

페미니즘적 시각으로 본 이본느 레이너의 작품 연구

- 「Trio A」를 중심으로 -

이 지 원

이화여자대학교 무용과 박사과정

Abstract

A Study on the Feministic Perspective Attested in 「Trio A」

Jl won Lee

Doctoral Course

Department of Dance

Ewha Womans University

It is not so long a time that female dancers were started to be interpreted as an active and subjective entity. In fact, there had always been limitations on the expression of women before 1920s when a movement for the emancipation of women grew into a social movement. It is natural that women were demanded to play a limited sex role in such a patriarchal society. Moreover, in the light of the fact that the women emancipation movement was converted very recently into a feministic movement which females were awakened to have conscious of, the works of Yvonne Rainer comprehend post-modernistic properties and feministic significance.

In particular, the women depicted in her work entitled 「Trio A」, which was choreographed in 1966, describe an independent entity irrespective of males and exclude the masculine tints remaining in feminine characters. The work is characterized by the changed costumes (training pants) and usual movements of female dancers, avoidance of the audience's steady gaze at the dancers, mediocre bodies of the dancers (which are different from the past) and lastly, non-plotting of the dances. It was an attempt to re-create and re-form women from nothing and a product of the feministic perspective which is sure of mass-producing progressive women.

In this manner, her works have a meaning in that they primarily focus on women and have new standards for women. Her works were created, materialized, and visualized on the basis of female standards. In a patriarchal and dualistic society, her works have won achievements that her self-consciousness and visible image of women restored women to subjective and central existence, presented a positive model of women, and greatly expanded the extent and boundaries of understandable arguments on women.

keywords: Yvonne Rainer(이본느 레이너), Aesthetic of denial(부정의 미학), 「Trio A」(트리오 에 이), Feminism(페미니즘), post-modernism(포스트모더니즘)

■참고문헌

김말복(2002). 『무용예술의 이해』, 서울: 이화여자대학교 출판부.

강남순(1998). 페미니즘, 포스트 모더니즘 그리고 탈 식민주의시대의 신학, 『포스트 모더니즘과 탈식민주의 시대의 신학』, 서울: 대한기독교협회.

로즈마리 톱. 『페미니즘 사상』, 이소영(역), 서울: 한신문화사, 2003.

셀리 베인스. 『포스트 모던댄스』. 박명숙(역), 서울: 삼신각, 1991.

소피아 포카. 『포스트 페미니즘』, 윤길순(역), 서울: 김영사, 2001.

서인숙(2003). 『씨네 페미니즘의 이론과 비평』, 서울: 책과 길.

심정순(1999). 『여성문화 예술이론』, 서울: 도서출판 동인.

유진월(2003). 『여성의 재현을 보는 열개의 시선』, 서울: 집문당.

안혜련(2001). 『페미니즘의 거울』, 서울: 인간사랑.

크리스티 아데어. 『춤 여성 그리고 여성』, 김채현(역), 이화여자대학교 출판부, 1995.

허영일(1981). 『포스트 모던댄스의 미학』, 서울: 정문사.

Andre Michel. 『여성해방의 역사』, 이해숙(역) 서울: 백의, 1994.

Ann Daly(2002). The Hybrid Yvonne Rainer; Avant Garde Aesthete, Utopian Activist, The Chronicle of Higher Education(22 Nov 2002).

Brian Wallis(1999)(ed). Art After Modernism: Rethinking Representation, New York: The Museum of Contemporary Art.

Caroln Merchant(1980). The Death of Nature: Women, Ecology and the Scientific.

Daniel Shearer(2000). Beyond Word, Princeton Packet(Monday, Aug. 14, 2000) Revolution(San Francisco: Harper & Row).

Erin Brannigan(2003). Senses of Cinema, University of New South Wales.

Jane C Desmond(1997). Dance in Motion, Durham; Duke.

Jean Morrison(1979). The Vision of Modern Dance.

John Golding(1973). Duchamp, London: Allen Lane the Penguin Press.

Jonathan Walley(2001), From Dance to Film, University Wisconsin-Madison, Graduate school.

Robert Ellis Dunn(1989). Judson days, Contact Quarterly, Vol. 14, No 1. winter.

Sally Banes(1998). Dancing Women, NY : Routledge.

Scott MacDonald(1993). Journeys from Berlin/1971 in Avant Garde Film; Motion Studies Cambridge; Cambridge University Press.

Yvonne Rainer(1974). Work, NY: NYU Press.

양정무(2002). 이탈리아 르네상스 시각세계의 구성요소-시론, 『미술사와 시각문화』 .

이지원(2004). 20세기 초 무용에서 나타난 팜프파탈에 관한 연구, 『무용예술학연구』 , 14, 267-210.

이지현(1994). 미국 전위무용연구, 이화여자대학교 석사논문.

이신영(2001). 포스트모던 페미니즘을 통해 본 몸 양식과 현대패션의 관계에 대한 연구, 성균관대학교 석사학위 논문.

www.redcat.org.

Yvonne Rainer(1974). 「Film about a Woman Who」 , 칼라/흑백, 105분, 미국.

Yvonne Rainer(1978). 「The Mind is a Muscle」 , The Art Institute of Chicago.

K C I