

## The Prospects of Dance Film seen through Mats Ek's 「Smoke」(1995)

Ji Won Lee\*

---

I . Introduction	IV . Conclusion
II . Dance Film in the Contemporary Era	Abstract
III . The Prospects of Dance Film Seen Through 「Smoke」(1995)	

---

### I. Introduction

The combination of images and dance has always been attempted. As the saying 'There is no cultural product not influenced by technology', many dancers such as Ted Shawn, Merce Cunningham, Katrin Hall, Wim Vandekeybus, Edouard Lock, Philippe Decoufle chose film as the evolved media of the day. In the 20th century, attempts were focused on film methods with titles of expressive experiments and freedom that captures the moving body on screen. In the 21th century, a new field of computers and the digital media settled in to accentuate the compositive character, experimental creativity, and easy communication with the public.

Dance no longer insists the stage but pursues imaging works to get familiar with the audience as a public dance. In 2006, Dance Camera West hosted a discussion forum with the title 'Dance with a New Vision'. This was an attempt not to languish but to innovate future perspective of dance in the aura of the stage. Evolved discussions were held to retain new audience fit for the digital

---

\* Lecturer in Dance Department at Sungkyunkwan Univ., wjoinlee@empas.com

age with research focusing on filming works.<sup>1)</sup> Dance recently being made into film and being opened in the theater is meaningful. Dance on stage was made into 3D films like 「Swan Lake」 that opened in August of 2012 in Korea and 「Pina」 on the 30th of the same month portraying works of Pina Bausch.<sup>2)</sup> The progress and direction of these dance works suggest a new course for future dance that can more easily reach the audience.

This paper intends to diagnose the possibility of dance film as a way of public dance. The definition of public dance is oftentimes limited to certain movements. However, in this paper, public dance is interpreted from dance film not as an approachable technique but dance that can basically be encountered easily and be shared with the audience. Therefore, dance film that has recently created a new school will be briefly described and be illuminated of its possibilities.

The main body paper is organized as following. In brief, the history of dance film will be introduced, and dance film will be discussed in two distinct types. Then it's prospects as a public dance will be estimated focusing on Mats Ek's 「Smoke」. Mats Ek, a Swedish-born world class writer, has been introduced many times in Korea and his parodic tendencies in choreography have always brought joy and flutters to the audience. Thus, this paper assesses his style and predicts the course of dance film as a public dance by inquiring into his major work 「Smoke」. The limitations of this paper is that the research of dance film has been restricted to Mats Ek's 「Smoke」(1995). However, this work being produced as a TV program attracted attention through imaging manipulation that triggered imagination and public vitality. Also the fact that this has never been thoroughly been studied in Korea is also meaningful. Moreover, its interesting public theme, man's and woman's unique movements, and camera work make it a good source to trend dance film. The author hopes that this paper can help project the possibility and meaning of dance film that could effectively elicit the public approach in the future.

---

1) Ji Won Lee(2009), Research on film technology as shown in Katrin Hall's 「Burst」, *The Korean Journal of Dance Studies*, Vol. 26, pp. 111-138.

2) *Chosun Newspaper*, <dated 2012. 8.17>

## II. Dance Film in the Contemporary Era

### 1. History of Dance Film

The advent of television in the 20th century caught the eye of the public. This progress of technology stimulated the visual perception of the public, and its massive reach changed our sensation. Appraised by the public, television radiated images in diverse ways with the development of society. In contemporary society, the evolution of computer, television, digital devices and others changed the appetite of the public and these new technology naturally influenced the arts.

In fact, while dance film started in the early 20th century with Ted Shawn and Loie Fuller. After that Maya Deren's working seemed full-fledged starting in the US.<sup>3)</sup> Her works were founded on the artistic thesis that all materials were a mode of individual expression and can be interpreted as a demolition of an artistic icon. In case of 「A study in choreography for camera」(1945) the male dancers transcend and move between places such as the living room, nature, and art museums. These film editing techniques produced mystical and fantastic movements that were different from previous works. Later, dance film is widely diversified in second generations of modern dancers such as Merce Cunningham, Martha Graham, Jose Limon. Documentary tendencies are shown, and additionally, filming projects that edit work on stage to be films, and techniques that edit each scene as individual images are utilized. The emphasis here is on the encounter of the artist and objet, and a new approach in relation to optical effects. Man's so-called physical works on stage goes beyond the human body and expands to imaging works of imagination. Dance art work broke free from the form of the stage and put imaging works into action that transcends time. Then in the 21st century, the interactivity of digital works

---

3) She graduated from Syracuse University, worked as a photographer in New York, and later worked with Katherine Dunham. She presented unique film works that embodied surrealism, some of which includes 「Meshes of the afternoon」(1943) and 「Ritual in Transfigured Time」(1946). She also produced a documentary on the peoples' lives in Haiti. She is seen as the founder of American dance film and a women virtuoso of experimental independent films.([www.zapinternet.com](http://www.zapinternet.com)<2012.8.20>)

brought down the border between classic art and public art. Dance threw off its aura of transient form portrayed on stage and tiptoed its way into an externalized space connected with the human mind via digital devices. Also the dissemination of computers and bridgeworks of the network became the new dynamic object of dance art due to the fact that it can attract more audience. Moving towards the digital era added flexibility as well as convenience that allowed penetration into the film culture. Also with the inventions of 3D computer graphics, digital synthesis, electronic montage, hologram, reality engine, film technology has progressed and has come to develop into an independent system of art form. dance film is an important attempt at public dance that opted for a new perspective of arts at the crossroad of science.

## 2. Propensity and Characteristics of Dance Film

Herbert Read states in the 『The Encyclopedia of Arts』 that the definition of film is ‘All compositions of moving apparition depending on a artificial production’. Films can meet with audiences in another space and time through the digital. dance film is art and media that allows proactive communication with the audience. In this chapter, dance film is described in two types. First is ‘dance film’ that utilizes imaging techniques directed as a film production, and second is ‘Recording Live Performance’ that restructures a live stage performance through editing. In other words, filmed choreography works and stage-based work with imaging are editing. Different from a directed piece of work, there are other works such as documentaries portraying a choreographer’s life, history of dance, dramatized film and many more. The previously mentioned 『Pina』 includes dances while listing summarized characteristics of the work in between and attracts viewers to dance. This example can be included in the aforementioned dance film.

Firstly, ‘dance film’ not only includes all the choreographed movements but also refers to the film as one choreography work. So its advantage is that it can break free from the spacial and time limitations using diverse imaging techniques, and maximizes artistic expression. In 1913, the early times of the 20th century, Ted Shawn’s 『Dance of the Ages』 speaks of the beginning of

www.kci.go.kr

dance film. At the time of stage dance, dance through film was presented, in which virtual environment and reality coexist using scientific devices. Loie Fuller's 1921 work 「Le Lys de la Vie」, which speaks of the story of Queen Mary of Romania is one such work. Different from Shawn, he established the possibility of dance film through colorful images and accomplished a mixed form of art with both camera and editing. In the 21st century, various works such as Lloyed Newson's 「The Cost of Living」, Wim Vandekeybus' 「Blush」, La La La Human Steps's 「Amelia」 appeared. They all presented imagination and diversity different from previous works by changing time-space, and transforming fantastic images. They were all revered by the audience. Through filming, they accomplished human to human interaction not on stage but on screen and imprinted dance within life. Moreover, it is beneficial in gathering an audience with a cheaper price than performances. Images on screen flow incessantly like water and the camera delivers the choreographer's perspective in images. Therefore, they arouse sympathy with the audience.

Second is 'Recording Live Performance' where the actual performance on stage is edited and placed in film. This also is produced with varied types of camera techniques but is based on the original choreography. So it does not go off the stage or breach the time or flow of the original work. Works choreographed by dancers like Ruth Saint Dennis, Anna belle, Amy Muller were screened in the early 20th century. Such dance film based on the reality of the stage allows next generation dancers to retry and experience the original work on their own while still having audience response. From Alvin Ailey's classic 「Revelation」 to Doris Humphrey's 「Water Study」, even when the choreographer no longer exists, continued repertory is possible. These are significant not only as a choreographer's notes but as an essential basis for dancer research within history.

Recently, it is encouraging that leading companies like Image Entertainment or Spectrum produce dance performances which audiences around the world can have access to. Mark Morris' 「Hard Nut」 or Bolshoi Ballet's classic repertory can be seen on the computer or video. Still, there are not a lot of audiences in Korea, but the prospect of dance film can be forecasted. Such as Edouard Lock or Lloyd Newson, who are dance choreographers and dance film makers, we can expect to see acknowledged Korean artists creating the Korean

wave of dance in the world.

### III. Prospects of Dance Film Seen Through Smoke (1995)

#### 1. Mats Ek's life and work style

Mats Ek was born on the 18th of April, 1945 in Malmo, Sweden between dancer Birgit Cullberg and actor Anderson Ek.<sup>4)</sup> Since he was young, he had been dance trained by Lilian Karina and Donya Feuer but later turned to the theater. In Marieborg Folks College he studied theater directing and worked as an artistic director in Marionett Theatre and the Royal Dramatic Theatre from 1966 to 1973. In this process, at an older age, he began to study ballet in Stockholm Ballet School and was a dancer in the Cullberg Ballet in 1972.<sup>5)</sup> After than in 1978, he was appointed as an artistic director with his mother and showed colorful choreographies. In 1985, working alone after succeeding his mother, he received attention for parodies of the classic repertoires. He choreographed 「Giselle」 in 1982, 「Swan Lake」 in 1987 and 「Carmen」 in 1992. Especially in the role of Giselle and Carmen was Ana Laguna, a muse loved by Sweden and Mats Ek's wife, and both works received much attention.<sup>6)</sup>

After 1993, he resigned as the art director for Cullberg Ballet and is now working independently as a freelancer. In 1996, he worked on 「Sleeping Beauty」 with the Hamburg Ballet, in 1997 「A Sort of」 with the Netherlands Ballet, and produced in 2000 the 「Apartment」 with Paris Opera Ballet. In 2008, he worked on a 20 minute-long work, 「Place」, which was a duet by Mikhail Baryshnikov and Ana Laguna. In 2010, he choreographed 「Bye」, a solo for the world-renowned ballet star Sylvia Guillem. He placed the Cullet Ballet at the head of the world ballet schools and was awarded outstanding awards such as the Prix Benois de la Danse and the Emmy in 2006. He is known for favorable

4) <http://www.cullbergbaletten.se><2012. 9.10>

5) [http://en.wikipedia.org/wiki/Mats\\_Ek](http://en.wikipedia.org/wiki/Mats_Ek)<2012.8.21>

6) lupiquero(2012), "Mats Ek: Expression & Fluidity"(July 13, 2012)(<http://www.theballetbag.com>)<2012. 8. 18>

artistic appraisal and at the same time being popular among the public.

The characteristics shown in his work vary from parody, cooperation with the ballet school, dramatic composition and unusual movements. His style can be distinguished into three types: 'attention to human relationship', 'transfiguration of literature themes', and lastly 'unique movements.'

The first is 'human to human relationships.' He focuses on the human psychology and inner mentality. The 「Apartment」 choreographed in 2000 projects alienation, severance, separation of humans in modern society. The segregated relations are detailed in the apartment space which presented a philosophical perspective on diagnosing the problems and direction of the present generation. Having worked on the 「Apartment」 with the Paris Opera Ballet, he emphasizes the message on rehabilitation as he sheds light on the relationships in a family within the apartment. As Mats Ek himself worked in his mother's Ballet, and his wife and brother was in his work, his family was very close. The 1989 work 「Old Children」 was a dedication to his mother and the 1991 work 「Light Beings」 was choreographed for his father. The main focus was harmony and ethics in interaction between men. So, he presented mob egoism, and individualism that has been a problem in France as small subjects in dance. This was intended to lead the audience to self-examine oneself. The start of genuine human character and philanthropy is the relationship between family members and he reiterates that the harmony must be reconsidered. One scene from the 「Apartment」 dramatically shows a disconnected dialogue between a couple and a burnt child in the La Cuisine. Also in the television scene, a man faces the television alone in the dark room in all loneliness and solitude. His movements while pacing the room speaking and laughing alone portrays the severed relationship in the modern family. This illuminates the meaning of human virtue, consciousness, and society as a community.

Second is the 'transfiguration of literature themes.' It is a widely known fact that he had interest in parodies and chose diverse material form such as the classics for his work. 「Swan Lake」 or 「Sleeping Beauty」 spins the original stories, and conveys interest and humor. Moreover, his choreographies have strength, and with his unique mind set unconventional movements flutters the viewer. 「Bernarda's House」 choreographed in 1978 is based on Spanish writer, Federico Garcia Lorca's 『The House of Bernarda Alba』. It goes beyond the

www.kci.go.kr

original story, the writer becomes a dancer, and the characters are transfigured. 「Carmen」 designated by the Spanish government in 1992 was based on Merimee's novel. Starting from Jose's death, time goes back to where she was first encountered adding more excitement and interest. Needless to say, his unique interpretations were incorporated into original characters, materials, costumes, makeup and movement for works on 「Carmen」 or 「Swan Lake」, which received high praise for presenting the classic as a perfect new modern play.

Third is his 'unique movements.' Movements require technique but at the same time funny movements are adequately added. Dusting off the hand, positioning the buttock to the audience, spreading one's leg low in the ballet 2nd position completely lowering the center of gravity are some examples. Dancers scratch one's body or shake the whole body. By folding the top of the foot, the movement segregates the line of dance, and without hesitation by bending one's back, it presents a unsightly movement. While facing the back, the torso is distorted or the leg kicks toward the audience. Dancers seem to speak truthful words not facing the front showing the face but facing the back. Here man and woman movements are not distinguished. His work has many duets but in many cases the man and woman perform the same movement. Also there are many movements where the woman lifts the man. These can be seen pas-de-deux in the 「Apartment」 or 「Giselle」.

Lastly, the main movement's line is horizontal. It is not diagonal that is conscious of the audience in front of the stage. The horizon of the stage is more often used and the dancers move sideways in a line. So the dancers in his work can not expect classical postures of the body. Exceptionally, movements of the body aim for inclination with the horizontal side. As with the Lester Horton technique, bent body and raised leg talk of a different story of a different era.

## **2. The Prospects of Dance film seen through Smoke (1995)**

The work directed and choreographed by Mats Ek was produced as a French TV program of roughly 20 minutes. On 「Smoke」, Mats Ek's debut in film, his brother Niklas Ek appeared and a worldwide star Sylvia Guillem took the

www.kci.go.kr



opposing role receiving wide recognition. Johan Troch was responsible for the music and Adagio Production took on the producing. The work was awarded IMZ Dance Screen Award the next year in 1996 and on the same year was re-choreographed on stage with the title 「Solo for Two」

This work talks of the relationship of ‘love.’ A curved process of the couples’ encounter, split, conflict, memory is put into image with movement and put on film. The title Smoke might seem irrelevant to love. The word smoke is associated with cigarette, fog, exhaust, murky air. It forms in air and dissolves without a trace. You can not see if one wants to, you can not possess it and you are left with the emptiness. Past times remain faint in one’s heart as a memory. Love is like smoke. As the word insinuates, smoke dissolves in the air but it seeps into the body and the body is embodied with a different scent without one knowing. Like in the dance piece where smoke spurts out of the head and the clothes, we smell like someone else without recognition. However, even if it seems like they possess one another, it is not so and we only remember the scent of those who passed by. Sometimes it faintly remains as a resin of nicotine that hurt the heart.

「Smoke」 was produced with the intension of accumulating more audiences by rearing off the form of the stage. It chose TV as a familiar media to approach the public and ‘love’ to talk about what all would have experienced or the subtle heart line of those who people have felt it. It also endeavored to overcome the distance and convolutedness of modern dance by letting us look back at our dim and remote love. If public dance consists of movements that can easily meet with the audience, can be thought of as the level of movements possible for a novice, and if it is to provide the opportunity for anyone to appreciate the art dance, 「Smoke」 has certainly performed its role. The birth of dance film, coming across not on stage but the screen, allowed the audience to meet a French celebrity such as Sylvia Guillem, and by including a theatrical atmosphere eased access and narrowed the distance with the viewer.

Next part is the meaning dance film brings to public dance. Using the advantages of film, scenes can be lead to be interpreted as the choreographer’s intentions, and expressions and images can be enlarged depending on the composition of the camera. With 「Smoke」, we will look at three appeals of dance film. First is that it allows ‘fantasy transcending time and space’, second

www.kci.go.kr

is that it 'induce imagination through film manipulation', and last is that it facilitates 'the spread of world market through the network.'

### 7}. Fantasy transcending time and space

Film image shown on screen is situated on the border between reality and fantasy. Normal movement, table, dialogue are all part of our lives but the images that present them call us instantly into another world. One most prominent part of the film is the fantasy that the table brings. The table appears at the very beginning of the film. The table is placed in the middle, and by differentiating the height of the camera, it shows very different perspectives. This represents the diverse viewpoint and type of love. Also as time goes by, the table becomes smaller or bigger. The table is the curiosity and feelings toward one another. It also has conflicts and misunderstandings that each can have after having been in a relationship for a long time. This is different with the beginning when they do not know each other well. Enlarged and accentuated table becomes small before anyone knows it. The male dancer kicks the table. The feelings for the other person are different than before. The camera angle and the size of the screen are gradually changed and the meaning of others' position or likelihood of access is conveyed. Camera, lighting and editing technique recreates the simple everyday object and movement into a unrealistic and dreamlike ambience. The engagement of the camera is not reflection of reality but the subjective perspective of the choreographer. The normal looking table transcends reality and fiction, and this accomplishes the various phantom of relationship named love.

The interesting fact here is the repetitive pattern of movement. Repetitive play through editing emphasizes speed and meaning distinct from reality. There is a movement when the male dancer slides off the table. This portrays the man falling in love. As with the expression 'Falling in love', the scene shows a man falling deeply in love with a woman. Here repeat playback of film is done. This scene where he holds the table legs and falls is compared with when he kicks the small table in the middle of the film. The movement of conflict and discord with love is brought to the surface on set. The choreographer can repeatedly arrange scenes what he wants to emphasize, and the audience follows his intent and experiences the fantasy portrayed. It is a tempo and scene that can not be

www.kci.go.kr

felt in the time space of the stage. Moreover, this stop and flow of time is applied to space, dialogue, and movement. This constitutes an orderly movement or acquires a moment. Perception of sensibility is three-dimensionally extended, imagination amplified, and they deliver a fantastic scene and delight to the audience's senses. Like magic, ventilation and concentration is achieved.

In the middle, the film talks of the absence of communication. The dancer's body seeps into a curtain or wall-like space and disappears, or the wall protrudes and the dancer jumps out. The couple speaks unintelligible words and says only their own words. These scenes give attention with close-ups. The dissimilar direction of their view and winter clothes that are so thick they can not feel each other represent their broken relationships. The man handstands facing the wall, the woman screeches moving violently. Also by using a pitch-dark secret room-like place, the film reflects the stifling situation. Here the camera adequately combines the depth of space and level of emotions throughout the film. Dance is shown by motions but the camera picks and chooses the body to intentionally limit or extend it. The face, hand, feet, the whole body are closed up or in full view never allowing a passive pattern of simplistic visual perception.

#### ㄴ. Film work inducing the imagination

Direction of the camera goes beyond time and space awakening the viewer's heart each and every second. There are many filming techniques in 「Smoke」. Mise-En-Scene,<sup>7)</sup> montage<sup>8)</sup> as a way of connecting scenes, and Incrustation like electronic collages showing fantastic images beyond time-space is presented. There are also B.C.U. that abnormally enlarges one part of the body, C.U. that closes up on one specific body part, C.S. that closes up on the face,

---

7) 'putting into the scene' comes from French meaning the composition of a screen. Originally, 'staging a scene' was used as a theatrical term but is generally used in the film criticism world in terms of film aesthetics. Montage emphasizes the relationship between parallel scenes, in other words, an abstract concept. Mise-en-scene consists of more simultaneous images within one screen requiring a more proactive and selective attitude from the audience compared with Montage being more passive. (Chan Im(2007), *Analyzing Movie*, (Seoul: SejongBooks), p. 126).

8) These images forming a collage are derived from or recycled each other, connecting and adding each other. It come from the French verb as climb, 'monter' but it gained a new meaning in the Soviet union as an editing technique constructing film time and space. (Sung Soo Park(1996), *Aesthetic of Movie Image*, (Seoul: Hyundai Mihaksa), p. 322).

B.S. that catches the torso, W.S. that catches to the waist, M.S. that shoots to the knee, F.S. that shoots the whole body, M.L.S. that catches the background but with the character still in focus, and lastly E.L.S where the character is too far away to see.<sup>9)</sup> Furthermore, image processing techniques make fade in and fade out effects. The camera imaging techniques applied in 「Smoke」 can be shown as in the scenes below allowing the image and imaging techniques to radiate from the entire work.

In the film, the woman dancer, Sylvia Guillem's costume is clothed and unclothed in a second. This can be seen as the flow of time and continuing love. This process is completed using computer graphics for editing. Images are scanned on the original and saved, after completing the image with graphics, it is recorded onto film again. These films make the several thousand cuts as continuing movements and stop functions. Such works manipulate the time-space, extend the movement, and conceive new images by transforming the set; thus, new spirit is inspired on screen.

So in scenes where the woman reminisces on love, she is clothed and unclothed by replays, and scenes where they spoke of love and curiosity towards each other is repeatedly edited with the scene where the male dancer slides of the table and column. The scene where the male dancer walks on the table upside down is closed up and it seems like the male dancer is floating in mid air like someone dreaming. In the last scene where smoke steams out of the male dancer's head uses a black wall as background. Then by taking a medium shot, the scene comes to remind the 'soft hat series' by the surrealist, Rene Magritte. It seems to tell us that the back which excludes a perverted expression of love is the most truthful. The scene ends with the dancer facing the back, taking off his hat, and fading out while smoke still seeps out of his head. It suggests taking off the hat of exaggerations and pretense, and thinking truthfully about love and human relationships. Therefore, all the camera techniques including close-ups like M.S., F.S. talk of the two dancers' love and conflict.

---

9) There are B.C.U. that enlarges one part of the body, C.U. that closes up on one specific body part, C.S. that closes up on the face, B.S. that catches the torso, W.S. that catches to the waist, M.S. that shoots to the knee, F.S. that shoots the whole body, M.L.S. that catches the background but with the character still in focus, and lastly E.L.S where the character is too far away to see. (Ji Won Lee(2009), pp. 111-138)

The change in screen size and arrangement expresses what is equivalent to that.

#### ㄷ. World market via the network

What the current generation most needs is a computer. By the computer, they hear the news of the world and sympathize with the stories of the world. This is not only a place for education or play but for sharing art as well. People upload their video clips on YouTube and encounter an artist's work that the world is excited about. So, the form created on film is digitalized and is put as clips for advertising one's ballet. Also good writer's works can be purchased on markets like Amazon. The fact that people in Korea can view and study 「Smoke」through YouTube suggests we are in fact living in such a generation. These are all possible because of the network.

Now dance film is breaking off from the series of stage work and is stretching out to other new areas that satisfy the new cultural demands of the era. Even if it is still in the process of finding its identity and still needs more development, the introduction of the objet, film has created diverse channels of communication already. Now that the communication environment is digitalized and public acceptance has changed, public effort is much needed. The identity of dance has been transient and momentary. This aura has changed to works of eternity with new audiences. People usually pay 100,000 Korean won to see a masterpiece at the theater. But people just can experience for one-third of that price. Also they can watch whenever they want. Also since mass production is possible, a choreographer can become world-renowned with one masterpiece, achieving artistry and mass appeal at the same time. Moreover, as dance film adopts a new production technique, namely replication, it is valuable not only as evidence to the reality and history but also as being able to occupy time and space crossing the world's network. Critic Paul Virilio(1932-) suggests in his book *The Clairvoyant in the Age of Total Transparency*(1997) like 'we are now in a world where there are two not one world of reality.' In other words, there are virtual reality and the real world.<sup>10)</sup> As mentioned, now visual images carries globality as another form and identity of dance art, and new media

---

10) Michael Rush(1999), *New Media Art*, (translation: Sim Cheol Ong, 2003), (Seoul: Sigongsa), p. 188.

techniques connects digitalized information. The encounter between art and media has evolved art into a form that the current generation is familiar with. dance film with its evolved media aesthetics and technique will have great influence on perception and spread of public dance.

## IV. Conclusion

Mats Ek, active in Europe, is loved for his unique movement, literary themes, and the dramatically told stories on relationships presented to the modern society. In 1995, he produced 「Smoke」 as a televised show in France which was given much attention and love by the public at that time. Afterwards he created not only dance film for TV but also produced dance performances on film. This allowed the audience to have varied channels to encounter dance. Similarly with how his mother Birgit Cullberg experimented on the blue box method, he presented dance film as a possible public dance.

Thus, in his work 「Smoke」, there are many positive awareness as boon dance. First, the form of images disrupted the traditional time and space, and with combinations of images, provided fantasy to the audience. Second, by the manipulation of film and editing of camera techniques, dance is completed to wax the imagination. Even if the feast is not on stage, the choreographer can arrange and change scenes to create a spectacle on the screen. If imagination was the mental product of the writer, it is not limited and expression can be extended through the new technology. Third, stage dance can be substituted with the digital and can meet audiences in the world through film. With changes and additions, ever more perfect production is possible and this becomes the original that can be introduced to the audience around the world. Philippe Decoufle said that ‘Movement on stage goes beyond the transient beauty and can be perfected with editing the dance images. It can also utilize camera zooms that can organize space in each scene. As mentioned, the possibility of public dance that dance film has in the digital age is noteworthy.

If dance film is produced to extended markets, more dance audiences are sure to be retained. Now dance film is a survival strategy and literary business

www.kci.go.kr

to rear in the audience. Dance can not just be imaging works that intend to leave its trace, but it needs to have more advertisements and expert efforts to aim at marketability. Of course, there are limitations to how much technology can overcome the attractions of the real set. However, dance film has the merit of giving experience in the beauty of mise-en-scene on stage in an alternate reality. dance film can become a prominent independent branch that can lead dance of the 21st century and can strategically fix its place for public dance.

## ■ Bibliography

Chan Im(2007), *Movie Image Analysis*, Seoul: Sejong Books.

*Chosun Newspaper* <dated 2012. 8.17>

Jung Nam Seo, *Understanding of Film Art*, Daegu: Keimyung University Publishing. 2006.

Ji Won Lee(2009), Research on film technology as shown in Katrin Hall's 「Burst」, *The Korean Journal of Dance Studies*, 26: 111-138.

Michael Rush, *New Media Art*,(translation: Sim Cheo Ong), Sigongsa, 2003.

Sung Soo Park(1996), *Aesthetics of Film Images*, Seoul:Hyundai Mihaksa.

Y. krautsaut, *Dance*,(translation :Yang Sun Um), Yekung, 2005.

<http://www.cullbergbaletten.se><2012. 9.10>

<http://www.theballetbag.com><2012.8.18>

[http://en.wikipedia.org/wiki/Mats\\_Ek](http://en.wikipedia.org/wiki/Mats_Ek)<2012.8.21>

<http://www.zapinternet.com><2012.8.20>

논문투고일	2013년	4월	11일
심사일		4월	25일
심사완료일		5월	2일

## 마츠 에크의 「스모크 Smoke」(1995)를 통해 본 댄스 필름의 가능성

이 지 원

성균관대, 한예중, 중앙대 강사

유럽에서 활동하는 마츠 에크는 독특한 움직임과 문학적 테마 그리고 현대사회의 관계성에 관한 다양한 이야기를 극적으로 전달하는 세계적인 안무가이다. 그는 1995년 프랑스에서 TV방송용으로 「스모크」를 제작하였는데 당시 많은 대중들의 관심과 사랑을 받았다. 이후 TV방송용의 필름댄스 뿐 아니라 많은 무용 공연을 필름으로 제작하며 춤의 다양한 채널을 통해 관객과 만날 수 있는 장을 만들었다. 마치 이전 그의 어머니인 브리짓 쿨베리가 블루박스 방식에서의 실험을 한 것 같이 대중들에게 쉽게 다가가고 다양성을 제공할 수 있는 춤의 대중적 수용의 가능성을 제시한 것이다.

그의 작품 「스모크」에서 살필 수 있는 댄스 필름의 가능성과 긍정적인 전망을 살펴보면 다음과 같이 추출할 수 있다. 첫 번째로는 영상이라는 형태로 전통적 시간과 공간 개념을 파괴하며 이미지의 조합을 통해 관객에게 환타지를 제공할 수 있다는 것이다. 무대 위의 향연이 아니더라도 안무자의 화면의 배치와 움직임을 통해 화면 속에서 장관을 이룰 수 있다. 두 번째로는 필름의 조작과 카메라 기술의 편집을 통해 상상력을 증대시킬 수 있다. 이는 작가의 정신적 산물인 상상력을 제약받지 않고 새로운 기술을 통해 표현을 증대시킬 수 있다. 수정과 보완을 통해 완벽한 연출을 이루어낼 수 있다. 세 번째로는 극장이 아닌 디지털의 세계에서 관객을 만나고 시뮬라르크의 원본의 의미로 재생과 평가가 가능하다는 것이다. 필름 드쿠플레가 '무대 위의 움직임을 통한 순간적 아름다움을 넘어서 춤 영상은 편집되어 완벽해질 수 있고 장면마다 공간을 구성할 수 있는 카메라의 줌의 활용'을 언급한 것처럼 디지털 시대에 댄스필름이 가지는 춤으로써의 가능성은 앞으로 주목할 수 있으리라 여겨진다.

댄스필름이 보다 다양한 시장으로 확대 제작된다면 많은 무용층 관객을 확보할 수 있으리라 생각한다. 이제 댄스필름은 대중을 확보하기 위한 생존전략이자



문화산업이라 할 수 있다. 이제 춤은 단순히 기록으로 남기는 차원에서의 영상작업이 아니라 하나의 시장성을 목표로 보다 전문적인 노력과 홍보가 필요할 것이다. 물론 현장성의 매력을 기술력으로 극복하기에는 엄연히 한계가 있다 하더라도 무대 전체에서 펼쳐지는 미장센의 아름다움을 또 다른 가상 공간에서 경험할 수 있다는 매력이 있다. 21세기의 춤을 주도할 유망한 독립분과이자 대중에게 보다 근접할 수 있는 댄스필름의 향방을 예견해본다.

주제어: Mats Ek(마츠 에크), dance film (댄스필름), public dance(대중춤), Sylvia Guillem(실비 길렘), 「Smoke」(스모크)