Korean Dancing and Cultural Boundary

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ABSTRACT

By understanding the concept of transculturality, this paper tries to look at the mixedness shown in modern dance works in Korea. By shedding light on the transculturality character that Welsch, emphasizes, we will interpret the artistic transition and the art phenomena that appear in Korean dance.

Keywords: Dance, transculturality, Korea Contemporary Dance, hybridity.

I. Introduction

Transculturality is a concept in which theory has been embodied by German modern philosophers Welsch, W. For the first time, he proposed to interpret the disorganizing character and hybridity of today's culture. In this study, we will take a look at the mix of the characteristics of transculturality and look at the examples of dance. Chung Eui-sook and Ahn Eun-mi are female choreographers representing Korea and will deal with the mix of their representative works. There are various approaches to the concept of transculturality, and in this study, the focus will be on interpreting the phenomena and movements that appear in the work.

We look forward to expanding the level of analytical discussion on transculturality by reflecting on contemporary works in depth, thus laying the foundation for this research to serve as a stepping stone for future cultural research. In this study, we intend to put weight on the concept of transculturality and to provide and mean useful perspectives on the aspects of convergence and hybridization of mutual culture.

II. An Interpretation of Cultural Boundary

Welsch likened transculturality to a net in a different sense. While past cultures were a model of mosaic, the diversity of trans-culture is woven like a complex net. Thus, through the amplification of intercultural contacts and exchanges, one can decide one's own affiliation, and at the same time, universal and individual tendencies are embedded in the transculturality. So he explains that he doesn't have to distinguish between his own and unfamiliar, and that he doesn't have to be conscious of the boundaries between his own culture and other cultures at all. Thus, Welsch explains several aspects of diversity and cultural exchange that appear to be entangled in a complex net. Let's look at mixing shoes as a representative example. Welsch viewed the keywords on transculturality as "mixed." There is nothing more unfamiliar and nothing more to claim to be self-inherent. But at the same time, strangers can claim their own. So the boundaries between the unique culture and other cultures that claim to be theirs disappear, and in the end we all experience cultural mixed blood.

He saw us as mixed-race, too. The culture that contrasts with each other amid incessant mixing, changing and dynamic movements is that division and link emerge at the same time. Therefore, Welsch treats mutual culture as a cultural model of the past and sees it negatively. This pointed out that it is difficult to resolve conflicts through intercultural dialogue and that it is structurally impossible.
III. Cultural Boundaries in Korean Dance

Let's select two Korean works and look at the mixed character shown here. First, Chung Eui-sook's "The Last Supper" (2012) and Ahn Eun-mi's "Good Morning Everybody" (2018). It will cover the transculturality shown in the two works. Here, it is not a dance in the times but an interpretation of transculturality in one piece. There has been constant acceptance and conflict of cultural boundaries in the history of dance, which will create creative ideas.

Chung Eui-sook's "The Last Supper," who served as president of the Trans Institute, was a mix of cultures, like a net. In the work, each individual is illuminated, modernly reconstructing the time of the sacrament, where Jesus and the twelve disciples held food and dinner in the attic on the first day of the Feast of Unleavened Bread.

It is a revival of the cultural code of Korea of the time, which reminds us of the colorful impressions and questions that come from Leonardo da Vinci's paintings and contents. Choral, mixed video and language production, including paintings of "The Last Supper" as an icon of world culture and an orchestra of Handel's Oratorio "Messiah," and finally, the potential as global content was completed through dancers' bodies and movements. Breathing itself is a process that leads to death, not life, but a form of dining in a space that reminds us of the meaning of faith and the face of greed. Through various types of life, it is suggested that the underlying suspicions, betrayal, desire and sorrow underlying human beings should be reflected through the camera's intentional and selective view of the audience, and presented an appropriate cultural example of universality.

There is another Korean work that expresses transcultural character. Ahn Eun-mi, who is active among many choreographers, can be called the leading figure. She was chosen as a resident choreographer for France's Theatre de la Ville and has been enjoying great popularity not only at home but also abroad with her active work. There is an energy of recklessness in her work that approaches universal sentiments rather than a specific cultural element of what is called something. Her emphasis on intangible choreography and movements is a primitive and transcendent color that transcends cultural elements. I'm here to visit the Earth.

One of her collaborations was a collaboration with the CandoCo Dance Company of England, which led to the closing ceremony of the Korea-British Mutual Exchange Year.

"Good Morning Everybody" is a public discussion of disability, and its understanding of other things clearly shows what kind of support and support it has on the world stage. The work tells us that it is beautiful not to distinguish boundaries through movement. The concerted gesture is based on the "together" ritual, which has no distinction and criteria. The movement shown in the dance is not just a transformation of the stuck style, but a provocative release of the amazing vitality and power of the human body that comes out and runs around on Earth. This represents the freedom of culture that transcends universality and is rotated back by the keyword empathy.

IV. Conclusion

Culture does not adhere to and continue to be one group, but it is dynamic and constantly interacts and changes. This action created a new paradigm and further re-established the boundaries of culture. The strangely mixed cultural novelty has expanded the cultural horizon and also become a source of creativity in art.

Transculturality is a modern term that has been followed by a broadening of cultural contacts from multiculturalism. The cultural content previously encompassed from a pluralistic point of view has been expanded to mutual culturality, leading to the theme of empathy and respect, but in reality, the concept of transculturality, which has been revised and designed for realistic situations, is being used for discussion. Thus, the main article read two works of art by a Korean choreographer based on Welsh's interpretation of transculturality. This was to explore the practical possibilities of how abstract ambiguity was specifically reflected in the dance phenomenon. The cultural hybridization perspective suggested by Welsh is well reflected in the choreography, directing and movement of modern works.

References

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