima* (outer skirt) is slightly lifted, or the beauty of a woman's neckline from the back. These principles and concept of beauty are characteristics of Korean traditional dance. LEE Mae-bang performed on all types of stages wherever he had audiences that wanted to attend his performance, and he danced Korea's traditional dance at countless number of stages in and out of Korea. In 1988, he was awarded the Medal for Arts and Culture from France.

C LEE Ae-joo

LEE Ae-joo (李愛珠, 1945~) is a professor at the Seoul National University, and she is a very unique dancer in the community of Korean traditional dance. Starting at the age of 6, she learned the basics of dance from KIM Bo-nam (金寶男, 1912~1964), who was a dance instructor at The National Center for Korean Traditional Performing Arts. As KIM Bo-nam had learned *Goong-Joong music* and *dance* from *Yiwangjik Aakbu*, which was a continuation of Joseon Dynasty's *Jangakwon*, his dance were based on *Goong-Joong-mu's* movements and poses. From KIM Bo-Nam, LEE Ae-joo learned *Cheo-yong-mu*, *Choon-hyang-jeon* (Tale of Choon-hyang), *Mu-go*, *Geom-mu*, which were repertoires of *Goong-Joong-mu*, and she learned *Sanjo*, *Basic Dance*, *Min-yo Dance*, which were KIM Bo-nam's own dance. At the age of 20, she joined The National Dance Company of Korea, and in 1968, she won the first place at the 'Emerging Arts Awards'. It was an opportunity to re-confirm her already-well-known talents. Around this time, HAN Young-suk (韓英淑, 1920~1989), who was a student of HAN Sung-joon who had compiled Korean traditional dance in the 1930s, was designated as a Living Human Treasure of Intangible Cultural Assets No. 27 *Seung-mu* and No.40 *Hak-choom*, and HAN Young-suk picked LEE Ae-joo as her successor. As she learned dance from HAN Young-suk, who was a successor of Minsok-choom, after studying under KIM Bo-nam who was a successor of Goong-Joong-mu, she steadily grew as a professional traditional dancer.

In addition, with the revitalization movement for *Tal-choom* in universities starting in the mid-1970s, she also learned different forms of *Minsok-choom* as the '1st generation of cultural movement.' Unlike *Gyobang-choom*, which is performed indoors, *Minsok-choom* is a dance performed in the front yard, and it includes *Tal-choom*, *Nong-ak*, and *Gut-choom*. Unlike *Gyobang-choom* or *Goong-joong-mu*, dances performed in *Madang-choom* (front yard dance) were dynamic, unrefined, and honest dance, and they had a variety of forms and contents. Fortunately, LEE Ae-joo was able to learn from the veteran dancers who danced *Madang-choom* in the early and mid 20th century and were still alive, and she was able to expand her knowledge of traditional dance more than anyone else. Such experiences were reflected in her works, and they were distinct from other dancers' performances. *Ddang-ggeut*



(End of the land), which was first performed in 1974, described authoritarian sociopolitical situation through the offering of virgins of the owner of the island who had taken over a secluded island. At this performance, she used a circular stage, which wasn't being used at the time. In addition, she called her performances as 'Choompan' instead of calling them as 'dance performances,' which was a very provocative comment. This is because Korean word 'choom' was replaced with the word 'dance,' when Western dance was brought into Korea in early 20th century, and Western dance was considered advanced while Korean traditional choom was considered 'backwards.' Her use of the word 'choom' was her expression of the intent to search for the original form and spirit of Korean traditional dance.

In 1984, she launched 'Choompae-Shin' and performed *Nanum-gut*, in which she re-interpreted Shikdang-chakbeop in Youngsanjae – which is a Buddhist ritual – in a contemporary perspective, illustrating how everyone is equal in front of food. Also, *Doraji-ggot* (1986) used *Doraji-ggot* (bellflower) as a metaphor for Joseon's young girls who were dragged away to serve as comfort women for the

d JUNG Je-man

Japanese soldiers, to express the tragedy of Korea's modern history. This was performed on an outdoor round stage at night, and most of it was composed of *Minsok-choom*. While other dancers performed indoors inside a proscenium theatre, LEE Ae-joo performed on a traditional outdoor stage. Also, *The coming together of dance and art to seek for national form of art* was a Choom-pan that searched for the Koreans' ethnic form of art in dances depicted on Joseon Dynasty's *Eui-gwe-do*, Goguryeo's *Go-bun-byuk-hwa*, and Goryeo Buddhist paintings. Also, *Baram-maji* (1987) which was composed of the *Ssi-choom* (seed dance), *Mul-choom* (water dance), *Bul-choom* (fire dance), and *Ggot-choom* (flower dance), was sensational in the dance community, and it received a lot of positive response from the audience. This was a piece that expressed the general public's dynamic energy and life that was erupting under political oppression of the 1980s in Korea. She also modernized and socialized *Salpuri-choom*, which is about solving the problem of individual's 'sal' (karma, bad luck). She had danced *Memorial-gut* for *Korean victims of Kanto Earthquake* (2003), *Dokdo-Jikimi-choom* (2004), *Baikal Cheonji-gut* in Russia as a symbolic gesture of solving a group, society, or an ethnic group of people's 'sal.'

When her teacher HAN Young-suk passed away in 1989, LEE Ae-Ju became the Living Cultural Treasure of *Seungmu* in 1996 after her teacher. Currently she is seeking for a path to finding one's true self in Korean traditional dance. LEE Ae-Ju's *Seung-mu* show a change into a human's form from a savior, shakes off all the agonies of human during the drum part, and then returns as a savior.

JUNG Je-man (鄭在晩, 1948~) is also a Living Cultural Treasure who had been designated for Intangible Cultural Assets No.27 in 2000, following LEE Ae-joo, and he is also a professor at Suk-Myung Women's University's Traditional Arts Graduate School. He had learned Gyeonggi-ryu dance from HAN Young-suk, who was a granddaughter of HAN Sung-joon who compiled Korean traditional dance in early 20th century. He had first started dancing as a student of SONG Beom, but after HAN Young-suk had been designated as a Living Cultural Treasure for *Seung-mu*, he learned *Seung-mu*, *Hak-choom*, *Salpuri*, *Tae-Pyong-mu* from HAN Young-suk for 10 years starting in the 1970s. He started gaining fame after winning a special award at the National Contest for new dancers in 1972 with his work *Sa-nyum*. By acting as the male lead of The National Dance Company of Korea in the 1970s, he experienced both traditional dance and *Changjak-choom*, and in 1987, he established *Nammudan*. He had intended to train more male dancers through *Nammudan*, and he developed repertoires for male dancers, based on traditional dance. His main repertoires include Hun-ryoung-mu, Boys, *Yayu-yaryu-yaru*, *Seonbi-choom*, *Hanryanghak-choom*, *Grey City*, and *Hwarangdo*. *Hun-ryong-mu*, among these, was created when HAN Sung-joon witnessed the training of the former king around the end of Joseon Dynasty. After being reconstructed by HAN Young-suk, JUNG Je-man performed this as a solo in 1983, and he later re-made this as a male group dance in 1987. While most Korean dances are women's dance that had been passed down through *Gwonbeons* or *Gi-saengs'* quarters, *Hun-ryong-mu* is a dynamic and manly dance. It is about communication of commands between the command general and soldiers, army formation, and the process of training.

Dances that JUNG Je-man had developed for his entire life are *Seung-mu*, *Huteun-Salpuri*, *Tae-Pyong-mu*, *Salpuri-choom*, *Hun-ryong-mu*, *Seonbi-choom*, *Gwangdae-mu* (Clown's dance), *Hak-choom*, *Goguryeo-mu*, and *Yeon*. Among these, *Huteun-Salpuri* was completed as it evolved from *Huteun-choom* to *Huteun-sori-choom*. It was first performed in 1993, and in here, 'Hu-teun' means doing something in a careless manner.' In other words, the spirit of 'Huteun-Salpuri' is that it's a dance that is a re-make of a traditional dance *Salpuri-choom*, which led to

JUNG Je-man's own style. He loosened up the techniques of traditional Salpuri and added excitement and thrill, and he worked on making it more vigorous as a men's dance.

In addition, he also created *The dream of a clown* (1992), Honiyeo *Honiyeo* (1993), *Ah! Suwon-sung* (1994), *Eunha-soo*, and *Ddang-Uei-hon* (1997). Among these, *Honiyeo Honiyeo* was an expression of all the pains that a potter experiences after denying Japanese order to reveal the secret of Joseon's pottery techniques when he was taken away to Japan during the Im-Jin Japanese Invasion. *Ddang-Uei-hon* (The soul of the land) is a visualization of how birth and death, creation and destruction are along the same lines through the harmony of sound and dance.

JUNG Je-man insisted on re-interpreting traditional dance by using modern stage mechanism in his works. This was the reason why he accepted artistic director at the Seoul Performing Arts Company, Gyeonggi Provincial Dance Company, Korea

House, and at Samsung Dance Company. He stated, "A Classic isn't a thing of the past or the present, but it is a trace and sample of our lives that is oriented towards the future. It is also our responsibility to remake this classical work to fit modern perspective, and something that we must leave to our future generations." In 1991, he was awarded Choreography Award and Best Works Award at the 45th 'Folkloriades International de Dijon' in 1991 in France.

Y.H.

Huteun-Salpuri



Hun-ryong-mu

2

The Aesthetic Birth and Formation of Korean Changjak-choom

Korean *Changjak-choom* (Korean Creative dance or Contemporary Korean dance) is an important genre in Korea's artistic dance, which started to be created after the mid 1970s. After the mid-1970s, the importance of creation in dance came into focus as college dance departments became more active. In particular, Korean dance communities weren't satisfied with mere re-creation of Korean traditional dance, and it was also motivated by organized dance education and performances (i.e. establishment of the Korea Contemporary Dance Company) run by modern dance communities. In addition, with the opening of the National Theatre of Korea in Jangchoong-dong and Culture and Arts Center in Daehangno – which provided space for modern performance – this genre of dance started to emerge with the goal of 'transformation of Korean dance into a new theatre dance' or 'modernization of Korean dance.' From this, this terminology and its meaning started to spread after the 1980s, and in 1990s, the term became widespread and established its meaning. At the beginning, it was vaguely understood as a creation or experiment-oriented 'new movement in Korean dance.'

The so-called *Shinmuyong* (the Neue Dance) was a stage dance with romantic tendencies that suddenly became popular during the 1920s till the 1930s, and it dominated Korean dance from late 1920s till early 1970s. While *Shinmuyong* fell into its own mannerism by being stuck in conventionalized movements and nostalgic and sorrowful topic, *Changjak-choom* explored into styles and topics that were the basis of Korean dance – especially relating to communal life in an agricultural society or shamanism. At the same time, it started to adopt modernistic, experimental creative methods, which had been popular in music and arts, and it implemented organization and dynamics of modern dance (group dance, in particular) into its choreography. The organization of Changmu Dance Company by Ewha Women's University' (established in the end of 1976), Korea Dance Academy, which had separated itself in 1983 from

its connection to Seoul Metropolitan Dance theatre, established in 1974, and the BAE Jung-Hai and Reeul Dance group along with KIM Hyun-ja and Lucky Creative Dance Company's establishment, provide a direct motivation for the domination of *Changjak-choom* to dominate in the late 1980s. In the meantime, creations such as *Dance Model I*, choreographed by KIM Mae-ja in 1987, *Menga Tree Story* by MOON Il-ji, *The Glass City* by BAE Jung-hai, *Pinwheel* by KIM Hyun-ja, *Meditation on Vairocana Buddha* by CHAE Sang-muk, and *Red Alert* by HAN Sang-keun, show how this genre was being led by independent aesthetics of dance. In addition, the influx of younger dance generations, such as LIM Hak-sun, LIM Hyun-sun, JUNG Jaeman, YOON Duk-Kyung, CHOI Eun-hee, KIM Young-hee, provided a chance for this dance movement to expand and collectivized. Furthermore, *Games at Night*, choreographed by KIM Sam-jin in the late 1980s, *How Close Did You Come up Here* by KIM Young-hee, *Hwal* (闊; vastness) by KANG Mi-ri, brought sobriety of topic selection, unique composition and movements, and increase of expressiveness, making it comparable to Western modern dance.

Starting in the 1990s, *Changjak-choom* spreads to many university dance groups and areas outside of Seoul, and people like KIM Sook-Ja and Han-ul Dance Group, KOOK Soo-ho and Didim Dance Company, LEE Chung-ja and Incheon Metropolitan Dance Company, KIM Mal-Ae and Chum-ta-rae Dance Group, KIM Eun-yi and Jit Dance Group, BAEK Hyun-soon and Daegu Dance Group, JANG Yu-kyung and Daum Group, JUNG Eun-hye, LEE Eun-joo, SOHN In-young, join the movement. At the same time, performances become more spectacular, compared to the 1980s, due to technological assistance from developed theater arts technologies. Among them, KOOK Soo-ho in particular, showcases masterpieces such as *The Rite of Spring*, *The Last Empress*, *Othello*, and *Sky of Tibet* in the 1990s, expanding the range of his creativity. Choreographers such as KIM Sook-ja (*Ringwanderung*), OH Eun-hee (*Shadow II*), KIM Eun-yi (*The Soul of the Wind*, *Eclipse*) made more functional and expressive dance movements that are comparable to the dynamics of modern dance, by balancing more bold movements and using group dance. In the meantime, KIM Young-hee, who had left Changmu Dance Company, opened her own group Mut

Dance in mid 1990s. While releasing more expressive pieces (*No One II, Arirang*), she also released *Basic Breathing*, which is her original *Changjak-choom's* basic movements. In addition, LIM Hak-sun also developed *The basic movements of Ta'I* (太極) structure, seeking to self-formulize *Changjak-choom*. SOHN In-young, who had returned from her study abroad in America during the 1990s, also showcased her creative dance method through *Dance like calligraphy*. Here, what each choreographer re-discovered and emphasized were things like 'all-directional space cognition and expansion and contraction of human body through inner respiration' (KIM Young-hee), 'Exhale and Inhale breathing method and combination of straight and curved energy' (LIM Hak-sun), 'Free navigation through space and understanding the flexibility of human body' (SOHN In-young).

Previous generation's *Shinmuyong* had romantic topics similar to ballet or Oriental ornamental dance, and had conventionalized movements. In contrast, *Changjak-choom* is highly expressive, ritualistic, and has a dramatic structure. Also, it emphasizes criticism against civilizations and KIM Sam-jin's dance are more aggressive than the *Changjak-choom's* 1st generation (KIM Mae-ja, MOON Il-ji, BAE Jung-hye, KIM Hyun-ja, LIM Hak-sun)'s dance, which is more connected to *Shinmuyong*. They also use modern technologies of theatre arts, showing a new 'contemporary Korean dance' where tradition and avant-gardism come together.

In the 200s, recent *Changjak-choom*, represented by SOHN In-young, KIM Eun-hee, LEE Kyung-ok, KIM Yong-chul, CHOI Ji-yeon, SHIN Hyun-Joo, YOON Soo-Mi, NOH Hyun-sik, KIM Jin-mi, JI Jie-wook, seeks for a more active combination of stronger creativity and Western scene aesthetics (often including drama-like characteristics like dance theatre), erasing or making the borderline between Korean dance and Western dance vague.

T.W.



a **Changmu Dance Company
(KIM Mae-ja, KIM Sun-mee)**

Dance Model I (1987)



The one that led the *Changjak-choom* with modern expression and sentiments was Changmu Dance Company, established in the end of 1975. Organized by alumni of Korean dance majors of Ewha Women's University, the company attempted academic studies and research into Korea's folk dance or other types of dances (for example, shamanist dance). In the meantime, they had an understanding that Korean dance cannot be a mere re-creation of folk or other traditional dances, and that it can't just focus on romantic sentiments like ballet or other Asian

dances. The one that opened the doors to such new thoughts was KIM Mae-ja (a professor at Ewha Women's University at the time), who is still active as a spiritual leader of the group. Also, working with KIM Mae-ja for 35 years at this organization, working to maintain the organization and working as an art director to keep the artistic style unified, is her 2nd generation student KIM Sun-mee.

KIM Mae-ja was inspired by Western modern dance and experimental dance in the 1970s, as a dance educator who had been interested and had a scholarly attitude towards dance as a whole, including Korean traditional dance. Thus, she made a bold attempt to combine Western expression techniques and composition, with her attempts to research Korean dance's cultural roots. As a result, she opened an independent dance group called Changmu Dance Company with her students, and with that as the basis, she led a new genre known as *Changjak-choom*. Even though this

group was not an occupational dance company, most of the members had a scholastic spirit while being at a high level of dance techniques and choreography skills, and they started to have their own sphere of influence that's different from professional dance company. In the late 1980s and early 1990s, when their influence reached its peak, they actually inspired and led professional dance companies in terms of creations.

KIM Mae-ja is a very talented dancer and a choreographer herself. In her earlier pieces, *Breath* (1975), *Silk Road* (1977), and *Sakumpari (Broken Pieces of Chinaware)* (1981), she attempted to combine Korean dance and creative national music *Gug-ak* (Kayagum composer/player HWANG Byung-ki) with foreign music (Evangelos). Afterwards, in the late 1980s, she created new pieces that reflect new perceptions on movements of Korean dance and space, like *Dance Model I* (1987) and *Dance Model II* (1987). While *Dance Model I* is a dance that breaks down and rearranges unique aesthetics of motion amidst calmness of Korean dance, *Dance Model II* was a free solo expression of the improvisational characteristic that is buried deep inside Korea's southern province folk dance. While the first piece was recognition of the structured movements and composition of creative dance, the latter was a rejection of the composition, in other words, it was a tool for expressing 'the whole body's *qi* (氣; energy) and inharmonic expression of dance or thrill.' Through such instructional works, she wanted the next generation to construct more organized Korean creative dance expressions and methodology. (Such works of her had a deep impact on later *Changjak-choom* generations from her school, such as LIM Hak-sun, YOON Duk-kyung, KIM Young-hee, SOHN In-young.)

Later, she attempted a combination of Korean dance and Japanese music in *The Door of the Heaven* (1999), Korean dance movements and Korea's unique *Chang* (opera) in *Shim Chung* (2008), and narrative scenes of tragedies of Korea's modern history in *Ice River* (2002) through the art of dance. Recently, she also released *Full Moon* (2007), working together with French contemporary choreographer Carolyn Carlson.

KIM Mae-ja is still quite active. She has opened a small theater for dance performance called Changmu Theater in Shinchon in Seoul with her notable students

b KOOK Soo-ho

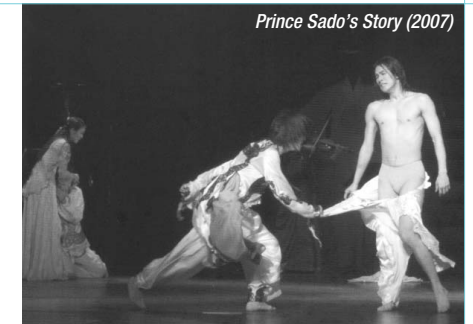
(LIM Hak-sun, YOON Duk-kyung, LIM Hyun-sun, CHOI Eun-hee, KIM Young-hee, etc.) after mid 1980s, and she has tried working together with artists of other genres (poets, painters, composers, installation artists). (This is still being operated under the name of Post Theatre.) This was also the time when she created Changmu International Arts Festival and Korea Dance Festival, which is still being continued.

KIM Sun-mee was this dance group's 2nd generation, and in the late 1980s, she released sensual creative dance pieces such as *Eoureogi (Getting Together)* (1988). Since then, she has been combining ritualistic beauty of form and minimal sensibilities, which is unique to this creation group, in many ways with tension. *Incomplete Dance* (1992), *The Sweating Stone* (1997) appear to be one of the results of such dedicated work on dance. In *The Moon's Shadow – il (日) – shi (始) – mu (無)* (1998) and in *Au-ra-ji* (2000), she has tried new things such as using movie images along with *Changjak-choom*. This choreographer, who's usually quiet and has shown dances that focus on inner qualities, has released *Bolero* in 2009 after struggling with health problems for several years, showing how she's still well and how her point of view changed. This dance looked like a white crane's movement while walking around a clear stream in a deep forest, being controlled yet relaxed. As a solo dancer, while reflecting new, vibrant perception of dance movements, human body, and the surrounding space, she has absorbed the bright and colorful spontaneity of life from Maurice Ravel's orchestral music in her dance.

In this dance group, there are also independently talented choreographers in their 40s, such as KIM Ji-young, CHOI Ji-yeon, and Yoon Soo-mi. Among them, CHOI Ji-yeon shows compositional imagination through dance. She has released *Chun-chook (an old Chinese name for India)* (2008), which showed more freedom of movements and moves through space than any other recent creative dances, which strengthened the contemporariness of *Changjak-choom*. Yoon Soo-mi released pieces such as *Moss* (2006) and *Sprout* (2009), where she used naturalistic imagination to express colorful and sensual, yet also minimalistic restriction.

T.W.

KOOK Soo-ho is a representative Korean male *Changjak-choom* dancer, who started as a member of Korea National Dance Company in 1973 and started dance choreography in early 1980s. He has released pieces until the late 1980s, such as *The Crane's Footsteps* (1982), *Dance of virtu-*



Prince Sado's Story (2007)

al images (1983), *Mu-nyeo-do* (A painting of a female shaman) (1984), *The grand ensemble of the drums* (1985), *Earth dance* (1985), *Meditation of Myun-am* (1987), *White Portrait* (1988), *The sound of the land, dance* (1989). He focused on expressing and passing down 'the earthly sentiments' and Korea National Dance Company's typical dance style, dance drama, which is where he belonged in the past. His earthly sentiments can be seen as having developed naturally. His first step into creating dance was in his hometown Jeonju (his birthplace was Wanju) as he learned *Nongak-mu* (farmer's folk dance). His tradition of dance drama was from his old instructor now-deceased SONG Beom, who also led the National Dance Company for more than 30 years, as he performed through the National Dance Company under him. Thus, if *Earth Dance* or *The Sound of the Land, Dance show* his earlier tendencies, *Mu-nyeo-do*, which is a dance drama of KIM Dong-li's novel, and *White Portrait*, which shows Lee Cha-don's martyrdom, reflects his later tendencies. Also, in 1988 around the Seoul Olympics, while participating in large-scale cultural events, teaching choreography for different event-like performances, this choreographer also experiences another cultural experience with other choreographers in the country.

I'd like to call this a kind of an 'overall invincible experience,' a representative example would be *Nostoy* (1988), which was a piece written by a Korean-American playwright HONG Gai and directed by a world-famous Hungarian director Miklos Jansco, and *Mt. Baekdu – La Divina Comedia* (1990) which was based on a script written by a Korean philosopher KIM Yong-ok. He experiences some sort of an

international experience and the expanded artistic horizon through this active artistic help and cooperation. Experiences like such eventually made his artistic dance activities more spectacular, and it made his dance more accessible to the audience. Hence, his 2nd wave of dance that followed after the 1990s added ‘international perspectives’ and ‘impressiveness,’ and it had a more expanded and advanced directivity as dance as an art.

KOOK Soo-ho’s 2nd wave of works in dance began in 1991, when he choreographed a piece with the same title as the 20th century’s best composer Igor Fedorovich Stravinski’s *The Rite of Spring*, which became a challenge up to Stravinski’s piece as a *Changjak-choom*. This work was passed down in recent works, especially in the works released between 2007-2009, in *Prince Sado’s Story* (2007), which was a compressed dance drama, in *Pear blossoms* (梨花) (2008), where he attempted to add more popular appeal and sentiments from musicals, and group-dance-like *The Dance of the Sky* (天舞) (2008), which was another knot that has been tied in the history of dance. Within this period of almost 20 years, this *Changjak-choom* choreographer released the best of his artistic passion, and he also successfully releases a piece that has never been seen in the 20th century’s contemporary dance. Starting with *The Rite of Spring*, if *The Last Empress* (1994), *Othello* (1996), *The Sky of Tibet* (1998), *Rebirth* (2001), *Bolero* (2003), *Prince Sado’s Story* (2007) are one type, *Korean Dance of a Millennium* (1996), *Korean Dance of a Millennium II – the secrets of Chunma-chong*, *Drum dance of the three Asian Countries* (1997), *Korean Drum – Younggo* (1999), *Korean Dance of a Millennium – Land of the Morning Calm* (1999), *Geumo-shinhwa* (2001), *Mu-chun* (2001), *Goguryeo* (2006), and *The Dance of the sky* (2008) are another type of dance. If the previous ones were where he broadened his style and tastes, the latter show how he continuously found sources in our historical themes, and how he continued to re-create his pieces on historical themes.

The major pieces that are created in this period by this choreographer – from *The Rite of Spring* to *The Prince Sado’s Story* - almost all have about 3 artistic objectives. First, almost all of the topics find their themes in our history (*Othello* may

appear to be an exception but this was released under the title *Wind of Moorang* in 1992, trying to draw a connection to our history), and they tried to convey ‘historical themes,’ which can be conveyed through dance drama, and also convey ‘typical humanity (sentiments of love for all mankind)’ in it. Second, it was to attempt to clash something ‘Korean’ – in other words, Asian – with something Western through some kind of dance, in the perspective of ‘artistic eclecticism.’ Third, it was seeking to characterize main characters through each performance as some kind of ‘star-system’ of Korean artistic dance, not as mere performers. As a result of that, each piece had their own theatric spectacles and ended up possessing their own artistic characteristic (with a lot of modernistic aesthetic qualities). For example, the clash and coming together of the sharp notes of Stravinsky’s *The Rite of Spring* the and group dance in Korean dance, the literary values and historical perspectives in *The Last Empress* and *Othello*, huge Neo-Oriental imagination shown in *The Sky of Tibet*, more active contemporary dance with ballet-like movements along with bold naked performance of the tragic character in the pool dug up on the stage attempted in *Prince Sado’s Story*, all reflect such fact. In my opinion, all such repertoires must be recorded and evaluated as being valuable in our contemporary dance history. Perhaps it could be argued that it is a rare example in the whole world’s dance history. In 2009, this choreographer also brought contemporary dancer (LEE Yoon-kyung, RYU Seok-hoon) into *Korean Changjak-choom*, with the release of *The Lunar Man*. Through that, he has also attempted not only the possibility of combining Korean dance and modern dance, but also a star system that is comparable to ballet.

Though he’s currently in charge of a private occupational dance company called Didim Dance Company, he has worked as the director of the National Dance Company of Korea (1996-1999), artistic director of the Seoul Performing Arts Company (1989-1990), and also as directors of other government-organized art festivals, feeding in a ‘solid masculine energy’ into Korea’s dance community. His pieces such as *White Portrait*, *Othello*, *The Sky of Tibet*, *Rebirth*, had received awards from groups of Korea’s major dance critics or awards from groups of other art critics.

T.W.

C LIM Hak-sun

LIM Hak-sun was one of the founding members of Korean *Changjak-choom* organization Changmu Dance Company, who's been working on *Changjak-choom* starting in the late 1970s. After releasing *Spiderweb* (1978, co-choreographed with Lim Hyun-sun) as his first choreography piece, he attempts to bringing Korea's shamanism into *Changjak-choom*, as he released *Gosire* (1981), *Saedarim* (1983), *Jihon* (1985), *Indari* (1985) in the late 1980s. Among these, *Indari* is a monumental piece in Korean *Changjak-choom* with a ritualistic characteristic in a broad sense, and instead of merely re-enacting shamanist rituals, it became a theatre dance by holding its strong original symbolism. In other words, it was a piece that expressed a formative composition of shamanistic rituals and communal expression of group dance with pensive slow movements. The process of a suddenly-possessed woman being initiated into a shaman is shown through a very concentrated acting. In particular, towards the end of the performance, the choreographer makes a kind of a human bridge using female group dancers, and then makes the shaman-initiate to unfold ecstatic acting, with architecturally balanced composition using human bodies, creates 'simple and strong harmony.'

Other pieces that show similar ritualistic themes can be *Jihon* or *Saedarim*. In these, not only it shows undivided shamanistic worldview on life and death (*Jihon*), but it also shows the cleanness of shamanistic ritual dance to chase away unclean energy, along with the determined shaman's 'extreme will' to place oneself on the sharp edge of a knife as a solo dance (*Saedarim*). This female choreographer, who had also written her Master's thesis *Reflections on the shaman's dance for Jinogui-goot* for the Ewha Women's University's Korean dance department, is probably the most notable choreographer in terms of creating *Changjak-choom* on ritualistic themes relating to shamanism.

LIM Hak-sun's such original sentiments and simple, controlled symbolic movements and composition, are similar to expressivity of modern dance during Martha Graham. If such were expressed in a lyrical tone in works like *Us, two* (1985), *A robe of feathers* (1987), *Heart flower* (1992), *A Tree Rain* (1992), *The Way to Heaven* (1994), in works like *Dandelion Kingdom* (1989) or *Soul of Goguryeo* (1994), it has been expressed in masculine energy. In terms of latter ones, during the early 2000s, in the piece *Balksan – the Place of Eternal Life* (2000), she tried to add and combine Korean

mythology with masculine spectacles onto it. In the midst of it, of course, this choreographer also showed large-scaled *Changjak-choom* pieces that were critical of civilizations, such as *The White Bird's Black Song* (1991) and *Standing at the DMZ* (1995).



Indari (1985)

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After the late 1990s, she also released *The Basic Movements Ta'I* (太極) *structure* (1998), to put more structure onto the basic moves of Korean dance and aesthetics, which uses breathing methods of Korean dance along with organic movements of energy and movements. While spreading this in the dance academia – she's currently a dance professor at SungGyunGwan University – she's also working on historical research on Confucian ritual dance *Ilmu* (佾舞; *Confucian row dance*).

In addition, in 2004, she has also released a performance on a Asian culture's representative historical figure Confucius and his life in a form of historical epic *Confucius* (2004). Historical research of *Ilmu* and recreating it, and the *Confucius* performance, in particular, is getting a lot of attention from neighboring Asian countries that have been heavily influenced by Confucian culture, as it hasn't been yet tried in China where Confucianism originated from.

Such various experiments done by LIM Hak-sun goes beyond the tendency of Korean *Changjak-choom* to be limited in their themes, and it also connects to reestablishing Korean *Changjak-choom's* cultural roots and value – the origins of shamanism and the relationship between Confucianism and Korean legends – in academic perspective.

Recently, her and her sister LIM Hyun-sun (who is also a talented choreographer), has reopened theatre Doori which opened in 1990, and they are doing small academic performances with her students that follow her We Dance Group. In this small theatre of about 100 seats in Bangbae-dong of Gangnam, there are different styles and methodologies of modern dance and *Changjak-choom* performances by younger academic dancers, along with dance classes and performances for amateur dancers.

T.W.

d KIM Young-hee

In the developmental stages of Korean *Changjak-choom* during the 1980s, the appearance of KIM Young-hee was the signal of 'the 2nd generation of *Changjak-choom*.' In addition, it was a turning point in terms of the aesthetic direction of future Korean *Changjak-choom*. In other words, KIM Young-hee's appearance was an inner movement of *Changjak-choom* which began in the mid 1970s, and started to change with KIM Young-hee's eye-catching debut, suggesting experiments and aesthetic changes in the 1990s. In other words, due to 'pre-KIM Young-hee' *Changjak-choom's* perspective that we should respect and learn from old traditions in terms of themes or expressions, there weren't very many noticeably unique choreography or dance movements except for a few.

However, upon reaching the time of KIM Young-hee's dance, the earlier dance style and aesthetics face a serious challenge. She brought out this change towards 'dark, serious, twisted, and powerful' dance from the smooth, romantic dance of the previous generations. This was shown in a piece *My Answer I & II* (1983) and *How Close Did You Come Up Here* (1988), which were choreographed by her, showed arm movements that bend backwards like birds, intense rolling movements, and hypnotic, communal body movements in dark and grotesque atmosphere. This unique style of dance was based on her own reflection on the act of dancing. The changes she brought made it the distinction between tradition and *Changjak-choom* clearer, and it also strongly encouraged a more pro-*Changjak-choom* attitude.

Her will to make a distinction from the earlier ages are prominently shown in *My Answer* and *How Close Did You Come Up Here* which she had choreographed during the 1980s, and also in *Without one's knowledge* and *No One I & II* of the 1990s. This is particularly visible in *Without One's Knowledge* (1995), which could be considered as a variation of *How Close Did You Come Up Here* and *No One I* (1996) or *At Here* (1997), which were intense solo works inside the magic circle, and also in *No One II* which was a group dance piece that was very expressive and had a strong spontaneity. The dance before KIM Young-hee couldn't eliminate feminine decorativeness or sensitivity in its romantic sentiments and dance movements. In contrast, KIM Young-hee's dance strengthened the expressivity of dance movements with more provocative rhythm and serious progression of dance, along with tendencies to include meaningful symbolism or

message into the dance. In that regard, KIM Young-hee had provided the most important path to lead Korean *Changjak-choom* into a more 'expressive dance.' However, the expressivity of her dance seems to be more of an overall expressivity that also includes her self-reflection, rather than being a type of naturalistic expressivity found among the vast majority of Korean *Changjak-choom* dancers.



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In 1994, this choreographer organized Mut Dance ('Mut' relates to the earth and courage) with her students, and in the late 1990s, she released works like *Mong* (夢; *Like a dream*) (1998), *Arirang* (2000), *Bu-mo-Eun-joong-kyung* (2001), and *To The Moon* (2002). Through dreamy slow minimal movements in her own vivid and sophisticated colors, she shows her own 'spectacular beauty-seeking world of dance.'

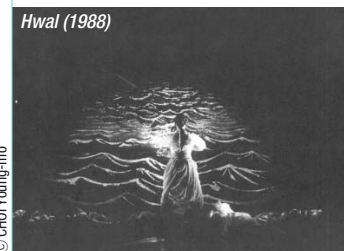
There are several things that must be noted in the works of the *Mut Dance*. First is the discordant avant-garde electronic musical compositions and piano pieces by PARK Chang-soo, who had been her musical partner since her piece *How Close Did You Come Up Here*. 2nd is the incontinuous 'mosaic' dance composition that are found in works such as *Arirang*, which contrasts with the slow minimal movements. The third is the strong coherency and sophisticated dance poses of the concentrated ensemble of Mut Dance, more so than a dance company, even though Mut Dance isn't a dance company. In addition, KIM Young-hee's own perspective as an artist and her aura, as the spiritual and artistic leader and the choreographer of the group, are mysterious notable things about her.

With the 10th anniversary since the establishment of Mut Dance, she's seeking new artistic depths and possibilities for Korean *Changjak-choom* as a new contemporary dance, through pieces such as *I am of mine* (2003), *Mind through Silence* (2005), *There* (2006), *Monologue* (2009), and *Memory* (2010)

Such works done by KIM Young-hee and the dance of the Mut Group are a type of a wonder, a different portrait of scenery, to those who've only seen the familiar traditional Korean dance repertoires. Thus, recently, KIM Young-hee and Mut Dance are continuously getting invited to European nations such as Belgium, Croatia, and Greece, and Asian nations such as Japan or Taiwan, Mexico, and Iran, to show the vastly different new picture of Korean contemporary culture. **T.W.**

e KANG Mi-ri

KANG Mi-ri, who had begun as the 2nd generation of the Changmu Dance Company, a representative Changjak-choom dance organization, expands her world of choreography till the mid 1990s through *Hwal* (闊; *vastness*) (1989), *Yok* (慾; *desire*), *yok* (辱; *curse*), *yok* (浴; *bath*) (1993), *Root* (1995), *Ryu* (柳; *willow tree*) (1996), since her early pieces such as *Circle* (1985), *Land connection* (1986). In particular, her work *Hwal* was a piece that gave confidence about the unique movements and the beauty of it when Korean *Changjak-choom* began to gain attention in the late 1980s. *Ryu* won the top



award on the year it was released at the Seoul Dance Festival, making it known to the New Dance influence that *Changjak-choom* had begun to determine the flow of Korean dance.

Historically, as it entered the late 1970s, there was a movement in Korean dance that attempted to explore the origins of

Korean culture such as Shamanism, a bit rough in terms of expression, instead of taking traditional forms and feminine decorativeness. This dance was very much in sync with the insides of the common people's problems of lives, so it took upon a different energy, movements, and forms from *Shinmuyong* (the Neue Dance), which had been mixed with Korean traditional dance. While it was vaguely understood as 'a new Korean dance movement' in the earlier times, it later became known as 'Contemporary Korean dance', and as (*Korean*) *Changjak-choom* after the mid 1980s. The problem that rose in the late 1980s was about how much unique dance style, themes, and forms can this dance take upon, and in the 1990s, it was whether this dance can survive and remain active. It was during this time that had left a deep impression on the audience and the artistic dance communities, *Hwal and Ryu* by KANG Mi-ri.

Both works are set in an open space and time. *Hwal* is a ritualistic musical dance. In the beginning and the end, with the sound of the *Bak* (拍) on a regular interval, which is used in royal court music, it suggests a strong inner sentiment, as if throwing away commoners' feelings of devastation far into the sea while crying out loud. On the other hand, the body movements that are similes of water movements

and the gush of water, are perfect on their own as its own piece, showing power and elegance. Among these, scenes where the dancers roll on the stage floor like waves and the movements patterns show the naturalness and power of Korean *Changjak-choom's* body movements, comparable to Doris Humphrey's famous *Water Study*.

The later work *Ryu* shows her vivid colors and her unique tendencies for leg-ends, and it is the closest to KANG Mi-ri's current dance forms. With a red spherical platform as the stage, it symbolically reflects the legendary space of the Korean people, instead of focusing on the common touch or shamanism of the 1980s. This dance shows an individual's slow walks around the edge of the circle, the group dance's movement against the strong oppressive force which is the wind, the unrelenting power of the wind, and the communal cohesiveness and patience inside it through composition. When this was first shown, it was commented for its superb visuals and sophisticated symbolism when it was first shown.

In one sense, KANG Mi-ri is showing the most constructive answer to the question of how Korean *Changjak-choom* should differ from Western contemporary dance. Her works show communal and folk group energy, as well as bold movements that directly put pressure on the audience's eyes, while infinitely expanding the senses of time and space of the audiences. As a result, this choreographer goes back into time, is humanistic, and the bodies of the dancers appear to be far and suddenly appear close as well.

After the *Ryu* of the 1990s, this choreographer's works are still rooted in themes of Korean mythology while using Korean dance's heartwarming structures and communal traits, opening up her own special world of dance. In the late 1990s, since she's become the professor of dance at the Busan University, she has created a separate *Changjak-choom* group Hal with there. From then on, she used symbolic titles with only one letter – for example *Si* (*start*) (1999), *Hwa* (*flower*) (2000), *In* (*human*) (2000), *Dae* (*tower*) (2003) – and expressed the symbolic meaning through more spectacular group dance, active composition along with colorful mythical performances. It is also noticeable in the recently released *Flowers Arirang* (2009) and *Eul* (乙) (2010).

T.W.

f SOHN In-young

SOHN In-young received her master's degree from Columbia University in the U.S., after being a member of the National Dance Company of Korea in the late 1980s. Since then, she has been applying various intellectual curiosity and dance styles into Korean *Changjak-choom*. There are dances that are delicate and have lyrical tones with traditional themes, and dances that emphasize performing acts, and there is also 'image dancetheatre', in which she tried to combine many memories and images from her youth in one performance. She is also fascinated with working together with her own dance company Now Dance Company which had been established in 2001, on remixing or restyling Korean shamanistic rituals or other traditional rituals and customs.

This choreographer, who's from Jinju, the art town with a strong tradition, met a turning point in her life when she went to study abroad in 1990s and different types of contemporary dance that she encountered. Under the motto of 'Create and Separate', she broke down old and routinized forms and movements of Korean dance, making it more smooth and flexible. For example, she created *Dance Method like Calligraphy*, experimenting with how Korean traditional dance movements or breathing methods can be changed to bring on a contemporary sentiment.

Based on that, while working as the dance director of the Seoul Performing Arts Company (1999-2001), through pieces such as *Choengsan-Byulgok* (1999), *Seodongyo* (1999), *Sangsaeng – Binari* (1999), she expressed more choreography works that included more laxity and improvisational characteristic. Later she attempts a 'multi-sense' image dance theatre where she mixes modern civilization, space, body, and feministic perspectives in *Communication* (2001), *Sense* (2002), *Femi-Tage* (2002), *Inside and Outside* (2005), and *Avatar Cheoyong* (2008). The most successful and impressive one, like *Inside and Outside*, while using the entire theatre space, there are sounds of someone calling out another person in the dark, sounds of ironing sticks, sounds of popular songs, and sounds of conversation, while connecting back to the choreographer's youth experiences, traces of life, and images of exit of existences like a 'collage'.

On the other hand, in pieces like *Communication* or *Sense*, in which she used many exhibition halls as the space for her to dance, free playful movements and mar-

tial arts movements are significant. Installation art and body performances were combined together, creating different styles of postmodern body culture, along with the lack of meaning of borders between artistic dance and non-artistic body movements. Thus, SOHN In-young's choreography shows more creative ideas and perspectives like an experimental modern choreographer. More specifically, while impressionist ideas of *Shinmuyong* period come out and change in more colorful and sophisticated ways, the choreographer's own feminist ideas or contemporary style structures gets combined together with it. Thus, her dance show an impressionist, feminine 'body picture' like a watercolor painting, while at the same time, expressing a more materialistic or broken 'split personality' through playful dance theatre form. (These traits were also obvious in her recent choreography project of 2010 *Being Cinderella*), where she tried to show different themes that were more audience-friendly.

The search for Korea's own dance culture's identity and the change and spread of the theatre arts is shown through her and the entire generation of Korean *Changjak-choom* dancers' common interest. To do this, she recently re-composed many factors in Korean traditional dance culture – ritualism, playfulness, symbolic colors, feminine decorativeness, drama – in a new contemporary perspective. On the extension of that, her and Now Dance Company are performing abroad and providing related dance education in Finland, Ireland, Turkey, Russia, and Estonia, through a dance program known as 'Tradition and It's Change', established in 2006.

T.W.

9 KIM Eun-hee

Choreographer KIM Eun-hee is a dancer who had received training based on Korea's traditional dance. The basis of her dance is different from dancers who had been trained in Western contemporary dance techniques in the U.S. or Europe. KIM Eun-hee had also been influenced by *Butoh* (舞踏) dance as a dancer, as she worked together with Japan's *Butoh* dancers such as Sesuko Yamada (YAMADA Sesuko). Perhaps such is the reason why the combinations of movements in works produced by KIM Eun-hee show clear differences from other choreographers' in Korea whose works are based on Western contemporary dance.

Her dance style is similar to the style of SON In-young, another choreographer in the same age group who is in her 40s, in combining dance movements. However, while SON In-young shows combinations that are close to the movements of Korean traditional dance, KIM Eun-hee shows yet another style that differs from it.

Choreographer KIM Eun-hee's style can be summarized by its exquisite ensemble of its abstract structure with an emphasis on image dance and the combination of movements. Most notably, there's almost always her own solo dance in her works, and her solos show a great depth and the flexibility of her body, while occasionally creating a unique texture through her pale image as well.

KIM Eun-hee joined the Changmu Dance Company, a professional dance company, in 1986, and she worked as a choreographer and a dancer till 1995 for Changmu Dance Company's scheduled performances and overseas performances. She has been steadily releasing solo works and works that are about 60 minutes long, ever since establishing KIM Eun-hee Dance Company in 1996.

Dance critic LEE Jong-ho had commented, "Though there aren't just a few people who are working on modernizing Korean dance, KIM Eun-hee's way of doing such is clearly different. The twisted movements squeezed in between music in every minute, deliberate exaggeration and emphasis, and on the other hand, deliberate contractions within the dance creates constant tension," on KIM Eun-hee's dance. In addition, dance critic KIM Young-tae has referred to her works as "A mysterious darkness, an awakening from the eroded hallucination."

KIM Soo-mi, who had worked as a reporter for a performing arts periodical,



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had stated, “KIM Eun-hee’s works that were staged after the 1990s depicted affirmation rather than negation, realism rather than sentimentalism, and passion in life rather than regrets. Her works did get a bit dark and heavy after 1998, with the release of *The Second Ultraviolet Rays*. In addition, her tenacious questioning on the subject of death won’t come to a quick and easy stop, as the tone of the title *Shadow House* implies.

Starting in the mid-1990s, KIM Eun-hee has been choreographing lengthy works that are about 60 minutes long. She choreographed *Vacuum* and *Never Land - SanHaeKyoung* in 2005, and she released *Annual Eclipse of the Sun* to take part in the Seoul Dance Festival in 2006. In 2007, she released *Breath*, and in 2008, she released *The End of the Sky*. Finally, in 2009, she released *Éther* and *Mara*, and in 2010, she released *Éther II*.

In terms of overseas performances, she choreographed ‘*The path, the Illusion*’ part of the *Quest*, which had been co-produced by the Singapore Dance Theatre and the Singapore Chinese Orchestra at the Singapore Art Festival in 2006. In 2007, she participated at the Dance Salad Festival in Houston, Texas, in the U.S. with her performance of *Burying together*, and she performed *Never Land - SanHaeKyoung* in Ecuador and Chile in the same year. In 2008, she performed *Burying Together* in Newcastle, United Kingdom, invited by the Dancing The World of the United Kingdom.

K.R.

h Other major Changjak-choom choreographers

The organization that led the Korean *Changjak-choom* movement was Changmu Dance Company and many talented female choreographers are from here, but it wasn’t just Changmu Dance Company that led this movement. There were the Korea Dance Academy, led by MOON Il-ji, and the Ri-eul Dance Company led by another talented dance educator BAE Jung-hye, who led this movement with Changmu Dance Company in the 1980s. While Changmu Dance Company created an academic dance atmosphere with Ewha Women’s University’s Korean Dance Department, Korea’s prestigious private women’s university, as its base, led a dance company that had stronger message to the society with young members from the Seoul Metropolitan Dance Company. Ri-eul Dance Company were also an academic dance company like Changmu Dance Company, it led to a different style from Changmu Dance Company or the Korea Dance Academy due to using bars in ballet, under the leader BAE Jung-hye’s instructions. From the Korea Dance Academy, there were *Changjak-choom* dancers that were more occupational dancers like HAN Sang-keun, HONG Kyung-hee, KIM Sam-jin, and from the Ri-eul Dance Company, people like OH Eun-hee and HWANG Hee-yun joined this movement. Meanwhile people from Kyunghee University’s Korean Dance Department, which had been prestigious in the trend of the *Shinmuyong*, there were people like LEE Kyung-ok and JUNG Eun-hye who joined this dance movement and aesthetics.

It was HAN Sang-keun and HAN Kyung-hee that helped MOON Il-ji to lead the Korea Dance Academy and the Seoul Metropolitan Dance Company as comparable to the Changmu Dance Company in terms of *Changjak-choom*. HAN Sang-keun established his own dance group The Nine Dancers in the late 1980s. After releasing *The Red Alert* (1987) and *Mirage* (1990), he worked as a male main and choreographer at the Seoul Metropolitan Dance Company (the artistic director was Jung-hye Bae at the time), choreographing *Flight* (1992) and *Balloon-flower, Pasbue Flower* (1994).

The *Red Alert* in particular, depicts the chaos caused by ideological split in the 1980s in Korean society and the danger of nuclear power of the 20th century in all-encompassing performance style, and it sought for possibilities as an avant-garde dance. This male dancer and choreographer, who doesn’t hesitate to be almost naked

on stage, was heavily influenced by Tanztheater style of the 1990s. Anti-civilizational themes and suppressed history depicted in the *Flight and Balloon Flower*, *Pasbue Flower* can be included as such, and they showed constructive performances with contrast and vivid expressivity. In *Flower Shoes – footprint* (1999), and *Flower Shoes – shadow* (2001), he expresses the problem of male violence and surpassed females in Tanztheater style.

In the 2000s, he had also been the chief choreographer at the Daejeon Metropolitan Dance Theatre, and he has choreographed *Becoming a fairy* (羽化登仙) (2004), where he mixed historical, social themes and modern dance with Korean dance together, and *North latitude 37, east longitude 127* (2006), inspiring many local artistic dance groups and dance artists.

HAN Sang-keun's colleague Hong Kyung-hee had been more focused on being a dancer and an educator, and she's currently working as the artistic director of the Incheon City Dance Theatre, overlooking Korean dance group's Changjak-choom work. While her earlier piece *A Dancing Girl* (1983) was more like a solo, her later pieces such as *Spring – Landscapes and fables* (2008), *New Incheon Fantasy* (2009), have larger scales, trying to combine Korean dance movements and modern dance movements.

The youngest one in this dance group, KIM Sam-jin, had already begun working with stronger social messages using literary themes from the mid 1980s. *Ggachibang* (1987), which used LEE Jung-hwan's novel, *Games at Night* (1988), which uses OH Jung-hee's novel, which digs deep into feminine inner thoughts, and *The Stranger* (1989), which uses A. Camus's novel, are some examples. She developed works that was different from dance drama, and instead attempted cutting the story's flow with strong dramatic images, very much ahead of time. Sometimes, she mixed Jazz music with strong impromptu plays (Free jazz) with unusual performance events. Currently employed as a professor at the Korea National University of Arts, she is constantly seeking drama-like dances with literary themes, such as *Meeting at the Night* (2000) and *Father* (1995).

OH Eun-hee, who is also leading the Ri-eul Dance Group with HWANG Hee-

yun right now, also did some important *Changjak-choom* works during the time of moving from the late 1980s to the 1990s. This choreographer, who had also been a main character with HWANG Hee-yun on their teacher's piece, made the straight and strong dance movements even more strong than her teacher at times, and breaking them down sometimes, seeking for a more active dance composition. Works such as *The 8th day* (1990), *The Gray Space* (1990), *The Shadow I & II* (1991), *Arupa-dhatu* (無色界) (1991), *Walking Practice I~III* (1994) are all such works. In particular, in *Arupa-dhatu* or *Walking Practice*, there were no distinction between dance-like movements and daily movements, being similar to the experimental dance movement, the minimal postmodern dance, which was quite prominent in the 1970s in the U.S. In 2003, she also choreographed a satirical dance drama, called *The Gate*.

LEE Kyung-ok, who announced independence in the late 1980s from the Kyunghee University's Korean Dance department which still keeps distance from the *Changjak-choom* community, choreographed *There it is on the cliff* (1989), and joined the community of *Changjak-choom*. While showing delicate movements, this female dancer experienced how difficult it is to stand alone in the teacher-student community of dance. After being under the surface for a while after that performance, she is trying multimedia experiments with the popularization of *Changjak-choom* to the public with historical themes. *Single shoe* (2003), which uses the folk story of *Kongjee Patjee*, romantic tales such as *Chunhyang* (2004) or *The pink shoe* (2009), are the previous types. In addition, *Dock* (毒), *Sal* (煞), *Chung* (淸) series that has begun in 2008 at an abandoned Sabook Mine in Gangwon-do (Province) and Jayu Little Theatre of the Seoul Arts Center, are examples of the latter.

This choreographer believes that fable-like themes can be tested in *Changjak-choom*, to which the audience can sympathize with, along with proper space usage, image, lighting, costumes, and music. In the midst of it, she traces back the identity of Korean women that's been covered up in stories, history, or isolated reality through her performance.

JUNG Eun-hye, who's currently teaching Korean dance at Chungnam University in Daejeon while creating new works, is from Kyunghee University Korean

Dance department, and she had been an instructor at the Seoul Performing Arts Company (1986-1991). In 1990s in particular, she had been adopting naturalistic sentiments in *Changjak-choom*, while changing local folklore to cater to the audiences' sentiments. While her *Dream of Water* (1991) or *The Moon Dream* (1998) are the earlier case, *Honbul* (魂火; *fire of soul*) of *Yusung* (2001), *Miyal* (2001), *Thoughts on Spring* (2007) show later trends. While she uses lines and angles of the New Dance and internalizes feminine beauty, she attempts to adopt legend-like themes, ritualistic satirical qualities in her works from *Changjak-choom*.

While in *Miyal* she makes a satire of a reversed feeling of destiny of men and women in Korea, in pieces like *Thoughts on Spring*, she asks how traditional structure and aesthetics in modern dance art can be combined, and if that circularity is beyond our reach. This choreographer's works are becoming more broad and spectacular in the recent days.

On the other hand, *Changjak-choom* movement is also spread to parts like Daegu, Busan, and Cheongju, other than Seoul, Incheon, and Daejeon. In Daegu, JANG Yu-kyung's Daum Dance Group or BAEK Hyun-sun's Daegu Dance Group were active, and male Changjak dancers like KIM Yong-chul were from Daegu.

From Busan, there was SHIN Eun-ju from the Baegimsae Dance Group, which is led by CHOI Eun-hee, the main of the Changmu Dance Company, and from Cheongju, Noh Hyun-sik and KIM Jin-mi were from *the* Saeam Dance Company, which is directed by KIM Jae-hee.

KIM Yong-chul, who had also been part of the Daum Dance Company with JANG Yu-kyung, and having worked as a vice choreographer at the Gumi Metropolitan Dance Company for 9 years from 2001, made his own dance company *Sup* in early 1990s while working at the Seoul Metropolitan Dance Company. After his first release *Unskilled traveler* (1992), he release *Ssitgim 95*, *Fables I~V*, and in the meantime, he also put *A red, red ...* (1997) on the stage.

In particular, in *Ssitgim* and *The Red, Red...*, the choreographer tried to avoid placing an educational story or fable in the dance. He had tried to use improvisational quality and colorful senses of Korean dance into his dance, trying to stimulate

the audiences' senses and getting intoxicated into the dance together. *Asura I~III* (1998-2003), influenced by Buddhist world view, is such an example, and the choreographer tried to add colorful costumes and music other than the Korean rhythm and movements, trying to promote a 'confused ecstasy.' This is the world of sexuality in Buddhist perspective, and ironically, the depth of this is the empty human existence and circular phenomenon of the material world. In that, what's important is the undivided all-encompassing senses. Thus, 'Seeking Asian (chaotic) beauty' is his *Changjak-choom's* goal, and he is traveling around China, Japan, Singapore, Malaysia, communicating with dance artists all around the world.

SHIN Eun-ju, who's currently active around Busan, has been helping her teacher CHOI Eun-hee (Founding members of Changmu Dance Company) to lead a Changjak-choom group Choom-pae Bagimsae. But in the beach of Gwanan-ri, Busan, after opening S Studio, she's also attempting independent dance development and performances.

In the track of Korean *Changjak-choom*, SHIN Eun-ju is one of the representative 'post KANG Mi-ri' *Changjak-choom* dancers, and she also shares a lot of similarities with her teacher KIM Mae-ja in her dance movements. For that reason, and she dances with controlled minimalism and performance-focused dances, with her fit body and high level of concentration.

In the meantime, she internalizes ritualistic perceptions into the selected dance theme or her body. Such was obvious in *Frost* (1991), *Butterfly I* (1999), *Butterfly II* (1999), *Tree* (2000), and especially at the *Tree* performance in the Busan Minjoo Park Theatre, she had strongly appealed the will to withstand through all the tragedies of life like a shaman. One can always sense ritualistic perceptions and controlled modern sentiments in it. Her solo *Thorn* (2002), which has gone through many variations, is one representative case.

NOH Hyun-sik and KIM Jin-mi are also talented *Changjak-choom* dancers with determination. They were also both PARK Jae-hee's Saeam Dance Group's lead dancers. NOH Hyun-sik leads the stage art work himself while setting intelligent themes and adopting modern structural beauty in to the dance, while attempting to

combine Korean dance movements with modern dance movements. 2009's Pa (波; wave) is one of the successes of such experimental attempts, and as an extension from this, the male choreographer later became the vice choreographer of the Gumi City Dance Company after KIM Yong-chul in 2010, and he attempted working on the tragedy of Korea's modern tragedy *Princess Dokhye* in a dance drama. Using the structure of the story, usage of multimedia such as videos and images, it was done in an interesting way in about an hour length with modern ideas, which is a rare success for a local occupational dance company.

KIM Jin-mi in her late 30s is a *Changjak-choom* dancer who's been recently standing out. In particular, from 2008 to 2009, she has been showing strong and attractive feminine sentiments in allegorical historical pieces at Seoul M Theatre through small theatre performances. Through her first performance *Glass*, and *Shoes below 'Gat'*, in which she worked together with Guk-ak group, she coldly laughs at the traditional social hierarchy, and along with the powerful movements of the group dance and her eye-catching dance acting, she had attempted extreme release of *Changjak-choom* energy.

Her acting, while being pale yet captivating, is almost comparable to JANG Hyun-soo (main character of the National Dance Company of Korea). *Shoes below 'Gat'* also released a different artistic dance's energy from western style modern dance, and it won the 'Panel's Special Award' in 2009 from the Seoul International Choreography Festival sponsored by the Modern Dance Promotion of Korea.

In addition, there are KIM Yun-soo and JANG Hyun-soo from the National Dance Company of Korea, who also show powerful acting abilities and free sentiments. As a choreographer, KIM Yun-soo had contributed a lot on contemporizing Korean *Changjak-choom* through flexible dance's thematic imaginations and body movements, through pieces like *Dinner* (2001) and *Contribution* (2002) in the early 2000s. JANG Hyun-soo, who's also in the same dance company is at the height of his career as *Changjak-choom* dancer, and through her work of choreography *The Black Flower* (2008), she's also seeking possibilities of working as a choreographer. In addition, the dance groups that are leading 'the 4th generation' of Korean *Changjak-*

choom', KUM Dance Group and LIM Hak-sun's We Dance Group, are also releasing a lot of promising young choreographers. JI Jie-wook, SEO Yeon-soo, from the KUM Dance Group, and JUNG Hyang-suk and JUNG Bo-kyoung from the We Dance Group are all notable dancers. Especially JUNG Bo-kyoung, who had recently just turned 30, has been releasing works like *The House under the Cliff* (2007), *Man on the Road* (2009), effectively dramatizing contemporary-style body movements with themes from Korean *Changjak-choom*, which hasn't been seen with previous generations of *Changjak-choom* dancers. *Man on the Road*, where she choreographed and performed as a duet with CHO In-ho, won the Grand Prize at the Spain's 6th Bilbao ACT Festival's performing arts competition in 2010, for her compact dance composition and unfamiliar yet attractive dance performance of the two.

T.W.

3

Korean contemporary dance

Korea had always had a rich dance culture. However, due to the fact that most of the dancers were women or had a low social status, the perception people held towards dance in Korea was very negative. This stereotype was something that had to be solved for the development of dance in the process of modernization for Korea.

The most effective and the fastest way to solve this problem was establishing a Dance department at Ewha Women's University in Seoul, in 1963. This was very effective, as during that time, even though Korean society was very conservative, it still valued learning, due to Confucian influences. For such reason, people had a very positive image of universities.

With this as its background, Dance became one of the recommended subjects in universities. Societal perception towards dancers has also started to become more positive. In addition, dance also started to get recognized as an authentic type of art. However, this was a quick and dangerous way. In other words, even though it was successful in improving people's perception of dance and increasing the number of people involved in dancing, it showed structural limits on training professional dancers beyond the academic dance in a university setting.

In addition, the first modern dance to be introduced in the 1960s was Martha Graham style from the U.S. At this time, due to its great influence, most of the modern dance performances during the 1960s and the 1970s were performances based on Martha Graham's technique. In the center of this trend was professor YOON Wan-soon of Ewha Women's University and her students. After graduation, they form the Contemporary Dance Company, Korea's first modern dance company, starting professional performances. This dance company's most representative piece is *Jesus Christ Superstar* (1973), which was a dance performance of Andrew Lloyd Webber's famous musical. In addition, during the 1980s, they release many of their dancers' individual pieces, and I'd like to point out LEE Jung-hee's *Salpuri (series)* (1980-1992) and PARK Myung-sook's activities.

Salpuri (series) was choreographed by LEE Jung-hee, who was shocked by the Gwangju Massacre in 1980. She focused on expressing the theme through natural movements instead of impressive, artificial techniques, and she shows the process of how humans face tragedy with their pure souls. Afterwards, she completed a total of 9 series of 'Salpuri' till the 1992. YOON Wan-soon's students also showed creation of Korean contemporary dance, the coexistence of the past and the future, and feminist resistance through PARK Myung-sook's *First Marriage* (1981), *Marriage and Funeral* (1986), *Waking up Alone in the Morning* (1993). There's another student of YOON Wan-soon that I would like to add here, which is KIM Kee-in. Her idea of 'Dance by Itself' immediately grabbed attention in Korea's modern dance community. 'Dance by Itself' is a dance where the dancer only rely on his or her own unconsciousness that guides him or her. It's a concept of expressing body's movement, which relies on the universe and the balance of yin and yang within, through dance. Since the 1990s, with such perspective of hers, she has left many pieces that left a strong impression, ranging from her solo piece *Bell* (1992) to *Gyul-gyul-yeo-yeo* (2002).

I'd also like to mention CHOI Chung-ja's Tatmaroo Dance Company. Their most representative piece *Bullimsori* (1989) is a dance that attempted to encourage and empower tired souls, which won the first place at the Seoul Dance Festival. LEE Sook-jae's Milmul Modern Dance Company's *Hangeul dance (series)* began in 1991. It was created with Korea's unique alphabet 'Hangeul' as its theme. It is a series that has been performed more than 100 times, attempting to put the history and idea behind Hangeul into a performance art for new possibilities.

CHO Eun-mi's Tam Dance Company is also quite active, with their regular performances, which began in 1981 and has reached its 30th anniversary, and with their work on repertoires since 1990 and solo performances since 1997, they're also developing a lot of works. They especially left a strong impression on Korea's modern dance community through KIM Bok-Hee's *Korean Rosebay*, PARK In-soon's *Maria Complex*.

NAM Jung-ho's *Women by the Well* (1993) was an unusual piece, with a stage that has been dug up like a well, and audiences placed higher than the stage as

if they were peeking inside a well. In this piece, using themes of ‘entertainment’ and ‘children,’ she deals directly with entertainment which is a theme older than culture.

With a larger role for men in Korean modern dance, men also get involved in a variety of activities within. SON Kwan-joong emphasizes masculinity through *Trace (series)*, using strong movements and clear expression. CHOI Sang-chul strategically places music, art, and even media on the stage, depending on the theme of the piece. His representational piece *The Black Angel* (2002) is a very modern yet a captivating piece on stage, and through this piece, he has received reviews on how he has attempted multimedia dance. In addition, with the appearance of AHN Sung-soo, HONG Seung-yup, PARK Ho-bin in the 1990s, it has been suggested that the age of Korea’s male modern dancers has begun.

However, the greatest change is that Korea’s modern dance has started to take a completely different form from Martha Graham’s style, starting in the 1980s. This is due to the new policy of allowing foreign travel in Korea that has been in effect since the 1980s. As a consequence, many dancers went to study abroad, and many famous foreign modern dance companies’ performances have increased, which led to a major change.

For example, dancers began to understand Pina Bausch’s Tanztheatre, and started to compare and contrast between American modern dance and European modern dance. In addition, they started exploring for a new dance while maintaining Korean perspective. As a result, today’s modern dance in Korea is very unique, and it has evolved into different forms from specific techniques. It has also has created an environment where dancers can boldly express their cultural identity and free themselves from rules and structures.

In the mid 1990s, as many new choreographers started establishing and working with their own dance companies that show their uniqueness, more liberal and unique groups began to appear. They were aggressive about exchanging ideas with foreign groups, fearless about new things, and as a result they attempted a variety of new things. They mixed hip-hop with modern dance, theatre, movie, art, and *Guk-ak* musicians as well as disabled people are often included as part of their per-

formances.

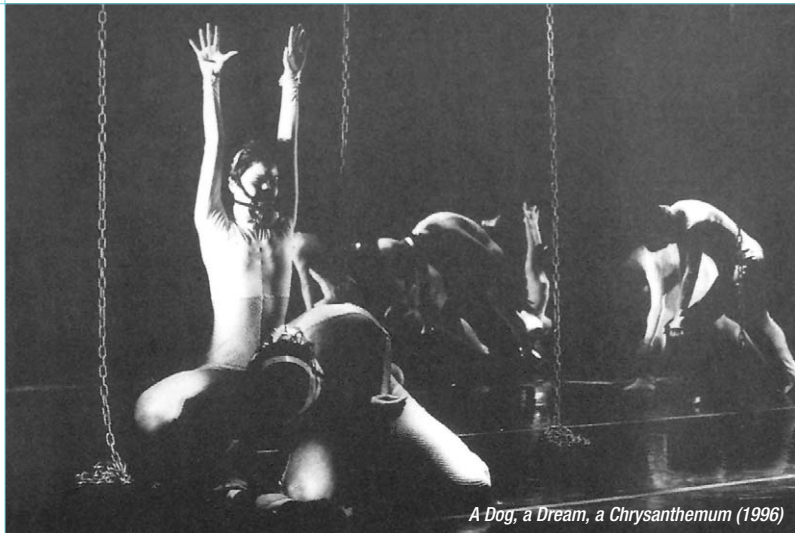
For such reasons, there were many modern dance movements in Korea. They were all individually, or as a group, devoted to their own art works that they wanted to express and pursue. As of 2007, there are 409 dance companies in Korea. (《2008 Survey on the Performing Arts》, Ministry of Culture Sports and Tourism) In 2008, these organizations are planning on having 1,055 performances with 1,736 shows. Among these, there are 556 performances of modern dance, taking up about 32% of the total, which is the highest percentage in the total distribution of performances, showing a larger number compared to other genres’ performances. (2008 Dance Present State Analysis, 《Culture and Arts Yearbook 2009》 Published by ARKO (Arts Council Korea.)¹

S.H.

¹ Graph 1. Comparison of capital region and other provinces: Distribution of different genres (Number of performances)

	Contemporary dance	Korean dance	Ballet	Mixed	Multiple-genres	Others	Total
Capital region	457 (37.6%)	280 (23.0%)	211 (17.0%)	121 (10.0%)	56 (5.0%)	91 (7.5%)	1216
Other provinces	99 (19.0%)	158 (30.4%)	107 (21.0%)	93 (18.0%)	28 (5.0%)	35 (6.7%)	520
Total	556 (32.0%)	438 (25.2%)	318 (18.0%)	214 (12.0%)	84 (5.0%)	126 (7.3%)	1736

a JEON Mi-suk



A Dog, a Dream, a Chrysanthemum (1996)

JEON Mi-suk, who's also another notable choreographers of Korea studied choreography with Juliet Fisher at the London Contemporary Dance School. She continued to grow as a dancer and a choreographer at the contemporary dance company of TAM in Korea, starting in 1981. 1987 was a very important year for her as a choreographer. Her work *Searching for a face*, which she had performed at the Seoul Dance Festival (a pro-governmental choreography contest run by the *Dance Association of Korea*), won Best Works Award, Choreography Award, and Best Acting Award at the independent assessment by the Korea Association of Dance Critics, and she became a new start in the choreography community. At the time, the Seoul Dance Festival was getting a lot of criticism for its biased assessment of the contestants, and critics who couldn't stand that gave separate awards to her for her outstanding work. After receiving the Today's Young Artist Award in 1993 with *1958, Year of Dog*, she received the 1st Dance Critics' Award in 1996 with *A Dog, a Dream, a Chrysanthemum*. Starting in the 1998, she had been active as the professor at the dance department of the Korea National University of Arts.

In 1980s, *through Searching for a Face, Sori 10 – a Traveling Song, Gaek (Guest)*, JEON Mi-suk had attempted a communication with the nature or inner self. However, starting in the late 1980s to early 1990s, she was interested in criticism against social problems, almost reaching the point of destructive criticism at points. After first paying attention to problems of community in *Wedding Tango*, such tendencies have become more obvious in *1958, Year of Dog or A Dog, a Dream, a Chrysanthemum*. Furthermore, in works such as *Premonition*, it even appeared that she wanted to criticize the human civilization through environmental problems. This isn't to criticize social problems in a mechanical way, but it begins with a contemplation of human nature. Her perspective on human nature is quite cynical, and behind her cynicism lies the belief that "Everything ends with death and there is nothing new under the sky."

JEON Mi-suk is very calculative and serious in composing movements or using space. It has a mime-like factors and dramatic sentiments, and it appears that theatric elements were added in the process of shifting serious self-contemplation into pure dance movements. The mix of symmetry and asymmetry, overlapping of dancers cramped together, change of tempo, and appropriate use of pauses are some of the strengths of her. Also, she tends to use movements, props and titles that are only needed to depict the message or meaning of the work in an accurate manner. She tends to focus on small things for accuracy, rather than showing off a variety of techniques. Her works had been introduced in the U.S., France, Sweden, Japan, and Malaysia so far, and at the Cervantino Festival in Mexico, she worked together with the Mexico's Contemporary Dance Company. Some of her major works include *1958, a Year of Dog, A Dog, Dream and a Chrysanthemum, Adieu My Love, Magnolia, Promise, Do You Know about the Fish?, What's Going on?, Is the Morning Glory Blooming?, Are You Happy to See Me?, Don't Ask Me, Stay Here, I Dive, Will You Promise?, and Amore Amore mio*.

J.H.

b AHN Ae-soon



Rencontres Chorégraphiques de Seine Saint-Denis (In 1998 she won the Grand Prix award at this festival). Later on, she was invited to most major stages on all continents around the world, such as American Dance Festival, Singapore Arts Festival, Mexico's Festival Internacional Cervantino, and Arts Summit Indonesia.

She had started her career as a choreographer after opening a dance company after her name in 1985 after graduating from with Masters Degree from Ewha Women's University. Even though she danced Western modern dance that she had learned in school, she soon started developing modern dance that kept Korean rituals and rhythm, and developed her own world of dance. She had shown talent at combining Western modern dance techniques with Korean traditional dance, and she has been recognized as a choreographer who had given an idea on expressing 'Korean identity in modern dance.' Korean dance community has experimented and contemplated on 'Korean modern dance,' 'Modern Korean dance,' and 'Korean Ballet,' but it didn't have a lot of successes. In that perspective, AHN Ae-sun provides a very stable path towards future development to the audience by using terms that are Korean and commonly used. Result of such research on this confused identity are *Roots*, *Jung-han-su*, *Meeting*, *Karma*, *Washing*, *Ju-ma-deung*, *Empty Space*, *Hae Sum Dal*, *Myung*, and *The 11th shadow*.

In the 2000s, she had been creating dynamic movements by pursuing 'a free coming-together of music and movements,' creating her own style by combining entertainment and spontaneity. AHN Ae-sun's modern dance had gone through several stages of change with periods of 10 years. Works released since establishing her own dance company between 1985 till 1998, especially *Washing*, *Empty Space*, and

AHN Ae-soon is one of the most notable choreographers of Korea's contemporary dance. In addition, she is also one of the people who get most overseas invitations among all modern dance choreographers. She started gaining fame by participating in 1992 Les

The 11th Shadow that had been submitted to the Les Rencontres Chorégraphiques de Seine Saint-Denis three times are 'modernization of tradition' roughly speaking. In other words, recomposing tradition into rituals becomes the main work. In addition, *Scream*, *Gut Play*, *Aigo* that were released after the year 2000, starting with the *On Time* of 1999, are another way of expressing Korean-ness. For example, she has been succeeding at using the qualities of entertainment and open style of traditional gut and dancers with a lot of energy and techniques, into developing interesting works of modern dance. These works that combined uniqueness and common-ness are settling down as stable repertoires through constant retouches.

She made yet another new attempt through *Bulssang* which she released in 2010, inspired by the Buddha Bar, a famous bar in Paris. In other words, if her works so far had been re-made works of Korean tradition through techniques of modern dance, now it is the time of searching and establishing self identity through the clashing and mixing of different cultures and Korean culture. Through the mixing and overlapping of many different cultures in Korea, it is the beginning of serious contemplation on my or our identity.

Foreign critics and dance experts have left comments like below on her works. "Koreans have found inspiration in contemporary works of the West, but they made it their own. *Empty Space* is a realization of blending of tradition and modernity." (Lorrina Nicals) "The composition of the dancers in *The 11th Shadow* is more geometric and holds delicate architectural meaning than traditional circus." (Marie-Florence Egret) "Through *Chal-na* which was inspired by an experience of nearly dying by drowning, the choreographer takes the audience to the wide open space." (Frédérique Doyon) "I've realized that a new dance has appeared through the highly skilled dancers and their dynamic movements, and I've felt that Korea is a new place where dances will emerge from through this work." (Naomi Inata) AHN Ae-soon has taught at many universities, and she's the artistic producer at the Hanguk Performing Arts Center, which was established in 2010 by the government. She has also choreographed about 30 musicals since the mid 1980s till now, such as *Guys and Dolls* and *Hansel and Gretel*.

J.H.

C HONG Seung-yup

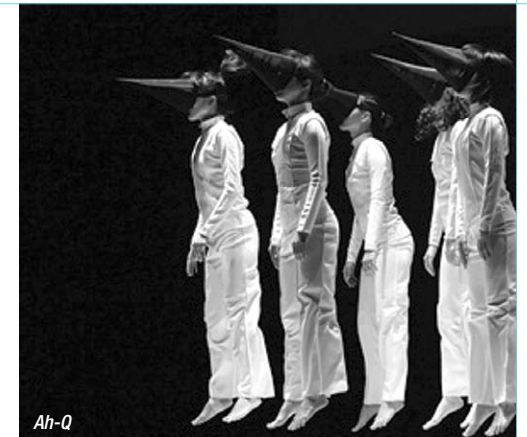
Choreographer HONG Seung-yup had been a choreographer who had been getting a lot of attention from the beginning, with concepts that are based on literary works and unique-ness of combining movements. Though he's now a veteran, Korean dance community was much more impoverished than now when he first started.

At the time, he represented an independent choreography group with AHN Ae-sun. While most of dance creation works were done by university professors and students and their organizations, he established his own company and worked with more free dancers. Having majored in textile engineering, he started modern dance in the 2nd year of college, and after graduation, he entered the same school's dance department for graduate program. He had also worked as a member of the Universal Ballet. Having received 'Choreographer Award' at the Seoul Dance Festival and 'Special Awards' at the international competition in Saitama, Japan, in 1999, he was chosen to be the first artistic producer of The Korea National Contemporary Dance Company. Choreographer HONG Seung-yup's works are being continued through Dance Theater On which was established in 1993. HONG Seung-yup and his company's works are known for 'the elegance of abstract modernity,' 'illogical logic, poetic language of choreography,' 'the genius of ideas,' 'complex composition of the stage space,' 'it seeks for change in flow by going against the rule between movements, while remaining in the Western dance structure.' It must be his brilliant ideas and careful calculation of movements that had made him famous as a choreographer.

The first work *The Third Question of the Speechless Word* received comments like "The potential of the Dance Theatre On can be seen in its complexity of stage composition, the wide range of dance that even includes tango, the interchange between sharp movements and pauses, and the smoothness of transition between movements," from the dance critic KIM Chae-hyun.

HONG Seung-yup's notable piece *The Moon-watching Dog* has received, "Cold percussion beats and difficult and mechanic choreography contrasts with the elegance and smoothness of dancers. We will remember the beautiful final scene of the reflective mirror at the end of *The Moon-watching Dog*," (2000.9) by Le Figaro's Rene Sirbang, and Agnes Bourwa of Le Figaro has commented on *Déjà vu*, "While

dancing with all their might, they also enjoy the music that harmonizes with their movements. The slow parts are just as impressive as fast parts." (2000.9) Dance Critic CHANG Gwang-yeol commented, "It was very effective to set several central images in an 80-minute long piece. The ensemble of the dancers and the careful



calculation of the choreographer had contributed to the perfection level of this piece," on *Red Buddha*, released in 2001, HONG Seung-yup performed *Shadows More Than Two and Shadow Café* in 2003, *Cyfrica* in 2004, and *Horn* in 2008.

In particular, he had worked on using themes from literary works for his choreography works. He created *The 5th* role with Kafka's *Metamorphosis*, and *13 Guys' Run* which was based on LEE Sang's literary works. Afterwards, he released *Blood in the Horses' eyes* based on England's comedy *Equus*, and *Ah-Q* (2006), which was based on Liu Shin's *The True Story of Ah-Q*. For Korean authors, had performed *Byuk-o-geum-hak-do* by LEE Oi-soo in 2010. On *Ah-Q*, Uma Shankari of the Business Times had commented at the Singapore Arts Festival on how it "dug through the result of foolishness through an impressive and brilliant sketch, exploring common themes of foolishness and ignorance." HONG Seung-yup's *The Moon-watching Dog* and *Déjà vu* were shown at the Leon Dance Biennale in France in 2000, and later, they were performed in Denmark (2003), Finland (2003), Canada (2005), Barcelona, Spain, Asian Dance Festival (2006), and the Singapore Arts Festival.

K.R.

d Trust Dance Company

If you'd like to truly understand the Trust Dance Company, you need to know the general characteristics about the formation of modern dance companies and surrounding environments beforehand. First, you need to understand that the vast majority of Korea's modern dance companies are active around Seoul, and also that it is around university dance department and its alumni that work together as a group. In that respect, Trust Dance Company is different in how it is an exception to all those rules. Even though now it has moved to Seoul for its performances, this company launched in Korea's second largest city, Busan, which is a major port city that boasts of long history and tradition. After building its foundation, the Trust Dance Company began to build more connection with the local community of Busan, growing into a company that represented all the dance artists of Busan area.

Trust Dance Company is currently very active around the country including Seoul. While using its main performance center in Seoul as the center for its performances, they are also expanding their repertoires by getting invited to main festivals and events. In addition, it has also been active internationally, performing at several different countries abroad, such as Ankara Opera House of Turkey, Eurasia Tour, winning awards at the Japan's Saitama International Creative Dance Competition (won through the piece *What We Want...*).

Other than such active performance activities, they are also very active in running programs that directly connects to ordinary audiences, such as running interesting workshops held at their practice rooms and participations in residency programs abroad. In addition, they are also very active in performances for the socially disadvantaged people, such as performances at Migrant Worker's House or facilities for disabled people, and Hana-won (an accommodation that's open for North Korean refugees in South Korea for shelter and protection). As shown in their attempts to normalize relationships between socially disadvantaged people, their range of activities is very wide. Even just looking at the range of activities, the Trust Dance Company stands out from other dance companies.

Their works also show their own identity that suits their activities. Works by the Trust Dance Company are usually choreographed by KIM Hyung-hee and KIM

Woon-kyu. They are very active about developing their own body language through deep contemplation on movements, looking at various experiments and explorations into different movements, and this whole process of developing a piece together is a part of art. This entire process gets repeated whenever they produce a piece. As such, some pieces have ordinary non-dancers participating in the performances, while some have socially sensitive issues or events as an individual motif on its own. As a result, in *Dekalog – Do not Murder* (2003), one of the series of the *Dekalog* (series), was made with 9.11 terrorism as the work's direct motive, and in the same series *Turkestan Rose* (2006) also uses 'Respect your parents,' and *All Live* (2007) is based on the split and the conflict, expressed through 'Do not desire your neighbor's property.'

As such, Trust Dance Company work, which reflects their own unique view of art as an organization pursuing both reality and art, are shown through their work style. They constantly observe and study movements and situations, and they test to see if those can be added to their common theme. For example, they test how ordi-



nary scenes from public places would change if it were placed on a stage, or how the whole piece changes its shape if they are organized in an unexpected order. At this stage there are a number of imaginations of people that gets involved, including the choreographer and other performers.

This approach all depends on the choreographers' personal tastes and senses. On one hand, it can be very subjective. However, all these things are reflected as individuality of the piece as creativity, and such completion of pieces through intuition is also one of the biggest characteristics of Korea's modern art choreography. In that respect, Trust Dance Company is a dance company that represents Korean creation methods.

Due to such facts, perhaps, Trust Dance Company is getting very positive ratings from Korean critics. In year 2004, *Born Again* became the first to receive 'This Year's Art Award' from the ARKO (Arts Council Korea), and It also received critic's award from the Korean Association of Dance Critics and Researchers. This was a piece that emphasized Asian sentiments through various experiences in modern dance, mask dance, and yoga.

High sensitivity, illustrated in the most recently created works *Jamais vu – Memory Errors* (2010) to *Third Turn* (2008), constant analysis and experiments on movements, different organizations of situations and final selections, and Korean sentiments and values are added to form a new piece of work. In addition, careful choice of music and normal clothing and stage show the Trust Dance Company individuality without any filtering, thereby appearing as a very Korean modern dance. Even ways of running and constructing a dance company is also entwined with the specific situation of Korea. In that respect, it wouldn't be an exaggeration to call Trust Dance Company as the guidance and the representational company that possesses many characteristics and symbols of Korean modern dance.

S.H.

If you meet Korean choreographer AHN Eun-mi without having any background knowledge about her, on stage or in daily life, you will be very surprised. The most eye-catching thing about her is her appearance. Her skinhead is something that makes her identity as a woman confusing, but in Korea, it's a very special ritual and symbol of monks who have devoted their lives to Buddhism.

This doesn't mean that she's a Buddhist, however. In the 1980s, when she was growing up and receiving education as an artist was very depressing in terms of politics, and it wasn't a particularly productive time for art as well. Perhaps it was something that she decided to do, to focus on art as a woman in Korea during that depressing situation. However, this was interpreted in a very provocative way, and now it has become a trademark of AHN Eun-mi.

Her works aren't very different from how she looks like, as her works are very war-like and provocative. First of all, her works exterior uses mostly primary colors. From the stage, costumes, props, and even for the lights and the stage floor, she often uses primary colors. She also likes to use cheap and readily available materials, such as vinyl, beads, and glitter. She also likes to wear clothes of primary colors that can be bought at markets where they sell cheap random goods. As a result her works look childish, silly, and even cheap. Because of this, many people have criticized her performances before. However, in the mid 1990s, with the new trend of kitsch art, AHN Eun-mi received a new spotlight. Her major works of choreograph were interpreted as kitsch art in Korean performance art.

As many began to understand her works in a more positive light, she succeeded in establishing herself as a modern dancer that represented Korea. It was possible because changes in other genres also happened in dance. Icons that she used frequently in her works are now even shown on commercials that are aired on public TV during the day.

However, I'd like to focus on how her works are gradually changing. Her earlier works were light and experimental pieces that were about 10 minutes long. In here, her so-called '*Tomb (series)*' would be an example. *Black Tomb* (1995), *Green Tomb* (1998), *Tomato Tomb* (1995), *Empty Tomb* (1997), and *White Tomb* (1994)

Let Me Change Your Name (2005)



were all pieces that showed characteristics of her earlier works. They all had a very spontaneous characteristic, and they all had strong visuals. On top of it, most were works that had a strong appeal of her personal aura. As a result, most of the performances were solo works, and even when they weren't, her roles were very crucial roles when she participated as a dancer. However, as the pieces got longer, a positive change of not fully relying on her individuality and attractiveness occurred.

I'd like to mention the so-called *Please (series)* to prove my point. Works like *Please, Help Me* (2000) *Please, Kill Me* (2002), *Please, Love Me* (2002), *Please, Close*

Your Eyes (2002), *Please, Forgive Me* (2003), *Please, Look at Me* (2003), *Please Hold My Hand* (2003), *Please Touch Me* (2004), *Please, Don't Cry* (2004), *Please, Catch Me* (2004) range from solo work to pieces with several dancers. In here, AHN Eun-mi creates artificial situations to direct a variety of interesting scenes. For example, using "Splash", which is onomatopoeia used to describe falling into water, as a mimetic word, or using a certain emotional state in an inappropriate situation, affecting the audience to feel perplexed. Her ability to use and direct situations and mood in a variety of ways leads to another direction of development, with the biggest change being active use of texts.

Milky Way Train 000 (2001), based on a Japanese animation, *The Little Match Girl* (2001), which is a remake of Andersen's story *The Little Match Girl*, *The New Choon-Hyang* (2006), which is a modern dance version of a Korean classic novel *Choon-Hyang*, and the latest two-part series *Bari- The Life* and *Bari- The Death* (2007-2010) based on Korean folklore *Baridegi* are such works. In here while showing detailed content, she also shows different sides of her. Though this may be simply interpreted as satires, what's most important is that these are being completed as works that show specific cultural traits that are only found in Korea. Her recent big works show her individuality on the surface as well as new and infinite interpretations within texts. In it, there are huge discussions on holiness and vulgarity, Asian interpretation on death, modern contemplation on myths, attack on women's sexuality, sexuality and death, and Asian worldview. Thus, to fully understand and interpret her works, having an extensive knowledge on philosophy is much needed.

In addition, along with her unique appearance and live performance with a Korean rock band named Uuhboo Band, and with her activities that seem to be a unique mix of Asian and Western aspects, she has successfully established herself as a unique modern dancer. If you'd like to see these aspects more closely, I'd like to recommend what I'd like to call as the '*Let (series)*' - *Let's Go* (2004), *Let Me Change Your Name* (2005), *Let Me Tell You Something* (2005). As her individuality is very strong and overwhelming, you will be able to easily find her individuality in her works. Such are the strengths of the choreographer AHN Eun-mi.

S.H.

f AHN Sung-soo

His works begin with dreaming of a perfect balance between reason and emotions. For him, choreography begins with detailed analysis of movements. Afterwards, from all the products of such process, he decides how he can choose and place some of them in appropriate situations and specific movements. The results of such painstaking process form one piece of work, and his works are results of deliberation on movements and endless number of situations that can be unfolded on the stage. On top of that, there are artistic discoveries and creative organization added, creating choreographer AHN Sung-soo's own unique world of arts. As a result, his works have no problem triggering delicate emotions from the audience, and this is also why his uniqueness is also valued.

His work that shows this uniqueness very clearly is *Bolero*. He has used the original *Bolero* music, composed by Rudolf von Laban. This is a very well-known piece, where the same rhythm goes through variations. AHN Sung-soo also adds changes to the movements like this piece, in the same way how this music goes through variations. Before the variations, very delicate movements are constantly repeated.

Due to this structure, audiences naturally pay attention as the dancers' movements are repeated over time. Most importantly, it makes the audiences to naturally contemplate upon the movements. As a result, it teaches how beautiful the dancers' movements themselves are, and how unfamiliar the rhythm that is expressed through human bodies is.

His efforts to make human's movements into dance movements by filtering them with reason and sensitivity are impressive. When he's working on a new piece, or when he or his dance company's members are getting ready for a performance, he endlessly repeats and experiments until his intended movements are perfectly recreated.

In addition, due to the fact that he's also talented as a composer, many people are surprised when they analyze how things are unfolded, as it is done in a very logical way. In the case of his another piece *Piazzola Study*, he has created basic movements that fit the rhythm of Tango music, and then later added gestures or descriptive movements to make the piece more elaborate.



If you look at his works, movements that he pursues are usually based on classical ballet. His works have its own individuality, as Asian sentiments are beautifully added to ballet movements, which represent Western movements. Also, while some works used Western classical music such as Mozart, Bach, and Ravelle, some works are elegantly done using only one of Korea's traditional percussion instrument known as *jang-gu*. This was a piece known as *Teul*, and oddly, this piece was his work produced at the National Dance Company of Korea, which usually performs Korea's traditional dance. In this piece, even though AHN Sung-soo used a traditional Korean instrument called *jang-gu*, which had a strong folk influence, his final work was very modern. His work *Teul* is both western and Asian at the same time in an odd way. These are the strengths of AHN Sung-soo as a choreographer. Throughout his pieces, there are individual traits that can only be expressed by an Asian man who has studied dance in New York, in a very impressive way.

9 PARK Ho-bin

Due to the clear-cut body lines of the dancers and elaborate composition of the work, his work might look minimalistic upon first view. However, if you look closely at individual scenes in his work, there's a uniqueness that makes it impossible to generalize as mere minimalism. Such are the things that form choreographer AHN Sung-soo's unique attractiveness.

As the most representational example, there is a piece called *Rose*, in here, he attaches a bit of sentiments to the simplicity of minimalism. This uses Stravinsky's *The Rite of Spring* without any changes, and it is his re-interpretation of a masterpiece and a respected dance work. Though it's quite different from the original work's content, it contains a unique interpretation of a choreographer. For that reason, this was titled *Rose*, not *The Rite of Spring*.

In the recent years, he also works on remixing his previous works to make new pieces, using a specific theme. An example of such is *Now*, which was created in 2010. This was a piece that changed the previously-mentioned work *Bolero* and his previous work *Beyond My Control*, and adding new necessary parts to re-create one new piece. (*Beyond My Control* is a piece done with the movie *Dangerous Liaisons* which has been directed by Stephen Frears.)

In short, choreographer AHN Sung-soo creates works that are clear and organized, free from unnecessary movements, while showing Asian themes and sentiments through it as well. He also mixes and matches his own works together. As a consequence, all of his works are quite attractive. I'd also like to add that his works are a part of Asian culture that can be understood through Western methodology. In that respect, his works clearly represent and show a side of Korean modern dance.

S.H

Anyone who has been watching over PARK Ho-bin's professional growth will be impressed at his many artistic talents. It's because he's a talented dancer and an actor who has majored in theatre arts, as well as a traditional artist who has been formally trained in *Bong-san Mask Dance*, which has been officially designated as an important intangible cultural asset by the Korean government, and a modern dance choreographer at the same time. If you consider how most Korea's performance artists just possess one of the skills that PARK Ho-bin possesses, PARK Ho-bin has quite an artistic background. Such background of his is obviously not common in Korea, and probably even throughout the world.

First of all, he is very talented as a dancer. His fame as a male dancer comes from getting numerous invitations to perform as the male main character in major dance performances or dance-related performances in Korea. Seeing how all those performances range from Korean dance to modern dance, and even to musicals and ballet, is enough to illustrate how talented he is as a dancer. This also shows that Korea's many choreographers and directors have recognized his talent, and he is a gifted dancer who has excelled in all of those fields.

His works of choreography has also received positive feedback for a long time while constantly grabbing people's attention. The dance critics has always remembered and mentioned him, from the choreography works from his 20s, when he was relatively young, till his current great works. While his early choreography works, which can be represented with his work *A Thinking Bird*, are results of his exploration and contemplation on movements where his artistic sensitivity and body movements shine, his later works show more theatrical elements. If works like *Corona* and *Bu-mo-eun-joong-gyung* (父母恩重經) show unique aspects that can only be shown by people moving their bodies to express their ideas, changes shown in his later works are new ideas and attempts made by the choreographer himself.

Of course, the main reasons for these changes are probably possible because of the artist's desire to materialize and effectively communicate his theme to the audience, rather than subjective judgment and interpretation and infinite imagination. As a result, his use of texts aren't limited to vague description of setting and situation,

Full Moon



and they are used on stage as dancers' speech (*Memory in a Puzzle*), in describing realistic situation on the stage (*Murder in the Elevator*), or even to communicate his theme more clearly like a newspaper headline, to help the audience to fully understand the content. (Usually through piece's title or even on the description of the piece on pamphlets.)

When words or phrases like theme, text, and the beginning of the story appear, many people might imagine a realistic dance, or a theatrical dance. In that regards, the first thing that might come into mind might be Tanztheatre. However, he's not a choreographer who merely imitates Pina Bausch's Tanztheatre. His works are obviously different from Tanztheatre in theoretical perspective. He wants to clearly communicate his theme through such, and the reason for that is perhaps because he still believes in the power of story and because he hasn't given up constantly questioning how text can be combined with dance. Perhaps the fact that he majored in theatre arts might have influenced this. If I were to choose a piece that is most successful in this regard, I'd like to select *Full Moon* (2008).

PARK Ho-bin is a choreographer who passionately experiments and observes what he can gain through dramatic devices in his works of dance and drama. He actively uses directing methods that are used in formal dramas in his work as well. However, there are some ambiguities that make it hard to refer his works as realism dance performances that are vastly different from Tanztheatre. It is because even though there are many theatric elements involved in it, it still shows abstractness and blanks expressed by moving bodies through the works as well. As a result, the audience can sympathize with his issues, yet have adequate chances to enjoy the piece using their own imagination and senses, due to the vastness of interpretations of dance. Through such, his works completely eliminates doubts about whether his works are realism works on its own.

As such, even though his themes are very realistic and use some direct expressions, his choreography works are full of characteristics of body language. This is possible because he has a clear understanding of space, body's freedom, and the beauty of a moving body. In that respect, he is a choreographer who has succeeded in adopting his experience and senses as a dancer into his choreography, creating his own uniqueness.

S.H

h KIM Yoon-jung



KIM Yoon-jung is a choreographer who travels around Europe and Korea from Germany. After completing undergraduate and graduate program of dance in Korea and receiving choreography degree from Arnhem University of Arts in Netherlands, she launched YJK Dance Project in Germany in 2000. The first performance was supported by the state government and the Culture and Arts Promotion Association of Dusseldorf of Germany, and it was co-produced with the Dusseldorf Tanzhaus. Later, she was invited to take seminars on Suzuki method and viewpoint in New York by the Westphalia government.

YJK Dance Project is run by dancers and staff of different nationalities depending on the concept of the work. For that reason, KIM Yoon-jung's works have many colors. There are some with strong theatric factors, works where music and drama form the centerpiece, and works where popular dance and fine dance are combined together. Famous artists' works or celebrities are also used as themes of works, and dancers and staff are asked to play such different roles in her works.

There is drama that unfolds in KIM Yoon-jung's work. Her drama isn't obviously stated, but it sneaks out from the dance when needed. To form a story-like dance, she combines movements that move parts of body in odd ways, changes in facial expression and monologues of the actors, and her sense of using objects. KIM Yoon-jung has all the talents of a choreographer such as critical mind, ability to com-

pose movements, ability to use objects, and ability to touch people's emotions. European critics recognize her as a 'choreographer who knows what she wants to say,' and Korean critics consider her to be "a choreographer who uses unusual gestures and facial expressions, sounds, and theatrical movements, showing a variety of narratives and characters that are hard to depict through dance."

After releasing *Yi-byul-gu-rim* in 1988, she also performed *Crazy Kiss* in 2001, and *8 Days* in 2004. In 2006, she performed *Leinen Los fur peter*. This won This Year's Art Awards by the ARKO, and dance critic MOON Ae-ryung commented how "This work remade the image of arts as 'easy modern art'. Its impression doubles from the depth hidden beneath the lightness and talent."

Beckett's Room which was released in 2007, discusses the illogical lives we lead with unclear goals and ideals. This won the Dance Arts Award from the dance periodical 《MOMM》, and dance critic KIM Seung-hyun commented, "There is a passion to meet without using space, language, movement and dance that is incapable of communicating, and the human movement against silence and illogical space hit the audience." In 2008, Tanzhaus of Germany and Seoul Performing Arts Festival co-produced *Einmal* on stage. *Einmal* has been inspired by Murakami Haruki's short story *On Meeting the 100th Percent Girl* and David Lynch's movie *Blue Velvet*, *Twin Peaks*, and *Mulholland Drive*, and it discusses about a fateful encounter. She released *Meeting You* by working together with LIG Theatre, Canada Tangente Theatre, and Japan's Aoyama Theatre in 2009, and this was invited to the Bielefeld Tanz Festival in 2009.

Meeting You begins with meeting of two personalities. They are drawn into consistent happenings occurred by many different kind of meetings, which implies the story of our own life. Her works were performed at many festivals around the world (Russia's Chellavinski, New York DUMBO Dance Festival, Aachen Schrittmacher Dance Festival of Germany, Japan's Dance Museum, Frankfurt's Book Fair, International Rhine River Installment Arts Exhibit, SIDance of Korea and Seoul International Performing Arts Festival, and Germany's Bielefeld Tanz Festival.

K.R.

i LDP (Laboratory Dance Project)

The group name Laboratory Dance Project is already a self-explanatory name that reveals their identity and objective. Most of the members of the progressive-sounding Laboratory Dance Project were in their 20s when everything started. They were young, passionate, and they were full of desire to try new things. They wanted to be different from their senior dancers, didn't hesitate on making new attempts that differed from existing methodology, and they strived to be artists that did not let the world to change who they are.

This was also influenced by the fact that most of them studied contemporary dance from the Department of Dance Performance at the Korea National University of Arts. They had already worked with foreign choreographers or took lessons from them during school already. For example, all the members of LDP had participated as dancers at Iztok Covac's *Play on String* (2003), Micha Purucker's *Black Fog* (2007) and *We Believe in Miracles*, Damaas Thijs's *Cold Water* (2009), and Ismael Ivo's *Pragmat*.

All of this process is already different from most schools in and out of Korea on its own. While participating and watching the process of choreography, they had



Platform and No Comment

learned a lot. This also influenced them in a very positive way, and this later played a big role when they established their future vision as dancers. In addition, they also had the ability to access foreign choreographer's perspective and values of art, information about other countries, and access to a variety of networks. It is probably due to this fact why they were not hesitant in making new attempts when they choreographed dance works. They also thought this was the only way to create their own style. Furthermore, they analyzed forms and shapes of things around them and attached the meanings of such things into their works, and they pursued many different styles through having a rather rough image, musical composition that focused more on the acoustics rather than the melody, expansion of movements through stage art and props, and use of theatric devices.

As a result, since its launching in 2001, LDP had always received attention from the dance community of Korea. Works introduced at LDP's regular performances were often invited as main performances at other events, and it also received choreography requests from choreographers of other dance companies. For this reason,



Truly, Madly, Deeply

j JUNG Young-doo

there are a lot of LDP members or people that are affiliated with LDP among young choreographers in Korea.

Another reason for this was also the unique system of LDP. There isn't just a single person who always works on choreography in LDP. They choose one person who is suitable for each work and provide a chance to work on the choreography to that individual. As a result, all the members of LDP are dancers, representatives, and can be choreographers. Choreographers change from performance to performance, and there's a wide range of characteristics of works. Hence, LDP possesses a lot of repertoires. A lot of works received attention, such as their most recent work *Truly, Madly, Deeply* by CHA Jin-yup (2010), *Platform and No Comment* by SHIN Chang-ho (2009), *Exchange* by KIM Young-jin (2003), *Moment* by KIM Pan-seon, *Missing Link* by KIM Ki-hoon (2005).

On the other hand, the dancers' extensive experience is another characteristic of LDP. In 2006, Cho Ji-young, KIM Dong-hyu, and KIM Sung-hoon participated at the co-production between SIDance and Mexico's Festival Internacional Cervantino. In addition, SHIN Chang-ho also joined the Theater St. Gallen of Switzerland in 2005. In 2006, KIM Pan-seon also showcased her choreography work at the *An Evening of Contemporary Ballet* that was produced by the SIDance and the Universal Ballet Company in Seoul. At this performance, he introduced his works on the same stage as Ohad Naharin and Nacho Duato who are already famous through the world as choreographers. In addition, he's also getting a lot of attention from the dance community of Korea as the youngest professional dance company choreographer. In the recent years, LEE In-Soo had been a member of Emio Greco/pc of Netherlands, and KIM Young-jin is a dancer at Kathak which is an Indian traditional dance company, and he's also working as a dancer for Akram Khan, who's one of the choreographers that has been receiving worldwide attention. Also, there is CHA Jin-yup who had been working at the London Contemporary Dance Company and had been invited to perform at the Proud Overseas Dancers of Korea in 2005.

S.H.

JUNG Young-doo is a choreographer who has been active on domestic stages and international stages. JUNG Young-doo and his connection to the performing arts community began in theatrical arts. He became interested in the possibilities of human body after participating in several pieces as an actor, and at the late age of 26, he entered the Korea National University of Arts. In 2003, he established his own dance company, Doo Dance Theatre.

Craving for More, one of the two pieces that he released in the opening year, received the Grand Prize in Solo & Duet part in the next year's Yokohama Dance Collection, and *Incompatible yet One* was invited by the Yokohama Creative City Center in 2005 for a performance. Winning at the Yokohama Dance Collection of 2004 also provided another chance for him to grow as a choreographer. He also won the special prize from the French ambassador in Japan, and his work *Craving for More* was performed at the Japanese Cultural Center in Paris, France. Later, he participated at the choreography workshop run by Susan Budge of the Royaumont Cultural Foundation, and he studied and trained at the CCNT of Tours, France.

His first performance of *Orange, Blue, Pink, and Green* in 2004 at MODAKO (Modern Dance Korea Association) left a strong impression on the audience with its sentimental touches, and in *My Sky* which he performed in 2005 at the critics' invitational performance of young dancers, moved everyone through having a clear concept, natural movements, and humanity. In 2006, JUNG Young-doo performed *Walking, Standing, Stretching Arms* at the LIG Art Hall, and he also performed *Pure White Body* at MODAKO and Dance Triennale Tokyo. In 2004, he released *Gido (Prayer)* with the Royaumont Cultural Foundation, working with French dancers and modern dancers of other countries, and this was re-shown at the Switzerland's Festival Archipel in 2008. JUNG Young-doo's works in 2008 were all done abroad. *In*



k Korea's young contemporary dance choreographers

the pause of the wind was performed at Japan's Pom Plaza Theatre, and *The Hollow Empty Body* was performed in the Ukraine. In 2009, with the request of the Monochrome Circus Dance, he also released a piece with funeral as its theme at the Kyoto Art Center, and *The Walk* also grabbed a lot of attention with its topic.

The Walk, which is divided into 4 pieces, was choreographed with the inspiration from a Korean traditional house (Han-ok) called 'Sam-ho-dang.' Each of the 4 pieces was so well-composed in dance movements and music that each of them was good enough to be performed individually. With movements of different energy and live performance (recorder, melodeon, Hae-geum, So-ri), fallen leaves, well, home, body, were important sources that brought out the inspiration within the choreographer.

Though most of JUNG Young-doo's pieces were less than 30 minutes in length as medium-length pieces, after 2009, many longer pieces were shown as well. *The Walk* was also more than 60 minutes long, and *A Seventh Man* which was invited to the LG Art Center, a prestigious theatre, was about 100 minutes long, discussing stories of migrant workers.

In *A Seventh Man*, Young-doo Jung distinguished different aspects of human life of meeting and leaving others into 10 detailed scenes except for the prologue. He expressed this through constantly changing movements, through the dancers' solid ensemble and structure, through stage art, and by using the power of music. *A Seventh Man* showed how dance can be an art that connects the art, and how it is a great visual art on its own.

In works of JUNG Young-doo, there are complex concepts and meticulous work on organizing movements, and a clear message that's hidden underneath kindness that touches people's hearts. There are auras that surround it, as if looking through a glass door to look inside. There isn't any release of emotions, extreme entertainment, or passionate scenes that make everyone to applaud. However, his works dig deeply inside the audience's heart, staying warm inside their heart for a long time.

S.H.

Similarities and limits

There are a lot of young contemporary dancers that are active in Korea, and if you look at the number of programs and participants per year, you will be impressed with its massive amount and contents. Before introducing each choreographer and their works, it's probably better to introduce their similarities to increase the overall understanding, because it is possible to understand their traits and limits only after having a general understanding of Korean contemporary dance.

First similarity is that they're all experts who have graduated from college, and most of them have studied dance, with only a few from other departments. Also they all have previous experience as dancers, as most modern dance choreographers start their work as dancers during college or after graduation. Thus, all contemporary dance choreographers in Korea are dancers that are also talented. Universities hold a special meaning in Korea, because most dance companies are built on college connections. However, this is becoming less evident among young choreographers as they wish to work outside of their school, and they are people from different majors and different experiences, with a stronger desire to form a dance company. For this reason, some companies have hip-hop dancers, drama majors, and even disabled persons. They also seek colleagues who can communicate with them efficiently rather than people from the same area, background or gender.

They first use college networks to find or to make a dance company that suits one. This is because all information within this narrowed-down community is quick and accurate within this network even though no one is free from the system of college seniority. With a little bit of determination at a right time, it is actually possible to create a solid dance company. As a result there are many contemporary dance companies, though some disappear after just one or two performances. Finally, the biggest characteristic is that Korean contemporary dance choreographers are very emotional and they rely heavily on their intuitions. As mentioned earlier, Korea's contemporary dance choreographers are all former dancers, so they are talented in forming movements to express their exact feelings. They constantly worry and experiment on how they can form and develop special movements, and how they can present it on stage,

using their senses and applying new emotions to create creative movements.

For this reason, their works may be subjective, which means that even with easy themes and popular music, their works might be difficult to understand, and due to this, people may not be able to relate to them. However, they show impressive techniques and creative movements. Also, they use their bodies in various ways. Sometimes they use complicated techniques, but sometimes they show still movements like statues. This ability to alternate between the extremes is the strength of Korean choreographers. This seems to be possible due to the fact that they're still in the Asian culture where stillness and inner mentality is considered important while being influenced by Western music and dance. They are very active about experimenting and trying new things, and putting their thoughts into actions. For example, they've mixed different genres, which broke down the boundaries of dance genres of Korean dance, Ballet, and contemporary dance. In addition, they started to break through forbidden realms of society and politics for their themes. This was how they were different from their previous generation, and it had a great impact on the development of Korean contemporary dance.

Furthermore, most of them have stayed or studied or worked as a professional dancer abroad. Though a lot of their seniors also have experience working abroad, they're a bit different. Their senior dancers were content with raising their reputation through studying abroad and introducing foreign culture into Korea. However, young



choreographers of Korea also want to go along with the flow overseas and they want worldwide recognition of their talent. Their passionate attitude is affecting Korea's dance community in many positive ways.

While these show their identities, these traits also reveal their limits. In other words, they must achieve more than their seniors, and they also reflect the trend of considering overseas performances as the most important.

A New Wave, male contemporary choreographers

Darkness Poomba



Given how most dance departments are filled with women and how most choreographers are dance majors, male choreographer's activeness in choreography is impressive. KIM Nam-jin is the most notable one among them. He is a dancer who had built his experience in Europe after graduating from Kyung-sung University of Busan, most notable being his experience at Le Ballet C de la B. After returning to Korea, he has been very active in choreography works. He shows European influences in his works without hesitation. On the stage, he shows

sides that are rather uncomfortable and odd sides that people want to cover up. He cuts himself to bleed, uses profane language, plucks out body hair, and scratches the floor. His side is shown in his activities at Dance Theatre Chang which he runs. It can be seen in the work *Half* of 2003, *The Wall* of 2006, and *Su-dong* of 2010, which won the 1st place at the AK21 International Choreographer Performances.

Another notable choreographer is PARK Na-hun. He suddenly left in the

1990s while being active as a famous dancer, and he returned in early 2000s and establishes himself as a choreographer. He chose CHOI Jung-hwa for his works' art director. Thus, in his work *Virgin Road*, a huge flower model covers up the entire ceiling, and in *The Thought of White Cabbage*, green baskets that are well-known as CHOI Jung-hwa's installation art are laid around like towers. This stages show kitschy trends, which is obvious for PARK Na-hun who has spent his 20s in Seoul during the 1990s when Kitschy culture was popular. He contrasted popular culture and fine culture, cheapness with elegance, raw and cooked, and primitive with modern things, creating a completely new thing. It showed his uniqueness and it showed an artist who rose up to the authority of contemporary dance.

Male contemporary dancers who had been working at LDP Dance Companies are also notable. KIM Pan-seon, LEE In-su, KIM Jae-deok show their own artistic identity through works that are different from LPD Dance Company. Through *Confusion* (2006) of Universal Ballet Company, KIM Pan-sun proved that contemporary dance choreographers can also choreograph classical ballet. LEE In-su, a member of the Emiio Greco Dance Company is also a notable choreographer in Korea. He performed his work *Help* (2009) at the Lincoln Center in the U.S., and *Who and I* (2009) is the work that won the first place at the Young Choreographer's Creative Performance, sponsored by the Dance Association of Korea. KIM Jae-deok is also quite talented. He's a dancer and a choreographer and a musician. Though he has never studied music, he has even released a digital single music album. His choreography work *Darkness Poomba* is notable. In Korean interpretation, 'Poomba(singing beggar)' is humorous, bright, and has curvy, impulsive movements. However, he re-interpreted 'Poomba' from a Western perspective, and his 'Poomba' is dark, straightforward, and powerful.

In addition, KIM Sung-han explores deeply into theme and movements in *Seeing Inner Side* and *Memory Storage*. LEE Tae-sang's *Rhinoceros* is choreographed work that had been influenced by Eugene Ionesco (1909~1994)'s work with the same title, who had been dubbed as 'the godfather of the theatre of absurd,' expressing the absurdity of humans. Also, *The Moth and the Gayageum*, though it is

a symbolic piece comparing moths and humans, it has received positive review for expressing the theme very well. While there are works that focus on analyzing movements such as PARK Sun-ho's *Patterns and Changes*, *Break* is a bold experiment of LEE Jong-young's installation art and JUNG Ho-young and SEO Dong-ju's media art.

There is also HAN Chang-ho, who is leading cultural movement in Mullaedong, an area notorious for being packed with factories. He has received good reviews through choreographing *Wildflower*, and *Poor Love*. On top of this, *Middle Place* and *Into the Wild*, choreographed by PARK Nung-kul, which had been sponsored by the LIG Theatre of Korea to go on a tour around 10 cities as part of the *Ten Villages Project*, is also notable. In addition, JUNG Yeon-su expressed his individuality through *Miniscule Changes like the Flutter of Butterfly Wings – Drama* and *Turbulence*. Through *Yellow Monkey* which he worked together with Collective Mayhem, a Singaporean design group, he sought for a new jump.

As such, the role of male choreographers has shown a growth compared to the past, and this is the biggest change in Korean contemporary dance. They wanted to be professional, and they're not shy about expressing their ideas. This drive has brought huge contributions to the change and development of Korean contemporary dance.

Young female contemporary choreographers

There is also a great deal of activities of young female contemporary choreographers. CHOI Kyung-sil states that life and work are not two separate things. Referring to herself as 'Someone who exists through dance,' she always likes to dance and thinks it's the best. Her famous piece *Mul-jom-ju-so (Give me some water)* and *Arirang Arirayo – Lovesick* show her true sentiments. Though they are about thirst and love and hatred, it is like a report on human nature from her perspective. Another female choreographer JANG Eun-jung picks out movements as if she's choosing phrases for poetry, stimulating the audience's senses. Her works have gone through some changes starting from *Premonition* (1999) till *Several Questions* (2008) and *Carnivore* (2009) which reflect different traits. In general, however, she reflects movements in unseen ways, providing an experience to see the movement on its own. NAM Young-ho had released

her works at the Montpellier-Danse Festival in 2006. Traveling back and forth between Korea and France, she shows characteristics of Western ideas and Asian ideas and movements in her own way through works such as *Outside the Wall* and *The 5 Senses*. LEE Na-yeon has been a dancer from 1999 till 2005 in Germany, Switzerland, and Austria, and she had won the Best Dancer Award at the Stuttgart International Solo Dance Festival in 2004. She had released many works after returning to Korea, including *Under the Surface*, *Trace*, and *Invisible*. She enjoys visualizing all the fragmented body movements into one in her work. To do this, she creates movements by sometimes pushing herself to nearly unconscious state of movements, and thus, her works are very modern. All the delicate movements are results of her intuitive analysis, and they've already been acted out through her body.

In addition, choreographer JEON In-jeong who's mostly active in Germany, had choreographed *The Golden Helmet*, *Gift*, and *This or That* (2003). In 2003 and 2005, she had been selected as the 'Emerging Choreographer' by the Balletanz, a periodical on European dance in Germany, and in 2005, she received 'Nordrhein-Westfalen Performing Arts Award' in 2005 and received '2006 Performing Arts Award' from the city of Dusseldorf in Germany. LEE Seon-ah won the Grand Prix Award at the Yokohama Dance Collection of 2007, with her work *Performing Dream*. Since then, she has been expanding her horizons through choreographing works such as *Out There*, *Space of Memory*, and *Pa-dong 25* (2010). She never ceases to impress her audience by effectively releasing and communicating energy coming from her small body. Her works are very still yet they're mysterious in how they grab attention. Other than this, KIM Myung-shin, who is another star choreographer at the Yokohama Dance Collection, has shown different sides through her debut *89 Degrees* (2006) and *A Big Trace* (2007). She dryly picks out movements with her observation and intuition, allowing the audience to see the movement itself. Finally, YU Yeon-ah's work *The Middle Path* and *Standing* are also noteworthy.

S.H.

4

Korean contemporary ballet

Modernization of Korean society was unfortunately during the Japanese rule (1910-1945). With Western influence being introduced to Korea, Korean dance also faces a big change, one of which is the introduction of ballet. According to historical records, ballet was introduced when a Russian girl named Helen danced at the Umigwan during the break of a movie show. At the time, it has been said that she wore white tutu and wore something that resembled toe shoes. In addition, it is known that BAE Gu-ja also wore pointe shoes for her dance performance in 1928.

Later, in 1928, Japanese dancer Fukuda and Sakai performed ballet dance at the Chungyeon-gak theater, and in 1931, Russian couple A. Sakharoff & C. Sakharoff performed at the YMCA Hall. However, the most important performance was ballet performance by Eliana Pavlova who was a student of Anna Pavlova, held at the Hwerak-Kwan in Kyungsoong (an old name of Seoul) on July 4-5th in 1931. She became the instructor of HAN Dong-in, who later established the first ballet company in Korea. HAN Dong-in, who had learned ballet from Eliana Pavlova and Azuma Yusaku in Japan introduces ballet to Korea from time to time, and in 1946, she establishes the first Korean ballet company Seoul Ballet Company. The Seoul Ballet Company, which had its performance at 'Si-Gong-Gan,' introduced *Les Sylphides*, and this is recorded as the first classical ballet introduced by a Korean ballet company. However, this company was taken apart with the Korean War that happened in 1950. Many ballet people were killed or went missing during the Korean War, and many dancers had moved to the North, including HAN Dong-in, who had created the Seoul Ballet Company. Later, when a ceasefire agreement is signed, LIM Sung-nam returns from his studies in Japan and starts his works. He starts working with dancers that had survived the war in the South Korea, and he performed with the Dance Association of Korea in the center. By introducing *La Sylphide*, he becomes the backbone of Korean ballet movement. In 1962, The National Dance Company of Korea was established with LIM Sung-nam in the center. At the time, programs that

mixed not only ballet but different genres such as traditional dance and creative dance were performed. In 1972, Korea National Ballet separates itself from The National Dance Company of Korea, and first introduces the full Act of *Swan Lake*. After its first regular performance, Korea National Ballet leads the age of Ballet in Acts in Korea. They have performed a variety of repertoires, ranging from *Giselle* (1975) and *The Nutcracker* (1974, partial performance; 1977 full performance) to major classical repertoires such as *Don Quixote*, *La Fille Mal Gardee*, *The Pirates*, *Spartacus*, and they even have *Cinderella*, recently choreographed by Jean-Christophe Maillot. Korea National Ballet has grown as the most representative ballet company of Korea, by taking up a big role in developing and popularizing ballet in Korea. Recently, they're attempting modern-ballet through various experiments.

Later in 1976, Gwangju City Ballet was established as a regional ballet company, contributing to the growth of regional ballet. In 1984, Korea's first private Ballet Company, the Universal Ballet Company, was established. The Universal Ballet invited foreign instructors from the very beginning, such as Adrienne Dellas, Daniel Levans, Roy Tobias, bringing a new wave to Korean ballet. Ballet techniques and teaching methodology introduced by them had a great impact on the development of ballet in Korea. In addition, the Universal Ballet started early on creative ballet, successfully completing creative ballet *Shim-Chung* based on a famous Korean classic *Shim Chung's Tale*, and has been continuously putting effort through later works such as *Choon-Hyang*. Korea National Ballet and the Universal Ballet left a big impact on ballet in Korea. In particular, the exchange and the competition between the two brought great contributions to the development of ballet in Korea. Not only did they diversify their repertoires, but they also led many changes and development such as training their dancers, performing overseas, training performance arts experts for ballet, and increasing the general population of people involved in ballet.

In the 1960s, with the establishment of dance majors in universities, the number of ballet people began to grow steadily. People who had majored in ballet in Universities joined professional ballet companies and private ballet companies, playing a crucial role in the development of ballet in Korea. With this ballet population as

its base, another private ballet company, Seoul Ballet Theatre was established by KIM In-hee and James JEON. Though they were members of the Universal Ballet, their independent movement afterwards provided a shock to the ballet community of Korea. Seoul Ballet Theatre focuses more on creating contemporary ballet works rather than classical ballet, and they possess a variety of repertoires. It can be said that their works are representations of current level of creative ballet in Korea.

Another characteristic of Korean ballet is the number of ballet dancers abroad. Including KANG Su-jin at the Stuttgart Ballet in Germany, there are many dancers in major ballet companies around the world such as the Bolshoi Ballet, The Kirov-Maryinsky Ballet, and the ABT of the U.S. The ballet dancer's levels in Korea are also very high, and the previously mentioned main figures of the Korea National Ballet and the Universal Ballet are already veteran dancers. There are also individuals who work on their own as ballet choreographers, most noteworthy being HUE Young-soon. She started as a dancer at the Basel Ballet in Switzerland, and she started working on choreography at the Dusseldorf Ballet in 2001. Ever since getting positive review for her first work *Elie Chante*, she has been constantly introducing her new works.

KIM Soon-Jung is another famous ballerina representing Korea and a choreographer. She is an artist with a lot of experience by being the lead of The Korea National Ballet, a university dance professor, and as a freelancer. She had also released a lot of choreographed works, and each piece had been experimental, sometimes completely rejecting the typical form of ballet. There is also KIM Sun-hee, who had choreographed creative ballet *The Mermaid*, and PAEK Yeon-Ok who had released *Pyo-ryu* (2007) and *Mul-geo-ul* (2010), while currently working as an artistic producer at the Universal ballet.

For a young choreographer in the ballet community, KIM Kyung-young is most noteworthy. Having majored in ballet in university, he choreographs ballet works that are very modern rather than classical ballet, as seen in the titles of his major works *O+* and *The Blind*. Though he follows the basic text, he eliminates everything except for the main story when choreographing. As a result, the audience find themselves filling in the missing parts while watching the performance. In addition, he's a

choreographer who boldly escapes from basic ballet movements, and make his works richer through developing new movements. There is also CHO Ju-hyun as a young ballet choreographer, and in his recent work *Bolero*, he gradually expands the controlled movements of the dancers while using the original music as it is. He has created a unique work by movements that bring the dancers' body into attention, though it still follows the original *Bolero* in its style and methods.

S.H.

a Korea National Ballet

The Korea National Ballet originally started in 1962, though it was officially established in 1973. In 1962, the National Dance Company of Korea was established under the National Theatre, composed of Korean *choom* (dance) dancers and ballet dancers. Later in February of 1973, ballet dancers left the National Dance Company of Korea to form the Korea National Ballet, and as the National Theatre moved from Myung-dong to its current location in Jangchoong-dong with its own separate space in August, it was completely separated from the National Dance Company of Korea. Later, as it grew into a company in 2000, the Korea National Ballet moved to the opera house of the Seoul Arts Center in Seocho-dong. The Korea National Ballet is led by KIM Hye-sik, CHOI Tae-ji, KIM Geung-su, PARK In-ja, and led again by CHOI Tae-ji starting in 2008, following the first manager LIM Sung-nam (1962~1992) is currently deceased. There are about 80 members including full-time members, vice-members, and training members, and though they have classical works and creative works, they have more classical repertoires. Among classics, they perform famous repertoires such as *Swan Lake*, *Giselle*, *The Nutcracker*, *Don Quixote*, *Raymonda*, *The Pirates*, and *La Fille Mal Gardée*. For modern creative works, they perform Boris Eifman's *Requiem*, *Bravo Figaro*, *Tchaikovsky*, *Cinderella* and *Romeo and Juliet* by Jean-Christophe Maillot, and *Carmen* by Mats Ek, as well as works by Korean choreographers. Most creative ballet works are based on myths and satires of Korea.

While mostly showing creative works using props of Western ballet and Korean themes at the beginning, it switched to pursue Western Classics, due to the changes in its physical environment. At first, with the limited size of the stage at the Myung-dong National Theatre, lack of space for practice and getting ready combined with a lack of funds, it was impossible to create large-scaled works. Thus, Western works had to heavily rely on props. This was also impacted by daily communications that were exchanged between Korean dancers who were also in the National Dance Company of Korea, and at this time, many dance genres had mixed traits from one another. As they moved to the Jangchung-dong National Theatre, they started performing full-scale performances such as *Swan Lake* (1974), *Nutcracker* (1974, partial performance, 1977, full performance), *Giselle* (1975), starting to grow as a national ballet company. It was

also around this time when ballet audiences started to grow. In the meantime, they're also attempting creative ballet on Korean themes. Though it isn't at the stage to show definite success yet, it does seem possible for the Korea National Ballet to open an age of Korean full-scale created ballet depending on how much effort they put.

They are also quite active about joint performances with foreign companies and overseas performances. Starting with the 1997 performances in Egypt and Israel, they've participated in Japan's Asian Art Festival (1998), performances in Beijing and Shanghai (2000~2006), joint performance with Russia's Novosibirsk Ballet (1998), performance in Moscow, participation in LODZ International Ballet Festival of Poland (since 2007), and in its recent years, it's had many exchanges with mostly China and Russia. The dancers are very skilled, and leads and soloists have the artistic talent and techniques that will shine on any stage around the world.

Female lead KIM Ji-young graduated from the Vaganova Ballet Academy in St. Petersburg in 1997 after attending Ye-won school in Seoul, and in the same year, she joined the National Dance Company of Korea at the youngest age on record (18 years). In 2002, she joined the Netherland's National Dance Company and became the lead dancer in 5 years, and she returned to Korea in March of 2009, back at the National Ballet Company. With her ability that was far superior to any other dancers of the past, she divided Korean Ballet as 'pre-KIM Ji-young' and "post-KIM Ji-young.' With her perfect acting and ability, and thorough understanding of classical and modern repertoires, she still remains as the star in the ballet community of Korea. She stays as the female lead of the National Ballet Company with KIM Ju-won, who had won the 14th Benoit de la Dance Award. KIM Ju-won, who had graduated from the Bolshoi Ballet Academy, also shows great talent and acting and expressions that are getting better and better over time. Male leads KIM Hyun-woong, LEE Young-chul are main leaders who solved the lack of male dancers in the past. In terms of their physique, skills, and ability to interpret the works, they are world-class actors who do not pale in comparison to other worldwide famous ballet dancers.

J.H.

b UBC (Universal Ballet Company)

It was in 1984, when Korea's first private occupational ballet company, Universal Ballet Company, was established. It was based from the Sunhwa Arts High School's Ballet department, which was established in 1976. When Adrienne Dellas, who was the first artistic director of the Universal Ballet Company, first started working as the ballet instructor, Korea's ballet education system was in a very poor condition. For such reason, 13 years of Adrienne Dellas's attempts to implement the West's structured ballet education in Korea, where she couldn't even speak the language, was immense.

She worked as the first artistic director, and at that time, Patrick Bissell, the Principal dancer of the ABT (American Ballet Theatre) also performed as a member for 2 years. Later, Americans such as Daniel Levans, Roy Tobias, Bruce Steive, became the artistic director, until 1998, when Oleg Vinogradov from the Maryinsky Kirov. Ballet Theatre remained as the artistic director for a long time. Current artistic director is Brian Yoo, and Vinogradov remains as an honorary artistic director.

Currently, UBC's General Director is MOON Hoon-sook (Julia Moon), who is this ballet company's Principal dancer. MOON Hoon-sook is also in charge of the Universal Arts Center, Universal Ballet Academy, and the Kirov Academy of Ballet of Washington D.C.

In 1998, after performing mainly in Korea, Japan, and Southeast Asia, it first went to the U.S., and performed *Swan Lake and Shim Chung* in New York City, Washington D.C., and Los Angeles as their first attempt at performing on the world's stage, and American critic Anna Kisselgoff wrote, "Not can every company drill into its corps de ballet the astounding precision and attention to stylistic detail that the Universal Ballet from South Korea demonstrated in Swan Lake," in *(New York Times)*.

Afterwards, through performances at European countries such as Hungary, Italy, Spain, France, Greece, and Turkey, and through tours in the U.S., it established its position as a world-class ballet company. Given how many companies are feeling overwhelmed by producing and performing big-scale narrative ballet all around the world, the scale and the quality of UBC's performances are outstanding. Feedback on UBC's big-scale narrative ballet are shown from LA Times's Lewis Segal's words, which are "UBC's *La Bayadère* is better than Bolshoi Ballet," showing how their abilities are

already recognized.

In addition to classical pieces, UBC also keeps many choreographers' creative ballet as repertoires. The most notable piece is *Shim Chung*, which was first performed in 1984 and has been continuously changed to perfect it. This is based on a Korean ancient tale of how Shim Chung sells herself as a sacrifice to seafarers in exchange for 300-*suk* (unit of measurement) of rice to make her blind father to see, who is later sent back to the land with the help of the King of the Sea, later

becoming a queen. This unique sentiment of *Hyo* (孝; *filial duty*) is unexpectedly bringing out some surprising responses at performances abroad.

Currently, UBC has been introducing more than a hundred ballet works through more than 2,000 domestic and international performances with more than 60 international dancers and more than 40 staffs. If Russian ballet was the main theme of the UBC up to 2004, they have been trying to show more global and modern sentiments through contemporary ballet and Western Europe's drama ballet. Precious repertoires such as William Forsythe's *In the Middle, somewhat Elevated*, Hans van Manen's *Black Cake*, Nacho Duato's *Na Floresta* and *Duende*, Heinz Spoertli's *All Shall Be*, Ohad Naharin's *MINUS7*, Christopher Wheeldon's *Variation Serieuse*, and John Cranko's *Onegin* are the new footsteps shown by the grown-up Universal Ballet Company.



Shim Chung

J.H

C Seoul Ballet Theatre (SBT)

Seoul Ballet Theatre was established by director KIM In-hee and choreographer James JEON in 1995. KIM In-hee was the lead dancer of the Universal Ballet Company at the time, and James JEON was the lead dancer of the Universal Ballet Company and the National Ballet Company. During the 1990s, they make a very bold attempt. Around the time, Korean ballet was growing in terms of size and quality, and there were many talented dancers, as well as increasing popularity of the Universal Ballet Company and the National Ballet Company. Having sensed this, they created a career ballet company with young ballerinas and ballerinos.

Director KIM In-hee was a gifted person who received decent ballet education from Adrienne Dellas from Sunhwa Arts High school, which was a prestigious arts school in Korea, and had studied ballet abroad, which was rare around the time. She was the lead of the Universal Ballet Company after studying under Marika Besobrasova at the Monte-Carlo Ballet Academy. James JEON had graduated from Julliard, and he was worked at Maurice Bejart's 20th Century Ballet in 1984. As this was rare in Korea, he received a lot of attention and expectations from people. Later, he moved to the Florida Ballet Company, and returned to Korea in 1987 as the lead dancer for the Universal Ballet Company. The Seoul Ballet Theatre built by these two



Variations for Twelve

dancers in 1995 held many symbolic meanings as a private ballet company established by dancers. First, they left a case to show that individual's ballet company can survive in Korea because of the solid fan base of ballet. Second, they proved the level and potential of Korean ballet. In other words, this means that there is a pool of professional ballet dancers that makes it possible to run a ballet company. In fact, other than financial reasons, hiring a skilled dancer in Korea isn't a big problem.

Seoul Ballet Theatre's biggest characteristic is having more than 50 different repertoires. Most of the works were choreographed by the chief choreographer James JEON, annual releases show the artistic identity of the Seoul Ballet Theatre. Seoul Ballet Theatre does not perform any classical ballet. They do have parodies of classical ballet or re-created classical ballet, such as *Coppelia*, *Giselle*, and *The Nutcracker*. While they use the original music, they keep or parody the overall plot to send a different message. For example, they modernize the stage for the *Nutcracker* while keeping the overall plot, or in case of *Giselle*, they provide a different image of woman who is vastly different from the original *Giselle*. Through such re-interpretations of classics, they attempted to expand the potential of classics and pay their homage to classics. Another difference is pure creation of modern ballet. Seoul Ballet Theatre possesses many modern ballet works as their repertoires. This is because of their vigorous creativity that allows them to release several pieces a year; they have scores of repertoires starting with *Being I, II* of their early times. In addition, they have *Mask*, *Lifr of Life*, *1×1=?*, *Tango for Ballet* as their major pieces. There are modernist ballet pieces based on abstract images such as *Inner Moves*, and there are ballet works for children such as *Alice in Wonderland*. After having succeeded to establish itself as a ballet company that popularized ballet and developed artistically, Seoul Ballet Theatre is now one of the major career ballet companies in Korea. Also, their repertoires are introduced by other countries famous ballet companies, and the most notable case was the performance of *Variations for Twelve* by the Nevada Ballet Company in the U.S. Recently, they had even performed at the Un-Hyun-Goong, one of the old palaces in Seoul. As such, Seoul Ballet Theatre is a ballet company that has been making many new attempts, working for the development of Korean ballet. S.H.

d **KIM Sun-hee**

KIM Sun-hee is one of the noteworthy educator and choreographer of ballet. After working as a dancer for the National Ballet Company for a while after graduating from Ewha Women's University, she went to study at NYU's Tisch School to get MFA, and worked as a dancer and choreographer at local dance companies there. After working on stage and as an educator in Korea, she moved to Russia before formal diplomatic ties were established between Korea and Russia. She became the first Korean to have studied ballet in Russia by completing the Vaganova Ballet Academy's instructor program in St. Petersburg. Afterwards, she worked as a professor at the Bruxelles-Brabant Dance Conservatory, and experienced ballet of Russia, U.S., and Europe, which is rare among Koreans.

Later, she had been globally active, by participating as a judge for choreography competitions and ballet competitions around the world such as Paris International Dance Concours, Prix de Lausanne, Varna International Ballet Competition, Saitama Creative Dance Competition, and Mexico's Premio Miguel Covarrubias Contemporary Choreography Competition. Currently, she is teaching and working on her own works while working as a professor at the Korea National University of Arts, School of Dance. About 90% of the Koreans who had won prizes in international ballet competitions are her students, and 6 Koreans who had won 6 medals (Senior men/women gold medals and Junior men/women gold and silver medals) were all her students. KIM Sun-hee Ballet Company was invited to the Cuba International Ballet Festival in 2008, and they were chosen as the Best Ballet Company among all the ballet companies there. In terms of choreography, perhaps owing to her past of winning 1st prizes at dozens of contests, she prefers movements requiring solid techniques. However, she is also skilled at composition and space, possesses musical talent and charisma that can attract the audiences, and thus, she holds a firm position as a choreographer as well. She is also gifted at mixing Korean rhythm and movements with typical Western ballet, and she is thought to be a good example of a new methodology for 'Korean ballet.' Such works include *The Agony of Human Life*, which is ballet version of *Seung-mu*, *Sokpuri*, which is a visualization of *Samulnori* rhythm into ballet, *Janggo-choom* Variation, which had adopted *Janggo-choom* into ballet, *Jigui* –

Flames (Won the Annual Arts Awards from the *Arts Council Korea* in 2006), which is based on Shilla Dynasty's Jigui story, and *Choon-Hyang*, which is a ballet version of Korea's famous classical novel, *Choon-Hyang-jun*, along with Pansori. HAN Young-suk, who was a legendary figure in Korean traditional dance and a Living Human Treasure, had commented "I've never seen a piece of Western dance that can express the core of Korean dance so well as this," in regards to *The Agony of Human Life*.

Song of Mermaid is based on Andersen's children's story for families and children, and it has been constantly been performed since its debut in 2001. It is a 'steady seller' with tickets selling out at each performance, and it is also a well-made work as one critic once praised that "There were many creative ballets up to this point, but this is the No.1 creative ballet in its truest."

Works that are based on classical movements yet choreographed in a modern way include *Noctes Atticae* (Rewarded Choreography Award in SIDance in 2004), *Yearning Home*, *His Sensibilities*, *The seduction tunes of flowers and butterflies*, *Butterfly*, *Summerscapes*, *Morning and Night*, *Climax*, *Love Flow - Edith Piaf*, *Love song of the poor streets*, *Compound Steps*, *Train that moves backwards*, and *Symphony in D*. She had also participated in choreographing for operas, and she choreographed *La Traviata*, *Lucia di Lammermoore*, *Die Fledermaus*, *L'Elisir d'amore*. In 2010, she had received positive reviews for works like *Casta diva*, *Pourquoi me réveiller* and *Opera Muse*, which was a ballet version of opera aria songs, possessing about 30 repertoires in total.

J.H.

e HUE Young-soon

HUE Young-soon is originally from Incheon, and while studying at the Sunhwa Arts Middle School, she went to study abroad at the Academie de Danse Classique Princesse Grace in Monaco, with MOON Hoon-sook (current director of the Universal Ballet Company) and KIM In-hee (current director of the Seoul Ballet Theatre), and she studied under Marika Besobrasova. She was more interested in neoclassical ballet and modern ballet, and she joined the Frankfurt Ballet Company as she wanted to perform in Europe. There, she participated in works choreographed by John Cranko, George Balanchine, William Forsythe, and Uwe Scholz, with Egon Madsen and William Forsythe as the director. Under Uwe Scholz's suggestion, she joined the Zurich Ballet Company in Switzerland as a demi-soloist, and later, she moved to Switzerland's Basel Ballet Company's Soloist after being spotted by Heinz Spoerli. After performing as the lead dancer there, she moved to Germany's Dusseldorf with director Yuri Vamos to be the soloist and a coaching staff, and later performed as the lead in many famous choreographers' works, ranging from Mats Ek, Yuri Vamos, Nacho Duato, Hans van Manen, William Forsythe, Nils Christie, Christopher Bruce, Uwe Scholz, Judith Jamison, and Paul Taylor. She was also the first Asian to be the lead in Carmen choreographed by Mats Ek, and she received positive review from the critics and the audience. After retiring as a dancer in the summer of 2004, she had been invited to work as choreographer, ballet coaching staff, visiting professor, and as a vice choreographer, at many of the schools and ballet companies in Europe, U.S., Australia, and Africa. She mainly works as a professor at the Dusseldorf Ballet Academy.

She has started working as a choreographer after getting positive review for her work *Elle chante*, which she had choreographed for the Dusseldorf Ballet Company in 2001. Her major works out of 21 works she has done are *Romeo and Juliet*, *Backstage*, *This is Your Life*, *Wave of Emotion*, *Ampelfieber*, *Breath of an Angel*, *Sound of Silence*, *Silencio de L'amor*, and *BOB / Best of Beatles*. These works are being performed at the Tulsa Ballet Company in the U.S., Australia's Queensland Ballet Company, Turkey's Ankara National Ballet, Germany's Dusseldorf Ballet Company, Essen Ballet, Hagen Ballet, Schwerin Ballet, Korea National Ballet,

Universal Ballet, Seoul Ballet Theatre, and Dance Theatre Ccadoo. Her works were invited to many international festivals and gala shows such as Zagreb international Festival, Split International Festival, Kiel International Festival, Hagen Aids Gala. In 2006, she won the Choreographer Award from an organization for the *Backstage* performed by the National Ballet Company, and in 2009, she won the 1st award from the Korean Association of Dance Critics and Researchers for *This is your life* that was performed by the Universal Ballet Company 2. During 2010/2011 season, *Carmen*, *Firebird*, and 2-3 more works will be shown in the U.S., Germany, Turkey, and Korea. She will be selected as a guest choreographer for the 30th anniversary performance of Ballet Blanc and work on *El Alma de la Tierra* in November of 2010.

Though she uses different types of themes for choreography, her preferred themes are about stories in life, especially about humans' emotions. For example, she likes to work on subjects such as behind-the-scene stories, scenes of daily life, emotions of children at an orphanage, and feelings of women. In particular, when she creates a full-scene ballet, she likes to modernize default classical ballet stories. For example, the starting scene of the *Romeo and Juliet* may be inside billiards. Her choreography techniques have its own style based on the steps of classical ballet. There are no cut-offs in the movements, and it doesn't look fast-flowing even though there's a lot of fast movements within, and it is constructed well even with completely free movements.

J.H.

f KIM Sun-jeong

The Flower, Oneul



KIM Sun-jeong's ballet company is a very active ballet company when compared to other creative ballet companies, with the exception of large companies such as the National Ballet Company, Universal Ballet Company, and Seoul Ballet Theatre. Actually, before considering the size of it, the fact that it exists is significant on its own since there aren't many choreographers in creative ballet in Korea. KIM Sun-jeong is a dancer who is provocative like Carmen (it's probably for a reason why she went to learn Spanish dance when everyone was going to England and Russia), innocent like

Michaela, and she's also a dancer who dances and creates with her poetic senses and intellectual openness. She is also considered to be an 'old dancer' in ballet. Born in 1960, she still performs on her or others' works, as much as she works as a choreographer. Though this is possible because it's not classical ballet, there is almost no one who can perform and create works like her in her age group. This shows her determination and personality that won't settle for less.

Having started dancing at the age of 10, she studied dance at the Seoul National University's P.E. Education Department, after graduating from the Seoul Arts High School with excellent grades. She began her career at the National Dance Company of Korea, and she became known as the best of her generation through her roles as main characters in *Swan Lake*, *The Nutcracker*, *Don Quixote*, *Carmen*, *Le Sylpides*, and *Notre-Dame de Paris*. After studying again at the Laban Center of England and Royal Academy of Dancing, she re-entered the National Ballet Company, and worked as the lead dancer. She worked as a professor for 8 years starting in

1992, but she left her stable job as a professor in Korea to Russia to 'check the basics of ballet.' After finishing a ballet teacher program in 2.5 years, which typically takes 4 years, at the Russia Academy of Theatre Arts (GITIS), she returned to Korea and started creating her own works. She continued on performing solo and group dance, showing performances that stimulated modern dance of ballet which was very weak compared to modern dance. Her works are done in modern creative style that still respects the movements of classical ballet. As a result, even though her work is a modern ballet, it's not contemporary dance style. At the same time, she is also very eager at attempting to escape the formality of ballet's dance movements. For example, in her work *Desert*, she maximizes the movements to create a structural beauty so that the upper torso and the arms won't be limited while doing Pas de bourrée.

A lot of her works are based on her personal sentiments and experience. After she was in her 40s, she often used middle-aged women's psychological problems as themes. For example, in *The Song I Want to Sing*, she appears to be asking what life is about to a middle-aged woman who's gradually losing her beauty and youth. Where is the peak of life? What is this time to a woman when she gradually starts to lose her beauty? This is a daydream of a lethargic middle-aged woman. The fact that she always carried KI Hyung-do's poetry book *The black leaf inside the mouth* will provide an insight into her mind. KI Hyung-do's poetry evokes unfamiliarity, depression, loneliness and death, and it provides a very important source of emotions to KIM Sun-jeong. Works like *The time of flowers and butterflies* that compare human's lifetime journey to gypsies also seem to be aligned with KI Hyung-do's sentiments. So far, she has released dozens of works, and to pick some important ones, *Sleepwalking*, *Color*, *Daily Dream*, *On the Road*, *While staying*, *End of the Myth*, *At Zero*, *The Song I Want to Sing*, *The time of flowers and butterflies*, *Wind is blowing, going*, *Murmuring on the Streets*, *Penelope 2006*, *Desert*, *Wonderful Unhappiness*, *Yeon*, and *The Flower, Oneul* are some. As most of her works are solos or small productions, they are appropriate for tour performances.

J.H.

III. Directory

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1805 Seongsu 1cha, Daewoo Apt. 279-50
Seongsu-dong 2ga, Seongdong-gu, Seoul, 133-120,
Korea

Dance Theatre ON

www.dancetheatreon.net
dancetheatreon@hanmail.net
Tel : 82-2-3436-9048
Fax : 82-2-3436-9018
(143-889) B1, Step B/D., 115-12, Jungkok4-dong,
Gwangjin-gu, Seoul, South Korea

Doo Dance Theater

shina0823@gmail.com
Tel : 82-2-3216-1185
Fax : 82-2-3216-1187
SIDance, 401, Buam Bldg. 208-42 Buam-dong,
Jongno-gu, Seoul 110-817, Korea

Gorilla Crew

shina0823@gmail.com
Tel : 82-2-3216-1185
Fax : 82-2-3216-1187
SIDance, 401, Buam Bldg. 208-42 Buam-dong,
Jongno-gu, Seoul 110-817, Korea

GWON Ryung-eun

k820416@gmail.com
Tel : 82-11-9309-1444

HAN Jung-mi

shina0823@gmail.com
Tel : 82-2-3216-1185
Fax : 82-2-3216-1187
SIDance, 401, Buam Bldg. 208-42 Buam-dong,
Jongno-gu, Seoul 110-817, Korea

Hayongbu Dance Company

dulson@dulsori.com
Tel : 82-2-744-6800
Fax : 82-2-744-6802
2/F Seongil Building 114-13, Seongsan1-dong,
Mapo-gu, Seoul, 121-844 Korea

Hong Dance Company

dancezio@empal.com
Tel : 82-10-8733-8314
#202 Jun Villa, Nonhyun-2dong, Gangnam-gu,
Seoul, Korea

Hong's Dance Company

hk3324@naver.com
Tel : 82-10-6808-3324
Daegu Culture & Arts Center 187 Seongdang1-dong,
Dalseo-gu, Daegu-si, 704-915, Korea

JANG Eun-jung Dance Company

dancejang1@hanmail.net
Tel : 82-17-325-2585

JEON Mi-sook Dance Company

jms2549@hotmail.com
Tel : 82-2-535-2549
E-1203 Samhogadun 3th, Banpo-dong, Seocho-gu,
Seoul, 137-040, Korea

Jigu Dance Theater

shina0823@gmail.com
Tel : 82-2-3216-1185
Fax : 82-2-3216-1187
SIDance, 401, Buam Bldg. 208-42 Buam-dong,
Jongno-gu, Seoul 110-817, Korea

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shina0823@gmail.com
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Fax : 82-2-3216-1187
SIDance, 401, Buam Bldg. 208-42 Buam-dong,

Jongno-gu, Seoul 110-817, Korea

KIM Choong-han Dance Company

shina0823@gmail.com

Tel : 82-2-3216-1185

Fax : 82-2-3216-1187

SiDance, 401, Buam Bldg. 208-42 Buam-dong,
Jongno-gu, Seoul 110-817, Korea

KIM Eun-hee Dance Company

dancezio@empal.com

Tel : 82-2-704-6420

Fax : 82-2-704-6444

EO Creative, 4F Daejin B/D 468-3 Seogyo-dong,
Mapo-gu, Seoul, Korea

KIM Jung-yoon

shina0823@gmail.com

Tel : 82-2-3216-1185

Fax : 82-2-3216-1187

SiDance, 401, Buam Bldg. 208-42 Buam-dong,
Jongno-gu, Seoul 110-817, Korea

KIM Pan-sun

shina0823@gmail.com

Tel : 82-2-3216-1185

Fax : 82-2-3216-1187

#401, 208-42, Buam Bldg. Buam-dong, Jongno-gu,
Seoul, 110-817 Korea

KIM Sul-jin

shina0823@gmail.com

Tel : 82-2-3216-1185

Fax : 82-2-3216-1187

SiDance, 401, Buam Bldg. 208-42 Buam-dong,
Jongno-gu, Seoul 110-817, Korea

KIM Yoon-jin Dance Company

jjyyj5@empal.com

Tel : 82-2-6406-3306

Fax : 82-2-588-7572

#401, 1558-11, Seocho-3dong, Seocho-gu, Seoul,
137-873 Korea

KIM Yoon-soo Dance Company

shina0823@gmail.com

Tel : 82-2-3216-1185

Fax : 82-2-3216-1187

SiDance, 401, Buam Bldg. 208-42 Buam-dong,
Jongno-gu, Seoul 110-817, Korea

KIM Young-hee Mutdance

www.mutdance.com

junga7994@hotmail.com

Tel : 82-11-472-7994

Fax : 82-2-3277-2574

11-1 Daehyun-Dong, Seodaemun-Gu, Seoul,
120-750, Korea

Korea Ambiguous Dance Company

shina0823@gmail.com

Tel : 82-2-3216-1185

Fax : 82-2-3216-1187

SiDance, 401, Buam Bldg. 208-42 Buam-dong,
Jongno-gu, Seoul 110-817, Korea

Korea Dance Company Medius

shina0823@gmail.com

Tel : 82-2-3216-1185

Fax : 82-2-3216-1187

SiDance, 401, Buam Bldg. 208-42 Buam-dong,
Jongno-gu, Seoul 110-817, Korea

LDP(Laboratory Dance Project)

shinchangho77@yahoo.co.kr

Tel : 82-10-4475-2001

LEE In-soo Dance Project

shina0823@gmail.com

Tel : 82-2-3216-1185

Fax : 82-2-3216-1187

SiDance, 401, Buam Bldg. 208-42 Buam-dong,

Jongno-gu, Seoul 110-817, Korea

LEE Jung-in

shina0823@gmail.com

Tel : 82-2-3216-1185

Fax : 82-2-3216-1187

SiDance, 401, Buam Bldg. 208-42 Buam-dong,
Jongno-gu, Seoul 110-817, Korea

Lee K. Dance

leekdance@gmail.com

Tel : 82-17-366-2566

Fax : 82-17-366-2566

315-19 Ojeon-dong Uiwang, Gyeonggi Province
437-822 Korea

LEE Kyung-ok Dance Company

kyungok59@naver.com

Tel : 82-2-448-6928

4th Fl. Gangdeok Bldg, 798-4 Yeoksam-dong,
Gangnam-gu, Seoul 135-930, South Korea

LHK & Isum Dance Company

hkle0306@hanmail.net

Tel : 82-31-553-2747 / 82-11-249-2747

5F Sunhwa B/D, 997-4 Topyung-dong, Guri-si,
Gyunggi-do, 470-857, Korea

Mira Dance Company

aurora@khu.ac.kr

Tel : 82-2-961-0395

Fax : 82-2-961-0377

Modern Table - KIM Jae-duk Project

http://blog.naver.com/moderntable

moderntable@hanmail.net

Tel : 82-2-704-6420

Fax : 82-2-704-6444

4F, Daejin B/D, 468-3, Seogyo-dong, Mapo-gu,
Seoul 121-842, Korea

NAM Jeong-ho & KNUA Choreography Troupe

hungjiang@hanmail.net

Tel : 82-10-4604-9666

Fax : 82-2-5200-8169

6-201 Palbok, 754-13 Sutaek-dong, Guri-si,
Gyeonggi-do, Korea

NOW Dance Company

www.nowdance.org

ipap@paran.com

Tel : 82-2-3674-2210

Fax : 82-2-822-0442

#1408, SK Richemle, 116 Hap-dong,
Seodaemun-gu, Seoul, (120-030), Korea

Oh! My life Movement Theater

ohmylife-dance@hanmail.net

Tel : 82-2-2267-4874 / 82-11-9648-4874

One Dance Project Group

lenonlove@naver.com

Tel : 82-2-745-9723

PARK Na-hoon

bsmotel@hanmail.net

Tel : 82-2-760-0604

Fax : 82-2-3673-3682

907,404, Janggi-dong, Songpa Pine Town Apt,
Songpa-gu, Seoul

Park Soon-Ho Dance Project

2673898@hanmail.net

Tel : 82-2-760-4107

Fax : 82-2-760-4485

Plastic Zoo Project

jjmclub00@hotmail.com

Tel : 82-11-9861-1772

#1415-1302, Daewon Apt., Yeonhwa-maeul,
Jung-2dong, Wonmi-gu, Bucheon, Gyeonggi
Province, 420-761 Korea

SBT(Seoul Ballet Theater)

www.ballet.or.kr
 aram5868@hanmail.net (James JEON)
 Tel : 82-2-3442-2637
 2F Gwacheon City Public Facilities Management
 Corporation B/D, 6-2 Jungang-dong, Gwacheon-si,
 Gyunggi-do, (427-010), Korea

SEO Ballet Company

www.misookseo.com
 cormisook@hanmail.net
 Tel : 33-663-527-573
 Fax : 82-10-6355-4904
 109-1603 Gangbyun samik Apt., Dukso-ri,
 Wabu-eup, Namyangju-si, Gyunggi-do, 472-725,
 Korea

SJ Dance Company

shina0823@gmail.com
 Tel : 82-2-3216-1185
 Fax : 82-2-3216-1187
 SiDance, 401, Buam Bldg. 208-42 Buam-dong,
 Jongno-gu, Seoul 110-817, Korea

sun-A-dance

www.sunadance.com
 daartsculture@gmail.com
 Tel : 82-10-6525-1755
 83 BOULEVARD DE LA LIBERTE ETAGE 459000
 LILLEFRANCE

SUNG Han-Chul

shina0823@gmail.com
 Tel : 82-2-3216-1185
 Fax : 82-2-3216-1187
 SiDance, 401, Buam Bldg. 208-42 Buam-dong,
 Jongno-gu, Seoul 110-817, Korea

Trust Dance Company

www.trustdance.com
 dancero@naver.com / tdc01@korea.com

Tel : 82-2-879-613
 Fax : 82-2-879-613
 Eunhye Bldg., Bongcheon-6dong, 1665-1,
 Gwanak-gu, Seoul, 151-849 Korea

UBC(Universal Ballet Company)

yok4747@hanmail.net
 Tel : 82-2-2204-1043
 25 Neung-dong, Gwangjin-gu, Seoul, (143-180)
 Korea

UBIN Dance

www.ubindance.com
 ubindance@naver.com
 Tel : 82-10-7566-6689
 Prince Bldg. 2nd Floor, 530-28, Bangbae-dong,
 Seocho-gu, Seoul, (137 - 824), Korea

Universal Ballet II

yok4747@hanmail.net
 Tel : 82-2-2204-1043 / 82-11-399-4747
 25 Neung-dong, Gwangjin-gu, Seoul, (143-180)
 Korea

WonKim/Group Collaboration OR

collaborationor@hotmail.com
 Tel : 82-63-270-3749
 Fax : 82-63-270-3708
 664-14 Dukjin-dong, Dukjin-gu Chonbuk National
 University College of Arts, Department of Dance
 561-756 Jeonju, South Korea

YJK dance project

www.dance-web.org/yjkdance
 yjkdance@hanmail.net (Yoon-jung KIM)
 Tel : 82-2-552-8389 / 82-10-7373-2016
 5F Uiseong B/D, 619-27 Yeoksam-dong,
 Gangnam-gu, Seoul, 135-080, Korea

YOO Eun-ju

shina0823@gmail.com

Tel : 82-2-3216-1185
 Fax : 82-2-3216-1187
 SiDance, 401, Buam Bldg. 208-42 Buam-dong,
 Jongno-gu, Seoul 110-817, Korea

ART CENTERS**Seoul Metropolitan City****Chongdong Theater**

Founded in 1995 as an annex of the National
 Theater of Korea to restore the spirit of the
 nation's first modern theater Wongaksa, the
 theaterChongdong became an independent
 foundation in 1997. It is known as a venue of
 respite in the heart of a big city for promoting
 traditional art into a tourist attraction to foreign
 tourists, presenting children and teenagers with
 opportunities to experience the joy of
 appreciating the art, staging free lunchtime
 concerts for working people free of charge, and
 developing programs for the socially ostracized
 people.

www.mct.or.kr
 kha@chongdong.com
 Tel : 82-2-751-1500
 Fax : 82-2-751-1588
 41 Chongdong-gil, Jung-gu, Seoul, (100-120), Korea

Doosan Art Center

The center represents the Doosan Group's
 art-focused social philanthropy efforts
 implemented through art and. It plays the role of
 an 'arts incubator' by unearthing and nurturing
 young artists, musicians, and theater
 performers, musicians and promising
 productions.

www.doosanartcenter.com
 Tel : 82-2-708-5001

270 Yeonji-dong, Jongno-gu, Seoul, Korea

Guro Arts Valley

The Art Theater of the Guro Art Valley strives to
 become the representative art center of the
 southwestern part of Seoul by introducing
 high-quality artworks of art and setting an
 example for regional theaters by staging
 engaging, audience-friendly and engaging
 productions and that raising public awareness
 of the arts and culture.

www.guroartsvalley.or.kr
 ksusaman@guro.go.kr
 Tel : 82-2-2029-1700
 Fax : 82-2-2029-1705
 12 Euisadang-gil, Guro-gu, Seoul, 152-842, Korea

HanPAC_Arko Arts Theater

Focuses on theater, dance and interdisciplinary
 arts Coproduction and co-planning of famous
 performances? Discovering and training
 promising artists Providing space for highly
 promising performances with big potential

www.hanpac.or.kr
 artstheater@arko.or.kr
 Tel : 82-2-760-4840
 Fax : 82-2-760-4611
 1-61 Dongsung-dong, Jongno-gu, Seoul, (110-809),
 Korea

HANPAC_Daehangno Arts Theater

The theater stages popular high-quality
 productions and promotes experimental
 productions in efforts to unearth new art forms
 and subjects.

www.hanpac.or.kr
 artstheater@arko.or.kr
 Tel : 82-2-760-4840
 Fax : 82-2-760-4611
 1-61 Dongsung-dong, Jongno-gu, Seoul, (110-809),
 Korea

Kumho Art Hall

Based in Gwanghwamun, the cultural center of Seoul, the hall offers ideal conditions for performances and can accommodate an audience of 390. Since its founding in 2000, it has developed a top-quality sound system. The hall holds more than five chamber music and solo concerts a week. In addition, it records performances, produces debut albums for young musicians, sponsors and publicizes their performing activities, publicizes them and produces video and sound materials recordings for their music competitions and exams.

www.kumhoarthall.com

Tel : 82-2-6303-7700

3F Kumho Asiana 1st Tower, #57 Sinmun-ro 1ga, Jongno-gu, Seoul, Korea

LG Arts Center

The center introduces artists and art groups that are setting new global trends in the realms of the global culture and arts sector, and unearths brings promising performance groups to the public's attention. It also cooperates with domestic art groups to develop repertoires and loyal audiences for the domestic performance various arts sectors in cooperation with domestic art groups. Recently, it was selected Seoul's as the best and most satisfactory performance hall. Every season, the center stages famous domestic and overseas performances of diverse genres, including theater, dance and musical performances fill the center with energy.

www.lgart.com

arts2005@lgart.com

Tel : 82-2-2005-1425

Fax : 82-2-2005-1538

679, Yeoksam1-dong, Gangnam-gu, Seoul, (135-958), Korea

LIG Art Hall

Founded in 2006, the hall features a 170-seat small theater and that is dedicated to spreading the value and diversity forms and values of the performance arts to the public. It also supports and trains young artists and contributes to the development of the nation's culturale and artistic developments sector as a link between connecting society and with the arts.

www.ligarhall.com

arts2005@lgart.com

Tel : 82-2-6900-3900

Fax : 82-0505-136-9812

LIG Art Hall, LIG Tower, 649-11, Yeoksam-dong, Gangnam-gu, Seoul, (135-550), Korea

M Theatre

For exclusive use of dances only, and being a complex space for dances & gestures that is surging as a new cultural code, M Theatre suggests a new trend of space-arts, dismantling the walls between proximate arts by allowing meetings and experiments between different genres. Also, while assisting to the progress of pure-arts and offering the chances of performances to dance maniacs, it will contribute to the further cultural developments and increase of fundamentals for dances as 'Young Space' that can narrow the gap between 'Daily life and Arts' through respective business opportunities that will provide chances of experiencing arts to youth and infants. By taking the mission of generating new dances as creations, M Theatre - a new concept of performance space, aims to suggest realistic designs to those determined and free-willed young artists and take the roll of dance platform through net-working.

<http://milmulart.cafe24.com/xel/>

mt1166@hanmail.net

Tel : 82-2-578-6812

Fax : 82-2-578-6813

1166 Gaepo-dong, Gangnam-gu, Seoul, Korea

NTOK (The National Theater of Korea)

The theater promotes and publicizes Korean culture through diverse programs, such as youth-oriented performance arts festivals for the youth, four-season festivals (the White Night Festival (every season; four times a year) and free outdoor cultural programs offered free of charge. It also organizes and carries out projects and performances to engage the public in cultural activities and introduce a world-renowned productions from abroad around the world.

www.ntok.go.kr

Webmaster@ntok.go.kr

Tel : 82-2-2280-4114

Fax : 82-2-2280-4125

San 14-67, Jangchungdan-gil 158, Jung-gu, Seoul, (100-857), Korea

SAC (Seoul Arts Center)

Opera Theater: operas, ballet, gala concerts
Towol Theater: theater, dance, musicals
Jayu Theater: theater, dance, musicals, experimental plays, crossover performances, jazz

www.sac.or.kr

webmaster@sac.or.kr

Tel : 82-2-580-1301

700 Seocho-dong, Seocho-gu, Seoul, (137-718), Korea

Sejongpac (Sejong Performing Arts Center)

Since its opening in 1978, the center has grown into the hub of culture and arts in Korea by staging diverse an array of exceptional top-quality performances. Over the past three decades, it has represented chronicled the history of Korean performance arts and served as a venue of inspiration for

people who love art. It manages nine art groups, which are among the best in Korea and whose creative and diverse repertoires keep the nation's culture and arts sector alive.

www.sejongpac.or.kr

jyc@sejongpac.or.kr

Tel : 82-2-399-1111

81-3, Sejong-no, Jongno-gu, Seoul, (110-821), Korea

Seoul Open Theatre Changdong

Promotes balanced cultural regional development by bringing performances into the northeastern part of Seoul, which has an area with relatively limited access to culture

www.sotc.or.kr

changdong@sfac.or.kr

Tel : 82-2-994-1465~6

Fax : 82-2-994-5828

1-6, Chang-dong, Dobong-gu, Seoul, 132-040, Korea

Theater Yong

Korea The theater is the nation's first performance hall to be located in a museum, t. This 862-seat innovative cultural complex accommodates 862 (including 57 orchestra seats) and stages performances of diverse genres, such as classical and dance performances, and theater and plays from a broad spectrum of genres.

www.theateryong.or.kr

Tel : 82-2-2077-9000

168-6, Yongsan-dong 6ga, Yongsan-gu, Seoul, Korea

Other Localities

Ansan Culture and Arts Center

Since its founding in 2004, the center has received acclaim for becoming a mecca of

culture and art not only in Ansan but in the entire nation. It strives to spare no efforts to provide become a place of spiritual respite for residents. In-house Production: Ansan Street Arts Festival

Ansan-si, Gyunggi-do
www.ansanart.com
ansanca@iansan.net
Tel : 82-31-481-4000
Fax : 82-31-481-4019

817, Gojan-dong, Danwon-gu, Ansan, Gyeonggi-do, (425-020), Korea

Goyang Aram Nuri

Stages and produces domestic and overseas performances of diverse genres, including opera, ballet, musicals, theater, dance and music concerts A fully-equipped performance hall, featuring an opera house, a concert hall and an experimental theater, all showing and introducing performances of high international standards Serves as a regional community center and organizes performances that target the general public

Goyang-si, Gyunggi-do
www.artgy.or.kr
ansanca@iansan.net
Tel : 82-31-960-0010

777 Sungsa-dong, DukYang-gu, GoyangGyunggi-do, (412-020), Korea

Goyang Oulim Nuri

Stages and produces domestic and overseas performances of diverse genres, including opera, ballet, musicals, theater, dance and music concerts A fully-equipped performance hall, featuring an opera house, a concert hall and an experimental theater, all showing and introducing performances of high international standards Serves as a regional community center and organizes performances that target

the general public

Goyang-si, Gyunggi-do
www.artgy.or.kr
webmaster@artgy.or.kr
Tel : 82-31-960-0010
Fax : 82-31-960-0066

816 Madu-dong, Ilsan Dong-gu, GoyangGyeonggi-do, (410-768), Korea

SNART(SeongNam Arts Center)

The center specializes in focuses on the classical music genre and mostly stages performances that have never been shown in Korea. Its also long-term goal is to evolve into a repertoire theater and so it also produces operas, musicals, dance performances and theater plays to evolve into a repertoire theater in the mid- to long term.

Seongnam-si, Gyunggi-do
www.snart.or.kr
webmaster@snart.or.kr
Tel : 82-31-783-8000
Fax : 82-31-709-6021

Yatap-dong, Bungdang-gu, Seongnam-si, Gyunggi-do, (463-839), Korea

Gyunggi Arts Center

Formerly known as the Gyeonggi Culture and Arts Center, which was founded in 1991 to promote culture in Gyeonggi Province, the center's was renamed in June 2004. Its purpose is to promote regional culture and arts and provide diverse cultural benefits for residents by staging top-quality domestic and overseas productions and exhibitions. The center also organizes free performances carries out campaigns to present culturally ostracized people with a wider greater access to culture by organizing performances free of charge. It also manages four art groups - the Gyeonggi Provincial Drama Company, the Gyeonggi

Provincial Dance Company, the Gyeonggi Provincial Traditional Music Orchestra and the Gyeonggi Philharmonic Orchestra, and stages creative productions of diverse genres.

Suwon-si, Gyunggi-do
www.ggac.or.kr
webmaster@ggac.kr
Tel : 82-31-230-3440~2
Fax : 82-31-230-3275

1117 Ingye-dong Paldal-gu, Suwon-si, Gyunggi-do, (442-835), Korea

UAC(Uijeongbu Arts Center)

The center is a provincial cultural complex that introduces high-quality productions of diverse genres. Its main projects are music-accompanied dramas and theater plays and other plays presented through the Uijeongbu Music Theater Festival and the Top-5 Plays of the Year.

Uijeongbu-si, Gyunggi-do
www.uac.or.kr
Tel : 82-31-828-5841~2
Fax : 82-31-828-5822

323 Uijeongbu2-dong Uijeongbu-si, Kyunggi-do, (480-012), Korea

Daejeon Culture and Arts Center

- Promotes culture to presents the public with more opportunities to appreciate the art by promoting culture. - Contributes to improving residents' living standards by encouraging promoting balanced cultural development.

Daejeon-si, Chungcheongnam-do
www.djac.or.kr
webmaster@djac.or.kr
Tel : 82-42-610-2222
Fax : 82-42-610-2042

396 Mannyeon-dong, Seo-gu, Daejeon, (302-150), Korea

Geoje Art Center

Promotes regional culture and arts sector and contributes to enhancing the living standards of local residents

Geoje-si, Gyungsangnam-do
www.geojeart.or.kr
mcmx@lycos.co.kr
Tel : 82-55-680-1000
Fax : 82-55-680-1007

Geoje Art Center, 426-33 Jangseungpo-dong, Geoje, Korea

GASC(Gimhae Arts and Sports Center)

The center contributes to the cultural development of the local community by organizing and efficiently managing cultural and artistic activities. Its goal is to establish itself a nexus of art in strives to become a cultural hub of South Gyeongsang Province by producing high-quality works, hosting cultural exchanges within Korean and foreign artists abroad and unearthing discovering local residents with promising talented artists in Gimhae and South Gyeongsang Province.

Gimhae-si, Gyungsangnam-do
www.gasc.or.kr
gasc@gasc.or.kr
Tel : 82-55-320-1234
Fax : 82-55-320-1219

1131 Nae-dong, Gimhae-si, Gyeongsangnam-do, 621-905, Korea

Sori Arts Center of Jeollabuk-do

As the representative arts center of North Jeolla Province's premier arts center, the center Sori is dedicated to helping artists display their creativity and satisfy the demand for high-quality exceptional culture and arts and culture.

Jeonju-si, Jeollabuk-do
www.sori21.co.kr

sori7843@naver.com

Tel : 82-63-270-8000

Fax : 82-63-270-7814~5

#1-1 Dukjin-dong 1ga, Dukjin-gu, Jeonju-si,
Jeonbuk, 561-807, Korea

FESTIVALS

Busan International Dance Festival

The Busan International Dance Festival (BIDF) is one of the largest dance festivals of all time, with over 779 performances by 127 different dance teams. Dancers hail from all over the world including Asia, Europe, and America, etc. The festival promises to be an eclectic mix of dancing that showcases some of the world's most treasured dance styles: B-Boying, Samulnori (traditional Korean percussion music), traditional Korean dance, modern dance, and classical ballet.

Busan

June

www.bidf.or.kr

info@bidf.or.kr

Tel : 82-51-555-2949

Fax : 82-505-555-2949

2F, 519-109, Janjeon-2dong, Gumjung-gu, Busan,
(609-392), Korea

Changmu International Arts Festival

ChangMu International Arts Festival is organized by ChangMu Arts Center to promote international cultural exchange since 1993 with a view to Globalization of Asian arts through succession tradition in modern style. ChangMu international Arts Festival has introduced the trend of world performing arts, it has been acknowledged one of the leading international performing dance festival in Korea intended to

the globalization of Korean arts.

Uijeongbu-si, Gyunggi-do, Korea

August

www.changmu.co.kr

changmuart@naver.com

Tel : 82-2-337-5961~2

Fax : 82-2-335-0484

5-92 Changjeon-dong, Mapo-gu, Seoul, (121-880),
Korea

Festival BOM

This annual international festival of interdisciplinary arts aims to spur creativity among ambitious and visionary artists from Korea and abroad with a new attitude and style. Featuring both performing arts and visual arts, Festival BOM focuses on finding new talent as well as promoting the spirit of experiment.

Seoul

April

www.festivalbom.org

festivalbom@gmail.com

Tel : 82-2-730-9616

Fax : 82-2-722-9618

6F Angel Bd. 12-2 Kwan cheol-dong, Jong ro-gu,
Seoul, Korea

MODAFE(International Modern Dance Festival)

Main Events Performances by artists invited from abroad and new works created by Korea's best choreographers that are sure to attract worldwide attention. Spark Place A program designed to discover talented new choreographers between the ages of 25 and 32. Participating teams are selected through the audition and narrowed down to one team, who is invited to officially perform at MODAFE the following year. MODAFE Film A film showcase depicting the world's modern dance trends. MODAFE Workshop Meetings between young

dance students and dance educators. MODAFE Talk A lecture from choreographers invited from abroad, followed by discussions with the creators and audience members. MOS (MODAFE Off Stage) Experimental and energetic performances beyond the concept of "space." MODAFE Research Project A week-long joint project that pairs choreographers from abroad with young Korean choreographers. MODAFE Photo A free exhibition of photos vividly showing dancers' performances.

Seoul

May

www.modafe.org

modafekorea@yahoo.co.kr

Tel : 82-2-765-5352

Fax : 82-2-764-5352

#701 Haeam B/D, 1-65 Dongsung-dong, Jongno-gu,
Seoul, Korea

PAMS(Performing Arts Market in Seoul)

The Performing Arts Market in Seoul (PAMS) is an annual event organized by Korea Arts Management Services, with support from the Ministry of Culture, Sports and Tourism, which aims to strengthen public awareness of performing arts and increase the presence of Korean performing arts and artists overseas. Celebrating its fifth year since its inception in 2005, PAMS has established itself as a primary venue for the exchange of ideas, trends and issues, facilitating free and open communication among artists and professionals who share an interest in the performing arts.

Seoul

October

pams.or.kr

pams@pams.or.kr

Tel : 82-2-708-2273

Fax : 82-2-708-2243

Bosaeng Bldg. 5F, 1-50, Dongsung-dong, Jongro-gu,

Seoul, (110-809), Korea

Seoul Fringe Festival

Seoul Fringe Festival Origin from Independent Arts Festival in 1998 Looking for the an alternative idea of the main stream arts and Support for grow up Independent Arts. Especially, Seoul Fringe Festival is operate to freely participation. Every summer, Seoul Fringe Festival is opened for 3 Weeks with 300 Artists in the Infornt of Hongik Universty Seoul.

Seoul

August

www.seoulfringefestival.net

seoulfringe@hanmail.net

Tel : 82-2-325-8150

Fax : 82-2-325-8992

564-35, Yeonnam-dong, Mapo-gu, Seoul, Korea

Seoul International Improvisation Dance Festival

Now in its 10th holding, the Seoul International Improvisation Dance Festival is an open festival that all dancers can participate in. There are 50 officially invited artists this year from S. Korea and seven foreign countries and some 200 dancers will be performing in an exciting schedule of programs. In addition to these performances, educational programs like an improvisational dance program for young people and children will also be offered.

Seoul

April

www.ipap.co.kr

ipap@paran.com

Tel : 82-2-3674-2210

Fax : 82-2-3674-3310

#1408 SK Richemle 116 Hap-dong,

Seodaemun-gu, Seoul, (120-030), Korea

SIDance(Seoul International Dance Festival)

The event introduces critically acclaimed works at home and abroad, embracing all genres, including plays, dances, and musical theater. It aims to be the key focal point for Asian performing arts. In addition, it features other programs such as workshops, lectures and exhibitions.

Seoul

October

www.sidance.org

inquiry@sidance.org

Tel : 82-2-3216-1185

Fax : 82-2-3216-1187

401 Buam B/D, 208-42 Buam-dong, Jongno-gu, Seoul, Korea

SPAF(Seoul Performing Arts Festival)

The event introduces critically acclaimed works at home and abroad, embracing all genres, including plays, dances, and musical theater. It aims to be the key focal point for Asian performing arts. In addition, it features other programs such as workshops, lectures and exhibitions.

Seoul

September

www.spaf.or.kr

spaf@spaf.or.kr

Tel : 82-2-3673-2561~4

Fax : 82-2-745-7924

4F Seokma B/D 1-89 Dongsung-dong, Jongno-gu, Seoul, (110-809), Korea

ORGANIZATIONS

ARKO(Arts Council Korea)

With the belief that great arts can make a

difference, the Council aims to enrich the lives of the citizens of Korea by helping them share in the joy of artistic creation and cultural experiences through support for arts organizations and artists. Composed of eleven members from the arts and culture communities, the ARKO council develops arts and culture policies by mutual consent. The council embodies a private-public collaboration: Members from the private sector participate in the public officials' decision-making process, and those from the public sector are engaged in the affairs of the private sector.

www.arko.or.kr

arko@arko.or.kr

82-2-760-4500

82-2-760-4700

26-1 Guro-dong, Guro-gu, Seoul, (152-050), Korea

Dancers' Career Development Center

The Dancers' Career Development Center (DCDC) aims to raise the social and economic status of professional dancers and improve quality by providing support for artistic dance performances.

www.dcdc.or.kr

dcdc@dcdc.or.kr

82-2-720-6202,6208

82-2-720-6272

196-1 2F, Myeongnyun-dong, Jongno-gu, Seoul,

(110-524), Korea

Gyeonggi Cultural Foundation

Gyeonggi Cultural Foundation is a non-profit public foundation established by Gyeonggi-do to achieve cultural democracy for citizens of the province. The Foundation's aim is a healthy cultural environment that enhances the arts and promotes opportunities for the public to not only enjoy viewing creations but also participate in the development process. The Foundation also

supports culture- and arts-related policies and education and the preservation of cultural heritage.

www.ggcf.or.kr

webmaster@ggcf.or.kr

82-31-231-7200

82-31-236-3708

Gyeonggi Cultural Foundation, 1116-1 Ingye-dong, Paldal-gu, Suwon-si, Gyeonggi-do

Incheon Foundation for Arts and Culture

The IFAC provides effective support for the creation and enjoyment of cultural and artistic works in an effort to build a vigorous, productive cultural and artistic environment. The IFAC seeks to train professionals in related fields so that they will be able to play a leading role in the local scene, re-create the city's unique features by restoring past cultural resources to fit modern tastes and needs, boost domestic and international cultural exchanges, and make Incheon a center for the arts in East Asia. It is also dedicated to sustainable community development where people live in harmony with nature and enjoy common public spaces reborn as cultural venues.

www.ifac.or.kr

webmaster@ifac.or.kr

Tel : 82-32-455-7100

Fax : 82-32-455-7190

3F Korealand Corp. B/D. 38 Junganggongwon-Gil, Namdong-gu, Incheon, (405-841), Korea

KAMS(Korea Arts Management Service)

Korea Arts Management Service (KAMS) provides multi-faceted assistance to bolster the management of arts groups and organizations. It also promotes support programs for international exchanges, human resources development, information technology guidance, and consulting services.

www.gokams.or.kr

kams@gokams.or.kr

Tel : 82-2-708-2271

Fax : 82-2-708-2243

B1 Daehangno Arts Theater, 1-67, Dongsung-dong, Jongno-gu, Seoul, (110-809), Korea

Korea Foundation

Founded in 1991, the Foundation aims to promote a better understanding of Korea in the international community and to foster global friendship between the Republic of Korea and foreign countries around the world. As the nation's leading institution for the promotion of international exchange, the Foundation makes every effort to increase diverse international exchange activities by building a platform for overseas Korean studies and implementing personal and cultural exchange programs. Hosting and supporting a variety of performances and exhibitions at home and abroad is another way the Foundation promotes Korean culture overseas and introduces foreign cultures and arts to the people of Korea.

www.kf.or.kr

webmaster@kf.or.kr

Tel : 82-2-2046-8500

Fax : 82-2-3463-6075

10-11F, Diplomatic Center Building, 2558

Nambusunhwanho, Seocho-gu, Seoul, (137-863),

Korea

Ministry of Culture, Sports and Tourism

The Ministry develops and implements a wide range of policies to promote culture, arts, sports, tourism, religion, and the media as well as government information so as to provide cultural opportunities to the public.

www.mcst.go.kr

Tel : 8-2-3704-9114

Fax : 82-2-3704-9154

42 Sejongno, Jongno-gu, Seoul, (110-703), Korea

NACAC(National Association of Cultural and Arts Centers)

The NACAC, a nationwide network of cultural and arts centers in Korea, aims to help cultural and arts centers across the country operate in a specialized and efficient manner so as to improve their management practices and performance distribution with the ultimate goal of developing Korean culture and arts.

www.nacac.or.kr

kth2004@sac.or.kr

Tel : 82-2-586-1994, 1995

Fax : 82-2-586-1993

2406 Nambusoonhwan-ro, Seocho-gu, Seoul, (137-718), Korea

SFAC(Seoul Foundation for Arts and Culture)

Established to raise the quality of life of Seoul citizens and strengthen the city's competitiveness by means of culture and arts, the SFAC seeks to pave the way for the future of Seoul by providing reasonable assistance and offering creative cultural programs. While providing support, such as funding for the production of stage performances, and operating the Korea Youth Culture Venture Foundation and the Daehangno Rehearsal Room, the SFAC performs various programs to improve Seoul's cultural competitiveness through large festivals: Seoul Street Artists and Hi Seoul.

www.sfac.or.kr

webmaster@sfac.or.kr

Tel : 82-2-3290-7000

Fax : 82-6008-7346-7

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EO Creative

dancezio@empal.com

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Inter-Kult

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#201, 407-1, Seogyo-dong, Mapo-gu, Seoul, Korea

Jung Art Vision

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Tel : 82-2-6405-5700

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519-13, Sinsa-dong, Gangnam-gu, Seoul, Korea

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Tel : 82-2-589-1002

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MCT Dance

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#202 Samkyung B/D, Pil-dong, Jung-gu, Seoul, Korea

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1999dance@hanmail.net

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4F, Ara B/D, Daeheung-dong, Mapo-gu, Seoul, Korea

Dance Forum

www.danceforum.com

df@danceforum.com

Tel : 82-2-745-0004

Fax : 82-2-745-0019

#16, Mayflower B/D, Yeoksam-dong, Gangnam-gu, Seoul, (135-080), Korea

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www.dancingspider.co.kr

ds@dancingspider.co.kr

Tel : 82-2-593-1910

2F Se-hwa B/D, 49-9, Banpo-dong, Seocho-gu, Seoul, Korea

Monthly Dance Magazine MOMM

Tel : 82-2-337-5961

Fax : 82-2-335-0484

5-92, Changjeon-dong, Mapo-gu, Seoul, (121-880), Korea

PAF (The Performing Arts & Film Review)

www.meehak.co.kr

meehak@paran.com

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Fax : 82-2-745-3940

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