

A Study on Modern Transformation of Korean Tradition*

– Focusing on Jung-hee Lee’s *Salpuri-80* –

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I. Introduction

Dance is an artistic presentation of people’s thoughts and lives in society through body and movement. In particular, dance as a stage art form is the creation of a choreographer and director who use various audio-visual expressions such as body movements, music, costumes and props, stage sets, and media art. Thus the artistic dance work has a symbolic significance that reflects meaningful social concepts related to society, culture, history, philosophy, and religion. And it is important to decode the choreographic intention and an audiovisual representation of the choreographer in order to understand the signified meanings (Shin, 2021, p. 67). This study focuses on interpreting the unique choreographic intent—meaning, idea, theme, and style—and its socio-cultural meanings through analyzing Jung-hee Lee and her work *Salpuri-80*.

Many choreographers in modern dance have been attempted to create something new mixed with Korean culture. This is not just a recent trend for promoting the development of the tradition. Especially, in the 1980s, many choreographers tried to embrace something Korean in terms of sentiment, story, costumes, and stage set (Choi, 1999, p. 10). Jung-hee Lee, Bok-hee Kim, Cheong-ja Choi, Myung-sook Park are the most representative choreographers who pursued Korean-ness in their dance works at that time (Choi, 1999, p. 24). A dance critic Kyung-ae Kim pointed out the most

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critical thing for creating Korean-ness in modern dance based on tradition is the establishment of a unique method of a choreographer (Kim, 1988, p. 123; Choi, 1999, p. 22). In this sense, Jung-hee Lee is one of the representative first generations of modern dance choreographers in Korea. She established her style modern dance along with creating Korean-ness her dances such as *Salpuri-80* to *Salpuri 9*, *Jayounin*, *Goemeun Younghon-eui Norae* and many more. Among the *Salpuri* series (1 to 9), *Salpuri-80* has a significant meaning as the first and most experimental creation indicating Korean moods and characteristics based on traditional dance and culture (Sung, 1999, p. 119).

This study specifically explores some special characteristics of Lee's unique choreographic perspectives and methods for her artistic embodiments which complete her unique style of Korean modern dance. Also, this discusses about her version of re-creation of the traditional dance *Salpuri-chum*; what elements are the continuities borrowed from the traditional Korean dance *Salpuri-chum* within *Salpuri-80*, and how Jung-hee Lee incorporates traditional cultural elements into her Western modern dance choreography. Lee's unique dance work is a good model for specifying a creative and modern representation of Korean tradition and also it could suggest a developmental idea for a modern transformation of Korean tradition including *Sin-jeontongmu* (new traditional dance) in a broad sense.

In the first part of this study I present general information about *Salpuri-80* and the choreographer, Jung-hee Lee. Second, I provide citations of excerpts from the oral history interview with Jung-hee Lee to gain her personal voice and thoughts about her choreographic concept and approach and artistic philosophy. Finally, I discuss the significance of Korean cultural contexts in *Salpuri-80* in its relation to re-presentation of the tradition through an analysis of the examined features and elements. In this regard, this study would ultimately help to consider how traditional cultural heritage are inherited in a modernized transition and also how and what to recreate or represent for a successful modern transformation of traditional Korean dance culture.

Unlike this study, there are some previous research on Jung-hee Lee and also her legacy. Gyue-hwa Youm (1999) and Mi-kyung Cheong (2003) investigated Jung-hee Lee and the tendency of her dance works in their studies. Their research provides general information about Lee and her work and opinions based on the reviews of critics. As another notable study, Ki-sook Cho (2002) analyzed *Salpuri 9* and its social meanings by applying the intertextuality, which has a similar research base to this study in terms of a cultural study through reading dance. In her article, Cho discusses especially Lee's *Salpuri 9* and its contextual elements related to some Korean dance's characteristics of he-bang (emancipation), communitarian characteristics, and magic realism through analyzing critics' and the movement reviews of *Salpuri 9* (Cho, 2002, p. 139). Cho's analysis of *Salpuri 9* brings an idea about Lee's expressivity for indicating Korean images and moods, related to the re-unification of Korea. These various preceding studies on Lee's dance serve as a useful foundation for literature review and

effective dance analysis of this study.

I employ the two research methods for this study; literature review and oral history interview. I collected some documents and scholarly research related to *Salpuri-80* and Jung-hee Lee. Based on the literature review, I conducted an interview with the choreographer, Jung-hee Lee, to learn about her ideas and opinions on creating a dance, especially re-creation of *Salpuri-chum*. I recorded all of the interviews with her in video and audio format and have the transcript.

Oral history is a useful method in detecting and informing hidden truths by means of the informant's unofficial histories based on his/her personal memory and real past experience. Oral history interview, in this study, helps to understand some choreographic concepts and specific ideas and methods that a choreographer intended through obtaining her personal thought and experience. This research method portrays unwritten information about Jung-hee Lee's dances and for listening to her personal choreographic intents and methods. The methodologies that I have chosen provide the researcher with particular information and an insightful perspective to fully understand the meanings and values of Jung-hee Lee and her dances.

This study could serve as valuable practical research for analyzing dance creation through articulating a particular choreographic-directing method characterizing a Korean modern dance. This could also help to provide us with a perspective on dance creation with the modern transformation of Korean tradition. This is only another suggestion for many other possible interpretations of Jung-hee Lee's dance. This study is limited to *Salpuri-80* and avoids an over-generalization of the choreographic works of Jung-hee Lee.

II. Jung-hee Lee and Salpuri-80

1. Jung-hee Lee

The choreographer, Jung-hee Lee (1947~), is a renowned dancer, choreographer, and the artistic director of "Lee, Jung-hee Modern Dance Company." She was a professor in Chung-ang University in Korea for about 25 years. As a leading choreographer in the modern dance genre in Korea, she has created many remarkable dance pieces including the Salpuri series of nine works, another dance series of *Geomeun Younghon-eui Norae* (The Song of the Black Spirit), *Bomnal Munbakeoseoeui Chum* (An Outdoor Dance on a Spring Day) and *Jayounin* (natural human-being).

Her unique dance style incorporates Korean emotion and cultural themes as a subject matter into Western modern dance movements and her westernized choreographic skills and methods. Lee first learned Martha Graham techniques from Wan-soon Yook in Ewha Womans University in Seoul (Lee, 1998, p. 37). In 1977, she moved to New York to experience more diverse modern dance practices and

performances (Lee, 2001, p. 11). In New York, she studied José Limon's and Merce Cunningham's techniques, along with Graham's, for about three years. Her training, including mime and experimental dance as well as dance technique, took place at New York University and Columbia University (Lee, 1998, p. 37). She had her New York debut dance performance at "The Performing Garage in Soho" in New York in 1980. After returning from the U.S. in 1980, she founded her dance company, "Lee, Jung-hee Modern Dance Company" and her artistic dance creations began in earnest with the piece, *Salpuri-80* in 1980 (Lee, 2001, p. 20; Cho, 2002, p. 141). Because of her experimental dance performances in the 1980s and 90s, she enlarged the boundaries of Korean modern dance genre and established her style of Korean modern dance (GukjeNews, 2016.12.16.).

2. *Salpuri-80* and Salpuri Series

Salpuri-80 has been regarded as one of the remarkable models for absorbing special Korean qualities (Hwang, 1998, p. 100). As the title shows, *Salpuri-80* has some continuities borrowed from *Salpuri-chum*. *Salpuri-chum* is one of the most popular and representative traditional Korean dances having symbolic shamanic meanings related to traditional culture. *Salpuri-80* is a new version of re-creation of *Salpuri-chum* and a modern transformation of Korean tradition.

Salpuri-80, as the first creation of Jung-hee Lee's Salpuri series, conveyed a socio-political message regarding the Kwang-ju massacre,¹⁾ which happened in Korea in May 1980—while she resided in New York (Lee, 2001, p. 11). After her return to Korea from the United States, she created this dance with the subject matter of tragedy, based on the traumatic memories of the massacre. The premiere of this dance was presented in October 1980, as a part of "The Korea Dance Festival" (Lee, 2001, p. 23). The piece won an award for an outstanding choreography and dance music in the dance festival. It is a spectacular theatrical dance performance that also includes video dance, created in collaboration with video artist, Dong-hyun Lee (Lee, 2001, p. 12).

A Renowned dance critics and scholars, Yong-goo Park and Tae-won Kim, write about *Salpuri-80* as follows. Yong-goo Park, an arts critic, said Jung-hee Lee's Salpuri is a remarkable masterpiece in terms of dance structure and techniques, a theatrical art form, and fantastically accompanying music. This dance creates a fantastic world constructed by physical languages engendered within/beyond time and space (Lee, 2001, p. 16). Tae-won Kim, a dance scholar and critic, mentioned *Salpuri-80* is a symphony in which every string of the dance vocabulary is perfectly tuned and each medium is tactfully used to emphasize and repeat patterns (Cho, 2002, p. 142).

Salpuri-80 was a sensational dance performance, valued as a remarkable choreography, a

1) Korea was under a harsh military autocracy from the late 1970 to the mid 1980s. The massacre occurred in retaliation to the pro-democracy movement of college students in Kwangju city (south western province of the Korean Peninsula) in Korea.

successful integration of technological visualization of video art and dance performance signifying a Korean political and social issue. After its premiere, Lee continuously presented a version of *Salpuri-80* every year. She completed the Salpuri series with nine different versions, from *Salpuri-80* up to *Salpuri 9* in about thirteen years (1980-1992). After the premiere of *Salpuri 9* in 1988, she refined and complemented the dance performance and she re-presented and completed the series of Salpuri in 1992. Each of her Salpuri series involves a social and political theme and addresses the national discourse of Korean society during the 1980s. Themes such as the tragic death and grief from the Kwangju massacre, the reunion of dispersed family members in South and North Korea, and the political and ideological unification of South and North Korea have been represented (Lee, 2001, p. 12).

As expressions of Jung-hee Lee's political ideology, these dances critically report dark and traumatic facets of Korean society. Tae-won Kim mentions that Jung-hee Lee's Salpuri series shows her brilliant choreographic talent. The aftermath of her Salpuri works has been wonderfully evolutionary and productive as well. Her choreographies are brave and bold attempts for expanding the scope of Korean modern dance (Cho, 2002, p. 142).

Through her modernized choreographic skills and her ability to incorporate Korean aesthetic and philosophy into western cultural elements and artistic tactics, Lee has invented her unique style of modern dance—Koreanized modern dance—with *Salpuri-80*. In her autobiography, Lee explains her dance style by citing the comment of a dance critic, “... her performance is expression of pure Korean emotionalism mixed with a modernized western cultural perception (Lee, 1998, p. 37).”

The following excerpts from my oral history interview with Jung-hee Lee will bring out more specific ideas and further discussion of *Salpuri-80*, its meaningful emotional concept, and her choreographic approach to the recreation of traditional Korean culture and dance in relation to her artistic philosophy, which are specially provided by the choreographer and an artistic director of *Salpuri-80*.

III. *Salpuri-80*'s Choreographic Characteristics

1. The Interview with June-hee Lee and Interpretation

This interview with Jung-hee Lee mainly focuses on her artistic philosophy and choreographic intent and method for creating *Salpuri-80*. The interview questions about her artistic style and approaches were based on my review of the literature and performance video. The following excerpts from the interview (Choi, 2007, pp. 414-423) illustrates how *Salpuri-80* has been created; an interpretation of Lee's artistic philosophy, her choreographic intent, and unique choreographic

methods. Also, Lee's vibrant commentary will convey the way in which she has incorporated Korean cultural elements including the emotion in *Salpuri-80* in relation to her special dance style. The excerpts assist in discerning unwritten historiography.

1) Patriotism as Lee's Artistic Philosophy

As Lee's *Salpuri* series including *Salpuri-80* make reference to an important social and political issue in Korean society, her dance works reflects her opinion and philosophy toward dance and society in Korea. During the interview, Jung-hee Lee restated her philosophy of arts and dances several times. She stressed that the significance of dance representation in relationship to society is based on a certain spiritual meaning:

Lee: I think dance and art is a representation of a human spirituality as well as an outcome created by society and time. Thus, an artist should be concerned about the social and political issues that he/she lives with (because his/her artistic work is a reflection of what he/she thinks, feels, and worries about.

Lee: I hope to keep Korean cultural sentiment and spirituality. In any case, I want to consider the spirit and emotions of Koreans very important. If you find the roots, culture, and environment of Koreans and express it with the spirit, wouldn't that be Korean modern dance?

This philosophical perspective of Lee on the relationship between arts and a society is one of the most important elements, which determine a direction of her dance creation. In her account, dance, as a physical representation of a mental world and spirituality, should reflect what the society asks for. According to this artistic philosophy, most of Lee's dance works involves special political issues and social discourses.

Her philosophy in her choreography is coordinated in her mind with her social-political ideology of "patriotism." Her patriotic stance embedded within her artistic philosophy was deeply impressed on me throughout the interview. Lee said about her sincerity of loving Korea:

Lee: My dance is rooted on my nation—lives, society, and living history of Korea. The social and political situation and the lives of the people in this country (territory) are the major subject matter of my choreography . . . I advise my students that "you love your country and nation and pay attention to and experience many aspects of Korean culture."

In this regard, *Salpuri-80* is a cultural representation of her patriotism concerning the social and political situation of Korea. The patriotism is intimately related to the following choreographic focus and intention; what to show in her dance creation.

2) Korean Society and People as the Choreographic Focus

As a choreographer, Lee focuses on what to show rather than how to show in her dance (Lee, 2001, p. 17). Her idea of what to show when creating a dance means that her primary choreographic focus is to deliver a message. Lee's dance is a representation of a social claim and a reflection of a political situation of Korea. Lee's social commitment within her dance performance *Salpuri-80* is the fatal pain and tragedy of the massacre in Kwang-ju in 1980.

Lee: In the 1980, freedom of expression was strictly suppressed by the government. I realized making a dance piece with this tragic social event is the only thing that I can do to console the death of the innocent and victim of the massacre.

Likewise, the social and political issues of the Korean society are an ongoing theme and subject matter of her dance performances. Several dance scholars and critics often describe her dance performances as social and political re-interpretations. A dance scholar Byung-ho Chung, mentioned that Jung-hee Lee's *Salpuri* series illuminate dark and painful facets of Korean society (Lee, 2001, p. 23). Young-tae Kim, a critic, said that Jung-hee Lee's dance longing for the spirituality is eventually a creative work for embracing the Korean people and their tragedies (Lee, 2001, p. 22).

3) *Han* (lamentation, 恨) and *Salpuri* as the Theme and Compositional Structure

Jung-hee Lee focused on *Han* (lamentation, 恨) as the subject matter throughout *Salpuri-80*. *Han* is a conceptual emotion symbolizing the traumatic memories of grief, sorrow, and bitterness of the Kwang-ju massacre. Lee used the meaning of *Salpuri* to embrace a transformation of *Han*, in other words, transcending tragic and painful sadness through her dance. Given that the original function and symbolic meaning of traditional *Salpuri-chum* in traditional Korean shamanic ritualistic contexts is to exorcise an evil spirit and relieve the sadness of the people, Lee borrows the concepts and implied meanings of *Salpuri-chum* to reveal her choreographic intention: comforting the sacrificed and suffering victims in the massacre through her dance (Kim, 1998, p. 24). She intended to provide people in pain with emotional catharsis through her dance.

Lee states her idea of the word, "Salpuri" and its meaning for the major theme of her dance as follows:

Lee: I love the word, *Salpuri*, from the traditional dance and its significant meaning, releasing *Han* (transcending tragic and painful sadness) through the movements. In this concept, my dance, *Salpuri-80*, is also another *Salpuri-chum*, even though my dance is based on western modern dance movement and also does not use the long white scarf. I use the theme and concept of *Salpuri-chum* to console the soul of the people who died in the Kwang-ju massacre through

my dance movements. Eventually this dance reflects a chaotic social and political situation of Korea in 1980. . . . my dance always involves pain and sadness. What I intend to express in my dance is removing and releasing Sal (bad luck, misfortune, and tragedies) through an embodiment of Salpuri (an exorcising, transforming, and transcending cathartic process).

Here, Han and Salpuri are the major theme and at the same time serve as a compositional structure for creating Lee's version of the Salpuri dance. She employs Han as an emotional mechanism to determine what to show and how to show it in her dance. And she pays attention to the ritual process of Salpuri in order to transcend Han. This is her authentic method of incorporating unique Korean culture and dance into her choreography. Through this ritual process, the abstract Korean spirituality within Lee's imagination are embodied.

Lee as a choreographer-director knew a way to maintain Korean cultural uniqueness and aesthetic, as well as how to manage western cultural influences on Korean dancing culture. She adopts this Korean sentiment to create her version of *Salpuri-chum* identifying her style of Korean modern dance. She combined the two cultural elements, western and Korean, and found a way to promote the beneficial development of Korean culture.

4) Limon Technique, Korean Dance Quality, and Taekwondo for the New Movement Expression

Lee has American modern dance specialties in Martha Graham, José Limon and Merce Cunningham. In particular, as a pioneer of José Limon technique in Korea, Lee employs Limon dance technique such as smoothly curved lines and circles and “fall and recovery” patterns using physical gravity as the fundamental movement concept of *Salpuri-80*. Moreover, she tried to develop new movement vocabularies expressing Korean cultural moods and sentiments including Han in her version of *Salpuri-chum*. Lee found certain common points between the Limon technique and some Korean dance movements such as softly curvilinear and circular pattern movements and some vertical up and down movements with the variations of using momentum and gravity. Both of these movement expressions have a common principle in that they focus on the rational and natural flow of the body. Lee used the integration of the José Limon technique and Korean dance to express its specific movements with Korean sentiments, moods, and vibe in the work.

For her another distinct approach for the new movement creation, Lee utilizes the Korean martial art, Taekwondo, for involving Korean movements and spirituality in *Salpuri-80*.

Lee: I borrow Taekwondo's way of manipulating the body energy such as how intense inner energy spreads outward and vice versa. Taekwondo is a very strong martial art. But, I apply the fundamental manner of its movements to my dance movement creation. Through the merging with Taekwondo, I want to express the strength and latent energy of Korean people's spirituality in my dance.

It is interesting to look closely at Lee's use of Korean martial art in her dance movements. *Salpuri-80* does not show the exact practical movements of Taekwondo. Lee used Taekwondo as a fundamental principle revealing Korean style cultural movements.

Lee rejected the western modern dance moods, which is her artistic support, and instead attempted to create a work including the Korean dance atmosphere (Sung, Ki-sook, 1999, p. 119). She tried to make her dance movements have emerged from the typical modern dance movements into an inter-culturally blended (Korean and western) mode for localization of the western culture. In other words, Lee creates her own style movements by reinterpreting and transforming western modern dance movements in her dance. She refines modern dance movements at the aspect of smoothly moving soft and gentle qualities of Korean cultural movements and gestures in order to reveal Korean sentiments and cultural aesthetic.

5) Minimal Music and Video Art Other Artistic Expression

Lee asked Geon-yong Lee a modern music composer for composing a music bringing some Korean cultural feeling tone to this dance.

Lee: The sound of music expresses Han in chorus by using the human voice. With the shouting sound a. At that time, minimalism was very popular in foreign countries, so it changed a lot of dance music. He composed the music by using Western minimalism and the human voice generated from Korean Han. I think it matched well. He won the music award of this choreography.

The ambient music following post-modern minimalism mixed with the human voice creates a unique atmosphere with sorrow and sadness indicating Han. The human voice here is similar to *Gu-eum* (oral sound) used in traditional Korean *Gut* (a shamanic ritual) music. It is another modern expression of traditional Korean culture that provides auditory stimulation.

Lee also used video art and human body movements for innovative visual creation. The real body movements and two dance video art work simultaneously on the stage. The video art featuring images of dance, mountains, water, sky, nature, and people in Korea symbolizes the pain and tragedy of Korean society in *Salpuri-80*. The real and virtual body movements and the harmoniously combined images of nature interact all together and create multiple visual effects, which is a metaphoric visualization of Han.

Lee: The dancers perform on stage along with the same dance projected on the screen. There are two screens installed on the stage and two films are run one after another. So, there are people dancing and at the same time, the two films are played on the screens on both sides. It gives the impression that the expression was very magnified and that the flow of time was going to a few dimensions.

This visual installation is another approach to her idea of incorporating Korean sentiments and western movement elements in her artistic representation. The harmony of two distinctive genres, dance and film, creates dramatic characteristics. It brings diverse visual effects with consecutive oscillations between the movements and video art and metaphoric images of the picturesque film, which enhance the magic realism of the performance.

The video art and music maximize audiovisual stimulation and create mysterious realism by coexisting strangeness and familiarity. The use of video art and minimal music were experimental at the time and regarded as a ground breaking step toward multi-dimensional artistic performance like a style of total art in current. As Cho also mentioned, Jung-hee Lee's *Salpuri-80* is an innovative creation with a total theatre experience (Cho, 2002, p. 142). The harmony and collaboration of video art, and post-modern style minimal music along with the dance refer to Lee's expressionism, which is her style of work that crosses the boundaries between various art genres and Western and Korean.

In short, *Salpuri-80* is a new interpretation of Korean tradition in a modern perspective. This dance adopts the cultural symbolism—original function and meaningful concept—of *Salpuri-chum*. She re-interprets the special Korean cultural elements such as the emotion Han, shamanic ritual Salpuri, Korean dance and cultural movements, human voice, video art of the nature with her western and modern cultural experiences. *Salpuri-80* is Lee's wise re-creation/ re-presentation of Korean tradition and should be regarded as a secure foundation for constructing Koreanized modern dances, or a localization of modern dance in Korea. *Salpuri-80* itself became a modernized shamanic ritual, which serves to determine Jung-hee Lee's unique style of choreography.

IV. Conclusion

This study discusses about the modern transformation of traditional Korean culture and dance and its socio-cultural meanings along with some special choreographic-directing characteristics of Jung-hee Lee's *Salpuri-80*. This dance *Salpuri-80* is a good example of the most experimental re-creation of traditional Korean dance and culture. Lee's authentic artistic philosophy, choreographic intent, and expressive ways of the embodiments—concept, theme, style, movements, music, and stage setting with media arts—interact together and create the unique Korean-ness of *Salpuri-80*, which serves as a key factor establishing Lee's Koreanized modern dance. To her dance performance is a artistically refined socio-cultural expression. The harmonious combination of the artistic features of *Salpuri-80* signifies a special social and political issue that Korean society dealt with in 1980.

Salpuri-80 adopts a special Korean sentiment, Han, of the traditional *Salpuri-chum*. Han reflecting the tragic feeling of the Kwangju massacre becomes a crucial theme for creating Jung-hee Lee's

version of Salpuri. She also borrows the original function and symbolic meaning of *Salpuri-chum* generated from a gut (a traditional Korean shamanic ritual). As Salpuri means exorcising an evil spirit and relieving the sadness of the people, Lee intends to make her dance as a shamanic ritual like Salpuri for comforting the sacrificed and suffering victims in the massacre through her dance. She hopes her *Salpuri-80* could provide people in pain with emotional catharsis. In terms of Lee's choreographic approach, Han and Salpuri are the major theme and at the same time serve as a compositional structure for creating Lee's version of the Salpuri dance. She employs Han as an emotional mechanism to determine what to show and how to show it in her dance. Also, she uses the ritual process of Salpuri for the embodiment of the abstract Korean spirituality within Lee's imagination.

The *Salpuri-80* shamanic ritual for relieving and transforming the tragic feeling is metaphorically expressed by abstract Korean moods, symbolic exorcising movements, and meaningful images in the video art. At the aspect of movement expression, Lee uses the Korean martial art Taekwondo as a fundamental principle to incorporate Korean movements and spirituality in *Salpuri-80*. She also employs José Limon dance techniques, such as smoothly curved lines and circles and fall and recovery patterns using physical gravity. She found certain common points between the Limon technique and some Korean dance movements such as softly curvilinear and circular pattern movements and some vertical up and down movements with the variations of using momentum and gravity. She tried to create her unique quality with proper integration of Limon modern dance and Korean movement quality, to express special Korean sentiments and spirituality.

The music composed for this dance conveys Han by using the harmonic combination of Western cultural minimalism and the human voice similar to Gu-eum in traditional Korean Gut music. And the video art exposes strongly felt painful emotions and spiritual expressions through the artistic representation of the peaceful images of nature. The Korean environmental images showing mountains, water, sky, nature, and people along with dance leave sad feelings symbolizing the painful situation of Korean society. This visual installation is another approach to her idea of incorporating Korean sentiments and western movement elements in her artistic representation.

These special characteristics are deeply related to Jung-hee Lee's choreographic concept and artistic philosophy. As a choreographer, Lee focuses on what to show rather than how to show it in her dance. Her idea of what to show when creating a dance means that her primary choreographic focus is to deliver a message signifying what society and people are concerned about. To Lee, dance as a physical representation of a mental world and spirituality should reflect what society asks for. This is her key perspective of choreographic focus. In this account, most of her dance works involve socio-cultural values implying particular political issues and social discourses.

Salpuri-80 is a concrete representation of Jung-hee Lee's artistic philosophy, patriotism. Lee stresses that her modern dance in Korea must convey Korean people's thoughts and spirituality. So,

her re-creation re-interpretation of traditional culture with an artistic and modern twist is a very meaningful work to herself. *Salpuri-80* as a meaningful and conceptual re-presentation of Korean tradition keeps a proper balance in-between the traditional and modern, old and new, and original and transformed in the aspects of themes, music, visual art, and movement quality. Lee knew a way to maintain Korean cultural uniqueness and aesthetics, as well as how to manage western cultural influences on Korean dancing culture.

Ultimately, *Salpuri-80* is valued as a groundbreaking work for the creation of Korean style modern dance or Koreanized modern dance as the localization of modern dance in Korea. She tried to make her dance movements have emerged from the typical modern dance movements into an inter-culturally blended (Korean and western) mode for localization of the western culture. In other words, Lee creates her choreographic style with magical movements by reinterpreting and transforming Korean tradition and western cultural elements in her dance, which suggests a beneficial way of developing a creative variation of Korean tradition for globalization.

This study serves as valuable practical research for analyzing dance creation through articulating a particular choreographic-directing intent and methods characterizing a Korean modern dance. As Tae-won Kim points out that contemporary dance-art including Korean creative and modern dance has a lot to learn and utilize from the traditions deeply embedded in Korean culture (Kim, 2015, p. 36), this study suggests a developmental idea for a modern transformation of Korean tradition, which could be considered as an expanded notion of Sin-jeontongmu (new traditional dance) in a broad range. I hope this research as foundational research on various dance creation styles contributes to suggesting the development of possible future performances for completing the modern transformation of Korean culture and tradition.

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한국 전통의 현대적 변용 - 이정희의 「살풀이 80」을 중심으로 -

최원선

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본 연구는 「살풀이-80」과 안무가 이정희의 창작 방식과 안무 개념, 그리고 사회문화적 의미에 대해 문헌연구와 구술사를 중심으로 탐구하여 전통 살풀이춤의 특색있는 해석과 현대적 변용의 사례 연구를 통해 전통문화의 효율적 활용방안에 대한 시각을 제시한다. 이정희의 「살풀이-80」은 전통 무용과 문화를 바탕으로 한국적 정서와 특징을 현대적으로 해석한 최초의, 그리고 가장 실험적인 창작물로서 그 의미가 크다. 이 작품은 비극적 역사인 1980년 광주 사태를 주제로 하여 한국인이 겪는 한의 정서를 은유적으로 표현하고 있으며, 살풀이춤의 주술적 의미인 살-나쁜 기운을 씻어내는 개념-을 현대적인 해석으로 발전시킨 작업이다. 이를 위해 이정희는 호세리몽 테크닉과 한국춤의 교합점을 찾고, 태권도를 이용한 움직임의 한국화를 시도하였으며, 구음을 연상시키는 소리를 사용한 미니멀한 음악과 자연과 인간이 어우러진 영상을 함께 활용하여 한과 혼란을 표상화한 추상적 상징성을 극대화하였다. 「살풀이-80」은 전통적인 것과 현대적인 것, 오래된 것과 새로운 것, 그리고 독창적이고 변형된 것 사이에서 적절한 균형을 유지하여 한국 전통의 성공적인 현대적 변용의 사례라 할 수 있으며 또한 안무가 이정희가 구축한 독특한 한국 전통문화의 현대적 변용에 중요한 역할을 하고 있다.

Keywords: 무용창작(dance creation), 무용연출(dance directing), 전통의 변용(transformation of tradition), 살풀이-80(Salpuri-80), 이정희(Jung-hee Lee)