

한국춤과 국제화 과거, 현재, 미래

Korean Dance
and
Internationalization
yesterday,
today,
tomorrow

2022. 12. 03.(Sat.) 09:30am

한국예술종합학교

서초동캠퍼스 235호

주최 한국예술종합학교 무용원 이론과

후원  문화체육관광부

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- ❖ 한국예술종합학교 무용원 이론과 교수

통·번역, 질의토론

《권 현 석》 : Keith Howard 통·번역, 질의토론

- ❖ School of Oriental and African Studies, University of London Ph.D.
- ❖ 한양대학교 음악연구소 전임 연구원
- ❖ 한양대학교, 연세대학교, 한국예술종합학교 출강

《한 석 진》 : Michael Hurt 통·번역, 질의토론

- ❖ 한국예술종합학교 무용원 이론과 예술사
- ❖ 영국 서리대학교(University of Surrey) 무용과 석사, 박사
- ❖ 한국예술종합학교 무용원 이론과 교수

《김 영 희》 : 송성아 질의토론

- ❖ 김영희 춤 연구소 소장
- ❖ 한국춤비평가협회 회원

행사 보조

《 김 나 형 》 : 해외발제자 담당

❖ 한국예술종합학교 무용원 이론과 예술전문사 재학

《 정 다 인 》 : 해외발제자 담당

❖ 한국예술종합학교 무용원 이론과 예술사 재학

업무 보조

《 김 예 지 》 : 번역, 행정보조 등

❖ 한국예술종합학교 무용원 이론과 예술전문사 재학

《 설 지 원 》 : 포스터제작, 행정보조 등

❖ 한국예술종합학교 무용원 이론과 예술전문사 재학

《 이 색 (Liam Alexander Watson) 》 : 번역, 행정보조 등

❖ 한국예술종합학교 무용원 이론과 예술사 재학

프로그램 Program

사회 II 서정록 한국예술종합학교 무용원 이론과 교수

9:20 ~ 9:30	등 록	Registration
9:30 ~ 9:35	개 회 사 - 김삼진 (한국예술종합학교 무용원 원장)	Opening Remarks - Prof. Kim Samjin (K'arts)
9:35 ~ 9:40	인 사 말 - 나경아 (한국예술종합학교 무용원 교수)	Greetings - Prof. Na Kyung ah (K'arts)
9:40 ~ 10:50	광대 훈련 : 외국인의 한국 전통 춤 과 음악 배우기 - 키스 하워드 (런던대학교 명예교수)	A Kwangdae in Training : A Foreigner Learning Korean Traditional Dance and Music - Prof. Keith Howard (University of London)
	지정 토의 - 권현석 (한양대학교 연구원)	Q & A - Dr. Kwon Hyunseok (Hanyang Univ.)
10:50 ~ 12:00	제시, 페미니즘으로서 스트리트 댄스, 친절한 행위자성의 영향력 - 마이클 허트 (수원대학교 국제대학 교수)	Jessi, Street Dance as Feminism, and the Power of Complaisant Agency - Prof. Michael Hurt (University of Suwon)
	지정 토의 - 한석진 (한국예술종합학교 무용원 교수)	Q & A - Prof. Han Seonkjin (K'arts)
12:00 ~ 13:00	점심식사	Lunch & Break
13:00 ~ 13:50	전통춤 전승맥락과 국가무형문화재 - 송성아 (부산대학교 연구교수)	Transmission of Korean Traditional Dances and Intangible Heritage System - Prof. Song Sung-A (Busan Univ.)
	지정 토의 - 김영희 (김영희춤연구소 소장, 전통춤 이론가, 비평가)	Q & A - Kim Younghee (Korean Traditional Dance theorist, Dance Critics)
13:50 ~ 14:00	휴식	Tea Break
14:00 ~ 15:00	종합 토의	Q & A
15:00	폐회	Closing Remarks

인사말

Greeting

제24회 이론과 국제 학술대회에서 한국춤의 국제화, 과거, 현재, 그리고 미래를 논하는 자리를 마련하게 되어 매우 기쁘게 생각합니다.

저희 무용원은 지속적인 활동을 통해 새로운 무용을 발굴하고, 전통을 계승함으로써 한국춤의 국제화와 세계 여러 나라와 활발한 국제 교류를 하는데 일익을 담당하고자 합니다. 특히 한국예술종합학교 무용원 이론과는 국내를 넘어 해외 여러 학교와 활발한 교류 가운데 연구의 질 향상을 도모하고 있습니다. 새로운 시대를 맞이하여 국제적인 학술 교류 강화를 통해, 한국예술종합학교 무용원 이론과가 국제적으로 춤 연구의 중심이 되길 간절히 기원합니다.

이번 대회에서 발표하여 주시는 런던 대학교의 Keith Howard 교수님과 Michael Hurt 박사님, 송성아 박사님께 한국예술종합학교 무용원을 대표하여 감사의 말씀을 전합니다. 또한 질의자로 참석하여 주시는 김영희 선생님과 권현석 선생님께 감사의 말씀 드립니다. 그리고 이번 학술대회에 여러 가지로 수고해준 스텝과 학생들에게도 심심한 감사의 말을 전합니다.

끝으로 이 자리에 참석해 주신 여러분의 관심과 격려에 한국예술종합학교 무용원을 대표하여 감사의 말씀을 드립니다.

감사합니다.

인사말

Greeting

I am excited for us to be hosting the 24th Dance Theory International Conference, a place to discuss the internationalization of Korean Dance, as well as it's yesterday, today, and tomorrow.

The goal of the School of Dance is to develop new styles of dance and play a role in preserving Korean traditional dance through being actively involved in international exchanges. In particular, The Korea National University of Arts' Dance Theory Department aims to improve the quality of research by collaborating with schools around the world. As we face this new era, I hope that strengthening international academic exchange can foster the The Korea National University of Arts' Dance Theory Department to become a main research center for international dance research.

On behalf of the Korea National University of Arts, I want to appreciate all of the presenters: Prof. Keith Howard from the University of London, Dr. Michael Hurt, and Dr. Song Sung-A. I would also like to thank the moderators Dr. Kwon Hyunseok and dance theorist Kim Younghee. Lastly, I want to give thanks to all the international conference staff members and students.

In conclusion, representing the Korea National University of Arts, I express my greatest gratitude for your interest and encouragement.

Thank you.

Dean of the school of Dance, Korea National University of Arts **Kim, Sam jin**

인사말

Greeting

2022년 무용원 이론과 국제학술대회를 개최하게 된 것을 기쁘게 생각합니다. 한국예술종합학교 무용원 이론과에서는 그동안 국내외 학술교류활동을 통해 무용분야의 지식을 발전시켜 오고 있습니다. 무용미학, 무용과학, 민족무용의 전공영역에서 실천적 연구와 시대적 담론을 이끌어 왔습니다. 이러한 연구를 기반으로 무용이론 전문가 양성을 위한 전공교육을 진행해 온 결과 학생들이 졸업 후에 다양한 분야로 진출하여 활동을 이어가고 있습니다.

춤이란 실천적인 측면에서, 감각적 체험을 통해 개인의 역량을 통합적으로 발전시키고, 삶의 새로운 국면을 실현해 간다는 점에서 자기 창조적 활동입니다. 이러한 춤과 관련한 학문적 탐구는 첫째, 다학제적 관점에서 다양한 국면을 설명해야 합니다. 둘째, 춤의 과거 역사를 이해하고 변화하는 시대 속에서 새롭게 나타나는 춤 양상을 설명할 수 있어야 합니다. 셋째, 춤의 본질에 대한 반성적 태도로 인간과 문화를 이끌어 가는 춤의 가치를 분명히 제시해야 합니다.

이론과에서 매년 개최되는 국제학술대회에서는 다학제적 관점에서, 무용의 본질적 가치와 실천적 영역을 연결시키는 다양한 주제들을 다루어 오고 있습니다. 국제학술대회에서 발표된 연구들은 춤에 관한 미학적 통찰, 문화적 이해, 움직임 원리에 대한 지식들을 발전시켜 왔습니다. 특히 민족무용과 관련된 연구들은 춤의 문화적 정체성을 설명하는 귀중한 자료를 구축해 오고 있습니다. 무용원 개원 이래 2012년까지 진행된 한중일 궁중무용 비교연구는 동아시아 문화의 전승과 변형을 이해하고, 한국 문화의 주체적인 입장에서 춤을 설명할 수 있는 지식의 토대가 되었습니다. 2020년에는 “세계인의 시각에서 한국문화와 춤에 관한 연구”를 주제로 학술대회가 진행되었습니다. 민족무용의 비교연구는 동아시아 문화 더 나아가 세계 문화의 관점에서 시각을 확장하는 방향으로 나아가고 있습니다. 올해, 국제학술대회는 세계적 연구의 시각에서 한국 춤에 관한 연구들을 소개하는 자리입니다. 역사의 흐름 속에서 변화하는 무용의 새로운 양상들을 바라볼 수 있는 시간이 되리라 기대가 됩니다.

이번 학술대회에서 앞으로의 세계 속에서 자신들의 꿈을 펼쳐나갈 무용이론가들이 나아가야 할 다양하고 흥미로운 연구주제들을 접하게 될 것입니다. 이번에 발표되는 연구들을 통해 우리 모두가 무용 연구에서 문화와 관련된 문제의식을 발전시킬 수 있기를 바랍니다.

오늘 이 자리가 마련되기까지 지원을 해 주신 여러 선생님들, 그리고 국내외에서 이 자리에 참석해 주신 선생님들 모두에게 진심으로 감사드립니다.

한국예술종합학교 무용원 학과장 나 경 아

인사말

Greeting

I am very happy for our department of dance to be able to host the 24th International Conference. The Dance Theory Department at Korea University of the Arts, School of Dance, has continued to participate in academic exchanges around the world to further develop knowledge in the field of dance. We have been able to lead research and discourse in the fields of dance aesthetics, dance science, and ethnic dance. Our dedication to the training of experts in dance theory continues to prove fruitful, as we can see our graduates making waves in various fields of study.

Dance is a form of creative expression in which we can develop ourselves through sensory experiences. There are three elements to a thorough study of dance: the ability to look at new ideas from multidisciplinary perspectives, a strong grasp of dance history in a way that helps us respond to its constant evolution, and a reflective attitude as we look at the essence of dance and its ability to affect people and culture.

Our annual International Conference aims to use a multidisciplinary approach to connect the core values of dance and its application. The research presented in our conference shows new developments in aesthetic insight, cultural understanding, and our knowledge of the fundamentals of movement. Particularly in the field of ethnic dance, our research has played a crucial role in understanding cultural identity. From the founding of the School of Dance until 2012, comparative studies of Korean, Chinese, and Japanese court dances greatly contributed to understanding the transmission and transformation of East Asian culture from a subjective Korean perspective. In 2020, the theme of our International Conference was "Research on Korean Culture and Dance from a Global Perspective". Following the globalizing trend of ethnic dance studies, this year's conference is a chance to introduce research on Korean dance from all over the world. I look forward to this opportunity for us to dive into the history and evolution of dance.

In this conference, dance theorists will get a taste of the exciting and diverse research topics waiting for them in the future. I sincerely hope that through this year's presentations, we can all develop a more critical understanding of dance and its many faces.

I would like to extend my deepest gratitude to the many teachers who helped us prepare for today's conference, as well as those participating with us from around the world today.

Professor, school of Dance, Korea National University of Arts **Na, Kyung ah**

주제 발표

광대 훈련 : 외국인의 한국 전통 춤과 음악 배우기

**A Kwangdae in Training : A Foreigner Learning
Korean Traditional Dance and Music**

Keith Howard

Professor, University of London

발제자

《 Keith Howard 》

- ❖ 더럼 대학교 작곡과 전자음악 석사
- ❖ 퀸스대학교 벨파스트 민족음악학 박사
- ❖ 텍사스테크대학 초빙 석좌 교수(2020-2021)
- ❖ 현) SOAS 런던대학교 명예교수

PPT1 A Kwangdae in Training: A Foreigner Learning Korean Traditional Dance and Music

Keith Howard

PPT2 In 1488, during a visit to the Korean court by the Chinese envoy Dong Yue, *kwangdae* male performers gave a spectacular performance that included fire eating, mask drama, puppetry, and rope walking. In the eighteenth century, *kwangdae* routinely accompanied successful candidates for government office on celebratory tours of their home counties, singing, dancing, and telling stories. *Kwangdae* became synonymous with singers of *p'ansori*, the genre of epic storytelling through song: they were Korea's "singers of tales".

When I began my journey in ethnomusicology and ethnochoreology, it had become standard not just to **research** a particular dance and music culture, but to **learn to perform**. And so, when I first came to Seoul in 1981, I became a "*kwangdae* in training" – albeit in a contemporary way, without the duties of a servant or an underling that were part of the responsibilities of *kwangdae* in the past. To gain my understanding of Korean music and dance, I needed to learn from master dancers and musicians, and to do so on their terms, doing what they told me to.

Arriving in Seoul for the first time

I had an immediate problem when I first came to Seoul in 1981: I spoke almost no Korean. **PPT3** I did, though, have the address of a *changgo* (double-headed hourglass-shaped drum; a.k.a *changgu*) teacher, Kim Pyöngsöp (1921–1987), written in *han'gŭl*. I got a taxi and showed the driver the *han'gŭl* address. He dropped me outside a door, and I entered, meeting Kim Pyöngsöp. Kim spoke no English except for "OK" and "1, 2, 3" (not good for Korean rhythmic archetype patterns (*changdan*) that are normally in 4/4 or 12/8 meters!). **PPT4** I signed that I wanted him to teach me his drum dance, *Kaein changgo nori* (or *Söl changgo nori*) – a 15-minute dance featuring 260 distinct rhythmic patterns. Kim wrote the price for lessons on a board. He went to a wall calendar and told me he would teach me six days every week. He went to his clock and pointed to 8.00 AM – we would start lessons at 8.00 each morning. He chose a new drum from his stock and wrote on the board the price – I had to buy a drum. He measured out a long sash that I would use to attach the drum to my body – the sash passed over the shoulder and around the waist.

Kim Pyöngsöp grew up in Chöngŭp, North Chölla province. He was well-known as a percussionist in Korea's southwest. He toured with his band in the winter of 1974–1975, and American Peace Corps Volunteers – particularly the late Gary Rector (1943–2018) – helped him set up a studio in Seoul. **PPT5** These became the first of a number of foreigners who came to learn from him. **PPT6** One, though not a Peace Corps Volunteer, was Robert Provine, a lecturer who joined the University of Durham in 1978; I began to study for my MA in music composition at Durham in the same year, which was how I first encountered Korean drumming. Then at the Oriental Music Festival held in Durham in 1979, I worked as a student

helper for musicians from the National Gugak Center, the dancer Mun Ilji, and the Seoul National University musicologist Han Manyŏng. It was at the Festival that I decided to study Korean music and dance...

PPT7 In 1981, once Kim agreed to teach me, I began my lessons. After just two weeks, MBC TV telephoned him, asking if he had a foreign student who could perform his drum dance on national TV. He looked at me, told me to pack my drum, and we took a taxi to the TV studios. Two weeks into my lessons, then, I danced on TV! – very, very badly, of course (but fortunately no recording survives) – alongside the *Paebaengi kut* maestro Yi Ŭn’gwan. Six weeks into my lessons, the annual KBS/Korea Herald *Chusŏk* contest for foreigners was held. I entered and won the top – “most outstanding” – prize. The prizes were considerable, but I needed them to be since I had run out of money and owed for my accommodation (I was staying with an Anglican/Episcopalian priest in Shinch’ŏn). One prize was a colour TV – domestic colour TV broadcasts in Korea had only begun a few months earlier, in December 1980 – and both Kim and the priest wanted it. They fought as I was interviewed for KBS TV. I asked Han Manyŏng to help resolve the situation, and he determined that Kim should have the TV but pay 100,000 wŏn (33% of the value of the TV) to the priest to cover my accommodation costs. Another prize was a KAL return air ticket for two to Cheju, and Han Manyŏng introduced me to his MA student, who was writing her dissertation on Cheju *minyŏ* (folksongs) and needed to conduct fieldwork in Cheju with somebody who could record music and interviews – in those days, we still used expensive reel tapes (not cassettes, not digital...), and I had both a UHER reel tape recorder and a supply of reel tapes... Some of you know that student, and how the story developed...

PPT8 From 1982, Kim Pyŏngsŏp invited me to play alongside him, both *Kaein changgo nori* and the local percussion band style from his home region of Chŏngŭp, *Udo nongak*. We played in Seoul, in North Chŏlla province, and elsewhere. From 1984 onwards, I began to perform Korean dance and music in Britain, Europe, and also in North America and Australasia, keeping Kim’s piece exactly as he had taught it to me. (Jocelyn, I recall, first met me when I performed at Wesleyan University in 1988...)

Interlude: IFMC/ICTM and dance...

PPT9 In 1981, Han Manyŏng chaired the organising committee for the biennial world congress of the International Folk Music Council (IFMC), which was held in August 1981 in Seoul. **PPT10** The IFMC is the professional association of ethnomusicologists and ethnochoreologists (even though “dance” is not mentioned in its name). The IFMC was founded in London in 1947, but 1981 was the first time the IFMC had ever held its congress in Asia. **PPT11** It was also the time when the IFMC became the ICTM – International Council for Traditional Music – under which name it is still known today. Interestingly, while “Folk Music” became “Traditional Music” in its name, recognising the high art/court and literati music traditions of much of the world (including Korea), no effort was made to include “dance”. **PPT12** I find this curious because one of the founders of the IFMC in 1947 was Maud Karpeles (1885–1976), who was a major collector and teacher of English folk dance, **PPT13** particularly Morris dance traditions, and was a central figure in the English Folk Dance and Song Society. The EFDSS in 1932 amalgamated two organisations, one being the English Folk Dance Society, established in

1911. Today, an effort is underway to add “dance” to the ICTM name, but so far without success...

PPT14 Why is it that in IFMC/ICTM and in our universities ethnochoreology/dance anthropology is considered less important than ethnomusicology and musicology? Perhaps we owe this to history, since music was considered part of the sciences in earlier centuries and retains something of this in musicology – we can see this reflected in the 19th-century German *Musikwissenschaft* and its definition by Guido Adler in the first edition of the journal *Vierteljahrsschrift für Musikwissenschaft* in 1884. There, and also in the Berlin school of “comparative musicology” led by Erich von Hornbostel, the “science of music” meant looking at structures such as scales, forms, and intervals, and classifying music and instruments. This notion continued into the 1980s. Until then, some university music departments, including Oxford and Cambridge, did not include learning to perform on piano, violin, or flute as part of the official degree curriculum. It was as if “art” had little importance to musicology. Today, music analysis techniques are increasingly challenged as misogynistic and colonial, although the European division between academic learning and performance learning remains common. In contrast, dance programmes seem to me to have always focused more on performance and less on analysis and history.

Although ethnomusicology grew from musicology, this happened in part as a reaction against music analysis, and part because of an overlap in interest with anthropology. **PPT15** However, the first generations of ethnomusicologists inherited a suspicion about performance, and both Mantle Hood and John Blacking, for example, believed that ethnomusicologists should learn to perform so they could write about music cultures, but should not become expert performers. **PPT16** Anthropology, curiously, proved itself less keen on music than on dance: one of the pioneers of Social Anthropology in Britain, Alfred Radcliffe-Browne (1881–1955), in his 1921 book, *The Andaman Islanders*, wrote of the importance of studying dance, because it was a core part of human social behaviour. Reflecting this, ethnomusicologists have often incorporated some study of dance, even though most are untrained or poorly trained. As I prepared for my PhD, though, I took classes in dance anthropology and Labanotation from Roderyk Lange (a student of Laban) and Adrienne Kaeppler.

Why did I not study Korean language before I arrived in Seoul?

PPT17 Why had I not learnt Korean before I first came to Seoul in 1981? I actually came to Korea before I commenced my PhD study, to explore whether I could develop a project on Korean performance culture. My background is in music and musicology, not Asian Studies/Korean Studies: a BA in Music History, an MA in Music Composition, and an LTCL (Trinity College of Music and Dance diploma) in (classical) piano and voice. I joined the Musicians Union in 1978 as a (Western) percussionist; I am a church organist; I used to play the clarinet in orchestras. My PhD project came from my experiences in Britain: as a composer of contemporary classical music I had found that few people wanted to listen to new compositions, and as a school music teacher I had found that few British children wanted to study music. In Britain, then, music has become less something that people do (i.e., perform) than something people consume (i.e., music is created by others, and people buy recordings or attend concerts). So, my PhD focus was on *how people use music and dance*. And for this,

I was awarded a PhD scholarship in the Anthropology department at Queen's University, Belfast, to be supervised by Professor John Blacking (1928–1990).

But I am subjective about my own, British culture. So, to explore *how people use music and dance*, I needed to research a distant and very different culture. In Britain, folk music and folk dance largely died out (although some traditions have been revived) by the beginning of the 20th century. Arthur Conan Doyle, in his *Sherlock Holmes* stories written at the end of the nineteenth century, regularly laments the move from rural farming communities to urban centres, and the loss of old ways; mechanization, ease of travel, and the rise of the mass media then dealt death blows to cultural traditions that had been retained in British rural communities.

So, I was attracted to Korea because your country was going through modernization many decades later than Britain did. Korea was going through the transition of modernization. This, in ethnomusicological and ethnochoreological terms involves a transition from *music and dance of the people* (which in the early 1980s could still be found in rural Korea, in particular as folksongs (*minyo*) and rural percussion bands (*nongak/p'ungmul*)) to *music and dance for the people* (urban music, and the concert and theatre culture of Seoul).

Still, in 1981, the British Anthropology tradition placed little emphasis on language acquisition. It was thought that students would pick up language skills as they conducted fieldwork. This approach came from earlier British anthropologists, and particularly from Edward Burnett Tyler (1832–1917). Tyler had famously written that “culture is that complex whole” of behaviour, ritual and performance. Culture cannot be expressed only through words hence the anthropological methodology involves participant observation and fieldwork. And so, I wanted to learn Korean dance and music.

Once I got to Seoul I quickly realised I must start learning Korean... One day, I took the Number 27 bus that I knew went from Kim Pyöngsöp's studio in Tonam-dong to where I was living in Shinch'on, but I took a bus going the wrong way and it took me more than four hours to get home. I knew then that I had to learn to read *han'gül* quickly, and did so that same night.

PPT18 *Korea in Transition*

So, when I arrived in Korea in the early 1980s, I could find old traditions and old customs as well as the new. Much of the old has now disappeared, of course. To illustrate, let me show you a few photographs I took in Chindo, South Chölla province, where I conducted fieldwork for my PhD from 1982 to 1984... My PhD, and my first book (which was based on that work), *Bands, Songs, and Shamanistic Rituals* (1989, 2nd edition 1990), now seems to come from a lost age – from what today is a totally unrecognizable Korea. **PPT19** **PPT20** **PPT21** **PPT22** **PPT23**

PPT24 Modernization involves transition, I argue that Kim Pyöngsöp's *Kaein changgo nori* functions as a transitional piece. **PPT25** It sits between Korea's old percussion bands and **PPT26** before *samulnori* appeared (that is, before February 1978). And, of course, it is distant

to the vibrant and creative multifaceted percussion-based performance culture of Korea today – much of which is the product of a great training programme at the KNUA.

PPT27 In the 1980s, in their local and rural forms percussion bands were still known as *nongak*, although today *p'ungmul* is the more common term. Semi-professional and professional forms of percussion bands were known as *namsadang*, *yösadang*, and so on, although the last known itinerant troupe had disbanded in 1964, only to be revived as what in the early 1980s was a controversial National Intangible Cultural Property (*Kukka muhyöng munhwajae*).

PPT28 Rather than functioning for the rituals, farming work, fishing expeditions, and fund raising activities of rural villages that were the activities of older local percussion bands, Kim's *Kaein changgo nori* – and other local drum dances – is designed for entertainment before an audience. It developed primarily for the festivals and contests that proliferated in post-liberation Korea after the end of the Pacific War. **PPT29** Of course, Ch'oe Sünghüi had also developed a staged dance version in the 1930s, but hers was more dance than music, and it featured pretty female dancers rather than brawny farmers.

PPT30 To summarize, as a transitional piece, *Kaein changgo nori* grew in the local bands around Chöngüp in North Chölla province, but **became popular** in extra-local situations:

PPT31 first, Kim and his local percussion band colleagues won prizes at several *nongak* festivals and the National Folk Arts Contest (*Ch'ön'gük minsok yesul kyöngyön taehoe*). Only then did it become a piece that was studied in Seoul (rather than in rural Korea) by dancers, university students and foreigners. It became the subject for many published notations, articles, and books. **PPT32** The first publication, privately produced in 1975, was a notation by Robert Provine. Provine used a Western-based notation, as had other Korean musicologists such as Chöng Hoegap when in the 1960s he notated *nongak/p'ungmul*. **PPT33** Provine's notation was then copied by two Korean scholars, the Chungang University musicologist Chön Inp'yöng (1979) and the Ewha Women's University dance scholar Chu Yöngja (1981, 1985). I published two articles in 1983; Provine published several additional articles; most recently, a Korean-language book has been published by Pak Ch'öl and Cho Miyön (2019) – Cho learnt directly from Kim in the early 1980s. And although Kim died in 1987, his piece survives: **PPT34** A video of Kim performing at the National Theatre in Seoul in 1983 is still available online¹ and, **PPT35** not least because of its preservation society of dedicated students and followers, the recent book by Pak Ch'öl and Cho Miyön (2019) has been published. Again, there are many videos of performances and workshops or lessons on YouTube.²

In America, too, some of Kim's former students still treasure the piece. Mary Jo Freshley made recordings in 1985, and these are available in the Halla Pai Huhm dance archive in Hawaii, while Ed Canda has archived recordings and other materials at the University of Kansas (his materials, though, are not yet publicly available). **PPT36** One of Mary Jo's videos has made it

¹ <http://www.youtube.com/watch?v=3bMxedT9lls>.

² E.g., <http://www.youtube.com/watch?v=dX3bt71uk8M>; <http://www.youtube.com/watch?v=KN8Vfg18ShQ>; <http://www.youtube.com/watch?v=nHDteE8Fo58>; http://www.youtube.com/watch?v=FE_nQnkhofc; <http://www.youtube.com/watch?v=cx1EW7RygPw>; <http://www.youtube.com/watch?v=jW86rXEK9CA>. Somewhat fortunately my own performance of a shortened version of Kim's piece for KBS TV, recorded in 1981, has been lost, but my rendition of the full piece, issued on video by SPMK/Haus der Kultur (Berlin) in 1991, can still be found.

onto YouTube in Korea (and also onto a SamulNori site).³ This shows Kim Pyöngsöp, me (I am the tall one!), and a few others performing to celebrate the completion of a new Saemaül community building in Sannae, Pyönsan-myön, to the west of Puan – a district where Kim’s student Brian Berry had served as a Peace Corps Volunteer 10 years earlier. On YouTube, I was identified with a question mark as “영국인?” Although the question mark has now disappeared. [PLAY VIDEO](#)

Learning Kim Pyöngsöp’s *Kaein changgo nori*

PPT37 Kim Pyöngsöp taught by rote. In the past this was the standard way of doing things in much of the world, and in Korea it was the typical method until music training moved into universities – the first Korean music degree course began at Seoul National University in 1959. Since Kim was teaching a drum dance, he stood in front of me and played and danced a short segment. I would repeat what he played and danced. He would then repeat the same material many times, until he was satisfied I had everything right. Sometimes he would shake his head to indicate something was wrong, but most often he told me just to repeat and repeat. He rarely told me what was wrong: I might have a foot movement wrong, or a misplaced acciaccatura, or possibly he wanted me to stop grimacing. Interestingly, Korean students who asked questions were told just to repeat and copy Kim; he was reluctant to explain. Rote learning is not about verbal explanation. And this is typical of rote learning; it has been noted in many ethnomusicological/ethnochoreological accounts such as **PPT38** James Kippen’s *The Tabla of Lucknow* (1988) and William Malm’s *Six Hidden Views of Japanese Music* (1986).

PPT39 Repetition developed my fluency. Gradually, Kim built up the piece. During the six weeks I learnt from him in 1981, the total I learnt was about four minutes in duration. This was an abbreviated version of Kim’s longer drum dance, which, lasting 15 minutes, I mastered after a further five months of daily lessons in 1982. The full piece comprised around 260 distinct rhythmic patterns that Kim called *karak* – fingers of rhythm (or, in other contexts, melody). *Karak* were essentially variants built as sequences of motifs within five core sections of the piece. Each core section was built around a single model rhythmic archetype pattern (*changdan*): *tasürüm*, *hwimori*, *kutköri*, *chajinmori*, *yönp’ungdae*.

PPT40 Kim played a mirror image of what he taught me (and other students) to play. This required swapping sticks from one hand to the other and is something I have never managed to do when teaching my own students. Although it has at times been misinterpreted as “left-handedness” (by, e.g., Hesselink), Kim’s practice was based on a shift that had occurred in percussion band practice during the mid twentieth century. **PPT41** In percussion bands and in drum dances, the *changgo* is played with two sticks, a thin whip-like *yöl ch’ae* that strikes the higher-pitched drum membrane, and a mallet-like *kunggul ch’ae* that mostly strikes the lower-pitched membrane but which, through a simple bend at the elbow, can also strike the other skin. **PPT42** Most contemporary drum players grasp the whip-like stick in their right hand, matching how the drum is played just with this one stick in court music and when accompanying in instrumental and vocal ensembles (where the palm of the hand replaces the mallet-like stick on the lower-pitched drum skin). Both the hand and the mallet stick can give

³ <https://www.youtube.com/watch?v=74nxBmDvHAg>.

basic punctuation, although the mallet, unlike the hand, rebounds quickly and thus can create rapidly repeating strikes that enable complex patterning to be performed. Among contemporary percussion band and drum dance players, the mallet is normally held in the left hand. PPT43 Kim, though, held the mallet in his right hand and the whip in his left. By doing so, he matched other players in percussion bands, where the three other core instruments, the *kkwaenggwari* small gong, *ching* large gong, and *puk* barrel drum, are all played with beaters held in the right hand.

While learning from Kim, I never used a written notation. Although I had a copy of Robert Provine's 1975 notation, I didn't refer to it since I wanted my ears and body to learn without allowing my former Western training to get in the way. Later, when I added melodic instruments to my studies, I still needed to develop "Korean ears" – pitching, ornaments, and what Korean musicologists refer to as "microtonal shading." I knew I must not let my "Western ears" adjust and change any aspect of Korean music and dance. PPT44 Provine's notation is Western-based, as are those by Korean scholars already mentioned, PPT45 and in my experience it is suited to international teaching and learning. But some in Korea regard it as too Western, PPT46 hence when Lim Dong Chang began to produce SamulNori notations in 1988, he adapted the 15th-century Korean court notation, *chǒngganbo*, combining it with symbols for drums that had been used in historical scores. PPT47 Interestingly, Pak Ch'öl and Cho Miyön's 2019 book on *Kaein changgo nori* provides two notations, one based on the SamulNori system, and one updating Robert Provine's system...

Korean rhythm to the world!

The differences between the Western-based notation and the *chǒngganbo*-derived SamulNori notation are that (a) the former considers Korean rhythmic patterns metrical, and marks metric changes, while SamulNori notation does not, and (b) the former compresses information, making it, in ethnomusicological terms, ***descriptive*** rather than ***prescriptive***. The first of these points is highly significant if we consider dance, because the Western-based notation focuses on musical detail rather than dance steps. PPT48 So, the archetype pattern *kutkōri*, at the dance level being 2+2 beats ($6/8 + 6/8$, or $12/8$) with each beat subdivided into triplets, is played in variations and motifs in *Kaein changgo nori* that the Western-based notation renders as, e.g., 2+3 beats ($6/8 + 3/4$) or even 2+2+1 ($5/8 + 5/8 + 2/4$). For those of us who have studied 20th century composition, none of this is a problem, because it follows the logic of musicology.

(At this point I confess that I am not a good dancer. For me, rhythm and music is my primary expertise. Arguably, though, Kim Pyōngsöp was also a musician more than a dancer. Even so, he used to laugh at my dance steps, calling them "disco *ch'um*." However, to date, there is no accurate and full published dance notation of *Kaein changgo nori*: this is a task you at the KNUA should take on!)

PPT49 To conclude, why is it that Korean percussion music and dance, including Kim Pyōngsöp's *Kaein changgo nori*, SamulNori, and today's percussion groups, have become popular outside of Korea? I suspect the reason is because percussion music in Korea can carry the weight of what melody and/or harmony does in most of the world. Music and dance

genres deriving from European music practice tend to subordinate rhythm to melody and harmony, with the result that simple and undeveloped rhythmic patterning is normative.

However, vocalization and the modal features of music differ from culture to culture, and dance movements too have social as well as cultural peculiarities based on the place where they are practiced. This means that neither vocal or melodic music nor dance is as easy as percussion for people across the world to grasp and enjoy. Still, I would argue that rhythm is more important to dance than melody or harmony, even in ballet, where we celebrate the melodies and harmonies of Tchaikowsky, Adam, and Delibes, but dancers count and move in rhythm. **PPT50** Everywhere, then, rhythm is elemental; it is fundamental to our very being. And so, because Korean rhythm is so highly developed, it appeals, not just in Korea, but around the world.

주제발표

**제시, 페미니즘으로서 스트리트 댄스, 친절한
행위자성의 영향력**

**Jessi, Street Dance as Feminism, and the Power of
Complaisant Agency**

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“Jessi, Street Dance as Feminism, and the Power of Compliant Agency”



This paper is meant as a theoretical provocation. This paper intends to be as provocative as the artists described within it. It is also meant to be more an informed supposition and tentative hypothesis than a thorough theoretical treatise. However, it is deeply grounded in data-as-"cultural signals" that have started to define a clear pattern, of which I am attempting to make meaningful theoretical sense. It weaves ethnographic observations with parallel cultural signals picked up in the field of media production seen on screens with examples seen on the street (for more on "field" to "desk" research, see Gomes et al), all of which point in the direction of a sea change in the nature of women's gender roles in Korean society, at least for young people.

THE RISE OF FEMINIST POP ART

Put simply (if not glibly), South Korea is in the midst of gender war nowadays, with the battles being waged electronically and on screens, from the glowing fields of social media services to the glittering images and icons on the millions of screens around the country. If one is paying attention to music videos coming out in the powerfully influential K-POP field these days, one might know that Korean society seems to be in the midst of a nascent feminist movement, at least in the field of the video art that accompanies the release of the K-pop songs that define major social discourses about gender in Korean society today. Either Bibi's "Animal House" or G-IDLE's "Nxde" are easily discernible examples of such clear and obvious assertions of feminist pop art.

This analysis starts with a close reading and detailed consideration of Jessi's videos "Zoom In" and "Coldblooded", which I have considered feminist in their comportment as holistic, feminist statements more than feminist assertions, taken piecemeal, dance move by dance move. It is easy to point out that the K-POP dance choreography that frames the undulating bodies that comprise most K-POP cover dance groups, and with the highly sexualized choreography inherent to the genre, both rely on a highly sexualized focus on female bodies and hence may actually be argued to be complicit with the mainstream male gaze and the over-sexualization of female bodies. However, I do believe there is a different way to think about sex hyper-sexualized dance forms -- especially as they might lead to an arguably feminist agenda.

When we talk about K-POP and dance in the times of Girls Generation or the Wonder Girls, we are talking about generic, canned dancing devoid of agency or any sense of authorship. The problem with how Girls Generation generically generates the idea of the Girl starts with the accidental pun of their name itself -- girls as objects of not only the Gaze but commercial production, who are generated through the gyration of an Army of Hips. It is actually the polar opposite of the interpellation of myriad socio-structural forces through dance, and hence the bodies of individual women, which critical dance scholar Melissa Blanco-Borelli has described as "hip-gnosis." (Blanco-Borelli, 20) Nay, armies of dancing girls from Girls Generation to the Wonder Girls and beyond have robotically channeled greater structural imperatives through culture industry specialist-choreographed dances designed to maximize prurient, visceral interests, and thereby, profit. In this sense of interest-aligned interpellation through dances devoid of the artists' agency, it is mere culture industry hypnosis, and not agentic, subjectivity-filled hip-gnosis.

BEYOND OBJECTIFICATION

And that is why a discussion about "objectification" has dominated the conversation about K-POP dance. Since the undulations and gyrations of an earlier mode of K-POP dance has indeed given the feeling that was a lack of agency and authorship in the final artistic product, there was a tendency to talk about the sexual objectification of K-POP music videos. (See Kim, 2014) Generally, the conversation has been about the *fact* of

the commercial use of girls bodies in visual/musical productions, but not the *ways* their dance was or was not possessed of obvious authorship or agency. Indeed, they were pre-programmed dancing bodies, as opposed to artists.

But still, "objectification" of women wasn't really the problem, theoretically. Indeed, in Sylvia Holla's article "Aesthetic objects on display: the objectification of fashion models as a situated practice", the analysis focuses on the work of fashion models, for whom, as recipients/objects of the gaze, it is literally their *job* to be objectified. "The model's job is, in essence, to be looked at." (Holla, 6) Indeed, no one cares or asks after the feelings of a model in a typical commercial ad campaign, nor the runaway. We just look at what they wear and how well they wear it. It is a practice logically situated in the field in question, and within its boundaries, quite normal.

Similarly, traditional Wonder/Brown Eyed Girls/Generation-style K-POP dance was parallel in execution to fashion models on a runway. One walks according to the prescribed patterns, the established choreography of the body within the project at hand, without asking any questions, without input from the performer. This kind of dance is almost devoid of agency, although within the realm of actual execution of the dance is a small zone of agentic choice, since this kind of embodied performance is indeed danced by individuals who might inevitably go off 'script' a bit. But essentially, the dancers are automatons in this scenario.

But Holla points out that even within this narrow range of motion, there is wiggle room between the script and the performer's actual, final execution is a way that the "objectification that certainly occurs becomes bearable, even pleasurable, as it coincides with experiences of being acknowledged, as skillful, creative subjects." (Holla, 15) This is the key kernel of agency from which agentic pleasure in even (or especially) the sexiest of sexualized dances can be found, in that there is pride in the recognition of the particular, personalized skill THAT performer puts into the performance, that is inscribed, no matter what else can be said, through THEIR particular body. Even within the pre-scripted choreographies of traditional K-pop, there was always some room for taking pride in one's own performance. But that is simply a matter of taking pride in the little agency one has to do so.

When it comes to the recent wave of "self-producing idols" of the so-called "fourth generation" of K-pop (Cahyadi) in which the performers themselves are writing the music, choreographing their own moves, and setting the tone of their performances as political statements on stages and screens, the question of agency becomes much more interesting, since the entire production is agentic from the beginning. Subjectivity can come to the fore within a field that is obviously obsessed with the administrative and authorial control of production companies and managers.

Obviously, actual "objectification" was never necessarily the problem to begin with. As "sexualization" was also difficult to argue was inherently problematic within a creative field in which sex and sexual desire itself is baked into the very grammar of the language of the medium, if not the product itself. In a similar vein, Ann C. Cahill points out that the very assertion that they are objectified isn't itself problematic. They actually are not, theoretically speaking. I would add here that they are more guilty of performing a kind of gendered, specialized labor that is negatively stigmatized in Korean society. In Cahill's analysis of the putative objectification of sex workers, who are stigma-adjacent to KPOP dancers, she warns, "using objectification to analyse the ethics of sex work assumes that being identified with one's body is necessarily degrading. The objectification analysis rests on the ethical diagnosis of being reduced to one's body, a diagnosis that neatly positions the body as subordinate to the allegedly more valuable, non-bodily elements of identity." (Cahill, 843) Indeed, she continues, "using objectification. An ethical analysis of sex work, reinscribes the familiar

hierarchy of mind over body, a hierarchy that feminist philosophy has correctly worked hard to deconstruct. ” (Cahill, 843)

DERIVATIZATION

The actually useful theoretical tool here is the concept of derivatization. Derivatization involves not just being objectified, but being *denied subjectivity*:

"To derivatize is to treat another subject as if the only salient aspects of his or her subjectivity are those that align with the subjective elements of one's self (or another privileged self) The waiter who must radiate endless, cheerfulness and patience; the mother whose worth is measured by how quickly and completely she meets her child needs and wants; the athlete who is expected to not only take enormous physical risks on a regular basis, but also, for some mysterious reason, demonstrate moral righteousness: all of these are derivatized subjects." (Cahill, 845)

Sexual objectification isn't necessarily a problem. But if a certain idol or performer is only understood by fans as an aspect of their sexual appeal to the people gazing at them, and they are treated only in terms of that narrow aspect of that expectation, then a problematic derivatization has occurred. This seems to actually be the problem pointed out by "objectification" but which never actually speaks to the heart of the problem in terms of being robbed of agency and subjectivity. And in the top-down, robotic mode of K-POP performance, the end product just seemed less of an individual's artistic statement than a forced performance, much like American cheerleading routines. This is certainly not the case with the new modes of k-pop, in which extreme, hyper-subjectivity as strong, personal statements by individual, "self-produced" performers are the norm, in what has been called 3rd or 4th-generation K-POP. (Cahyadi) This is no longer Girls Generation's generating the young-girl by doing generic dances for an obvious male audience. These are individuals making agentic statements ABOUT real Girls.

Since it has been established that "objectification" is a theoretical dead end, especially since it does not account for agency even as it overprivileges the mind as moral and rational while stigmatizing the body as the locus of infernal, carnal desires. And in so doing, by centering the idea that processes in the media turn women into non-agentic, hapless objects, the theory ITSELF objectifies through oversimplification, since real, performing humans who channel artistic, intellectual, and corporeal desired through actual human bodies do possess agency and often do, out of necessity, carve out a space to take pleasure in even the most pre-programmed choreographed motions. Objectification theory is unrealistic because it is a straw man argument that doesn't match the reality of myriad, agentic motivations and desire interpellated through real human bodies.

Scholars such as argue that "there is more to sexual objectification, than merely treating a person as an object." (Keller 29) Speaking to Cahill, Carolyn M. Cusick clarifies that "objectification is describing a de-subjectification; that is getting right. It is also gets right that some acts of injustice work by making a category mistake." It is worthy to quote Cusick at length as she identifies the crux of the actual problem:

What objectification gets wrong is its description of the category mistake; it is not a matter of treating persons who are not mere objects, as if they were objects, or even mere objects. Rather it is a

matter of treating others as though they are derivatives of oneself, instead of being their own persons. We are objects; we are also subjects. One committing injustice of genuine, objectification, but it's barely the case that other persons are mistaken for being no different from tables or chairs or books or toys. Even when thoroughly dehumanizing persons, for example, in enslavement, objectification is never complete, and elaborate justifications are put in place in order to overcome the obviousness of the subjectivity being denied the other. Further, the very language of enslavement indicates that it is not an objectification, since one cannot enslave an object. Nor can one torture an object in order to get it to do what one wants or to accept its supposed inferiority. Torture already implies a subject, a subject of a certain sort that is being treated as belonging to oneself." (Cusick 3)

As we talk about K-POP dance and derivativization, and even possibly recent K-POP dance as a staging ground for feminist political art, it is important to remember that this form of dance is not necessarily "feminist" in these individual parts of their form (as in "this dance move is feminist"), but in the larger sense of their socio-political function.

DOCILE AGENCY

All of the theorists mentioned in the present paper inevitably point back to (or are in conversation with) Saba Mahmood's concept of "docile agency." With this incredibly facile concept, one can understand Mahmood's example of the zar sub-religion in the Sudan, which is a "widely practiced healing cult that uses Islamic idioms and spirit mediums and is largely comprised of women" in a more nuanced way, and as a place of creating a space of spiritual resistance, or at least a space where domination cannot enter, even if no fighting or other concrete action is taken.

Indeed, "in a society where the "official ideology" of Islam is dominated and controlled by men, the zar practice may be understood as a space of subordinate discourse, and "a medium for the cultivation of women's consciousness." Importantly, Mahmood stresses that "this in itself is a means of resisting and setting limits to domination." (Mahmood 205-206)

In addressing the limitation of white, western feminism's tendency to only locate agency in terms of active, obvious resistance with guns or picket signs, she identifies the unlikely mode of *docility*, which she warns "although we have come to associate the docility with abandonment of agency, the term literally implies the malleability required of someone to be instructed in a particular skill of knowledge — meaning that carries less a sense of passivity, and more that of a struggle, effort, exertion, and achievement." (Mahmood 210) Mahmood offers the example of a concert pianist who has endured years of training and pain, and sacrifice, quite willingly, and then later uses these acquired skills in her craft, to become a brilliant performer on her own terms. Interestingly, by framing the concept in terms of the willingness to subject oneself to years of training in order to develop the proper performative skills-as-habitus, the concept offers itself as perfect for application to the adjacent field of dance.

And we can take away the most from Mahmood's concept of "docile agency" as she finishes her framing of the term by quoting Judith Butler in saying "the subject, who would resist such norms is in itself enabled, if not produced, by such norms." (Mahmood 211) This offers us an answer to the question of how on earth could someone mount resistance within such an inherently, exploitative and sexist and sometimes even misogynist field such as K-pop come with its "slave contracts" and endless stories of sexual exploitation by male executives and sponsors? How does one escape that trap?

The answer may lie in the market. As the K-POP audience has shifted to be more responsive to self-produced idols telling more personal, authentic stories more obviously filled with authorship and agency, as opposed to the same culture factory-style of music production filled with saccharine, generic pap, the demand for edgier songs that are akin to authentic, agentic, artistic statements that speak to actual social discourses bubbling up on local social media and in the hearts (and smartphones) of Korean netizens, the appearance of heavily agentic texts penned and performed by eager K-POP stars in response to a global audience increasingly hungry for it is genuinely unsurprising.

STREET DANCE IN YOUR AREA!

Given the rise of the popularity of street dance performance as marked by the explosion of K-POP cover dance across the globe in the last few years, as well as the explosion of cover dance groups performing on the streets in Seoul as part of the post-pandemic bounce back to normal, and the 2021 television phenomenon *Woman Street Fighter*, which was an elimination-style performance contest to determine the best K-POP cover dance group, which punctuated the recent explosion of interest in this mode of performance, it is important to talk about the impact of artistic expression and authorial agency as interpellated through the dancing body -- all done without culture industry puppet masters and producers dictating the terms of performance on the ground.

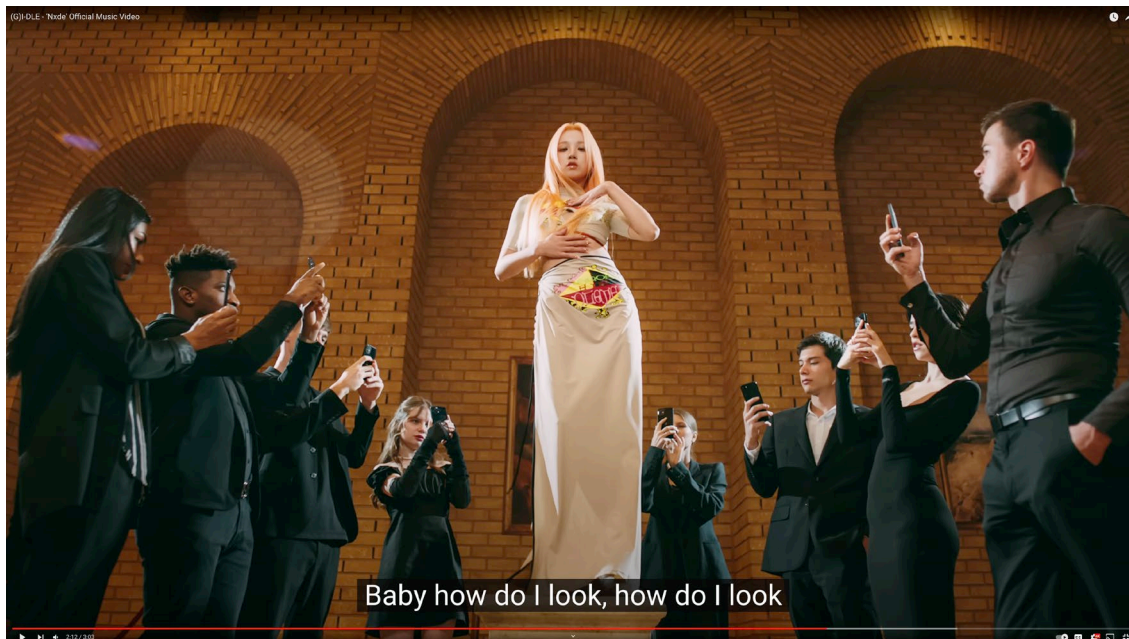
However theoretically facile Mahmood's concept of "docile agency" may be in defining a space where one can stage the "capacity to subvert norms" without having to necessarily take (possibly strategically disadvantageous) concrete action, the term itself is semantically loaded and often engenders more negative regard than her brilliant concept deserves. Therefore, I posit the notion of a "complaisant agency" that, like "docile agency" encompasses the meaning of willingly consenting to acquiring skills or the requisite tools needed in a field in which one cannot mount formal, visible resistance, while yet appearing to actively flourish and emotionally comply to standards and behaviors in the field. To continue Mahmood's performance metaphor, the pianist would subject herself to the rigors required to master her art, while seeming to happily acquiesce to and cooperate with all other associated practices, kinds of emotional labor, or modes of comportment that would result in being seen as becoming an exemplary member of the field. It would be helpful to be not just compliant and cooperative, but actively complaisant as a performer.

In this way, the performer can take both authorial and personal pleasure in the performance, even within the constraints of the aesthetic requirements of the field that are exploitative or even oppressive. This is the safe zone from which Jessi flexes her sex in the video, as her dancers' hands dance along the lines of their pudenda while Jessi proclaims her "kimchi so delicious (it) need(s) a Michelin." Here, it is important to note that despite the spoken line being "kimchi" with the subtextual implication being that "kimchi" is a stand in for "pussy", this is not mere conjecture, since the caption in the official YouTube video explicitly says "pussy" while being backgrounded by unmistakable contextualization of the word being the slang term for her vagina, and the choreography also allows for no other conclusion than this.



AGENTIC RE-TOOLING

What we have in this video and other fourth-generation, "self-producing idols" is a space in which K-POP dancing girls have repurposed the tools of their putative subjugation into a different direction and even political statements, hence producing political art.



Indeed, in (G)I-DLE's "Nxde" music video, Soyeon notably only puts herself on display or actually dances in the video, for the camera and the audience/(our) gaze in the space of metatextual commentary in which she is playing roles as dance/modeling tropes within the text, as Marilyn Monroe in (in)famous media moments, as a burlesque dancer on a stage (within a stage), herself as a paparazzified subject within a tabloid newspaper, a movie star in a glass case in an auction, a dancing girl in an 1830s Fantoscope, Jessica Rabbit, herself (perhaps?) as an Instagram Live, and finally, as an art object on display that finally becomes a printed artwork that eventually pulls Banksy's best trick by proceeding to auto-shared itself within the frame. She thereby pulls off the biggest magic trick of any K-POP performed dismissed as something less-than an actual artist. She ascends to the point of becoming auctioned off as a high art object before promptly destroying the art piece. In Banksy's case, this was a nifty work of metatextual tricksterism because he eventually increased the value of the artwork by destroying it and hence succeeded in generating another auction through the very means he was dismissed as a non-artist, a miscreant hack: an act of vandalism. It was Banksy's ultimate trick. For Soyeon's part, her ultimate trick in this video is the obvious message that she is laying herself "nude" before our gaze, in a sort of Billie Holiday "all of me" moment in which very little of Soyeon is actually there for the audience to see.

Soyeon tricks the viewer by seeming to show all of herself, by exposing herself bare, especially in ostensibly revealing poses and reenacted, risqué shows, but in the end, she's playfully hiding, having revealed next to nothing of *her actual self* in the video. This is the deftest sleight-of-hand about the video itself, and in terms of the complaisant agency of which she is in complete command, the entire premise of the video is that it's a piece of semiotic trickery, a headfake in martial arts, and one punctuated by the end of the video, in which she "strips" with her back to the camera before jumping back to the (non)revealing trickery of the Fantoscope girl, before drawing a "luxury nude" that is merely a roughly-drafted sketch in a fancy, wooden frame. As the in-video audience (and us) look on with bated breath to see the reveal (and climax of the video and the resolution to the song's crescendo), the drawing -- and the video -- shreds itself, leaving us with nothing to see. Soyeon has not laid herself bare. The "luxury nude" was nothing more than a head fake. The video -- and Soyeon -- revealed nothing, outside of our irrepressible desire to gawk, and our propensity to fall for the oldest piece of tomfoolery and its inevitable punchline of "Made you look!"

THE FINAL ANALYSIS

In the final analysis, videos such as BIBI's "Animal Farm" or (G)I-DLE's 'Nxde' or Jessi's "Coldblooded" have to function within a society and a particular field (K-POP) rife with misogyny and sexism. In order to succeed at the highest levels in their chosen field, it makes sense that being possessed of a high degree of complaisant agency is the only way to succeed as performers, while successfully connecting with an audience that demands more artistically sophisticated, personally authentic musical productions nowadays.

Notably, Soyeon pulls her "trick" by dancing/exhibiting herself only in terms of metatextual, self-contained tropes within the text that actually contain little of her actual self within them. Interestingly, Bibi simply does not dance in "Animal Farm," despite obviously being able to do so, but instead leans hard into the cinematic mode as she re-enacts a scene from Quentin Tarantino's Kill Bill as she murders a tableful of man-pigs after having escaped from a position as the main course for their consumption. The message that she is literally taking a stab at the patriarchy is lost on no one. Yet, to be accused of being a feminist in Korea today is tantamount to a scarlet letter in today's climate of cultural misogyny in South Korea, so Bibi said, "You say you don't know what the MV means? I'm glad you watched it. There aren't any meanings." (Han) Indeed, Bibi must play the game and remain complaisantly a typical, Korean K-POP star, despite the fact that claiming absence of subtext in that video is about as believable Orwell claiming he was actually only talking about

animal life in his original book of the same name. But what is most strikingly radical as a K-POP dance in her video is her refusal to dance, even as part of the narrative itself, for either the man-pigs on screen or for us, the audience. In Jessi's video, she has the *Woman Street Fighter* winning dance team mostly do the dancing for her.

In the end, the space provided by complaisant agency is the staging area for gaining the skills and clout in the field to mount aesthetic resistance later, and under the cover of Art, which in Korean society still commands a great deal of social respect and affords the artist a social safety zone from which to build semiotic logic bombs into a system that would otherwise swiftly snuff out any embers of ideological or social nonconformity.

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주제발표

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**Transmission of Korean Traditional Dances and
Intangible Heritage System**

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전통춤 전승맥락

한국인의 삶과 더불어 면면히 전승된 전통춤은 그 갈래가 다양하다. 전통춤 연구에 있어 중요한 족적을 남긴 정병호(1927-2011)는 무속춤, 불교춤, 유교춤, 농악춤, 탈춤, 소리춤, 허튼춤, 기방춤, 궁중춤과 같은 여러 갈래를 민속춤과 궁중춤으로 대극화하고, 이들을 가로지르는 공통점의 하나로 연행의 주체가 민중임을 강조한다. 민속춤뿐만 아니라, 설령 궁중무라고 할지라도 직접 춤을 춘 사람은 왕이나 고관대작이 아니라, 이름 없이 살다간 민중이라는 것이다.

이 땅을 살아간 민중은 설, 대보름, 한식, 초파일, 단오, 유두, 백중, 추석, 동지와 같은 명절은 물론이고, 일 년을 24절기로 나눠 매 시기마다 크고 작은 마을굿을 열어 신명나게 놀아 제쳤다. 또한 매일 매일의 일터에서도 신을 위해 농기(農器)를 세우고 풍물을 쳐서, 일상적 노동 전체를 농신(農神)을 모셔 노는 곳으로 전환시켰다. 이처럼 우리네 삶에 밀착된 마을굿의 각종 춤과 놀이는 전통춤 연희의 주체인 민중의 예술적 백 그라운드(background)라 할 수 있다. 나아가 우리 춤의 기본 토대라 할 수 있으며, 그 토양 위에 기층과 상층, 지역과 지역, 우리와 외래 간의 교류를 통해 다양한 춤의 갈래를 분화시켰다고 할 수 있다.

전통춤 전승맥락을 예증하는 처용무

천년이 넘는 세월 동안 면면히 이어진 <처용무>는 전통춤 전승 맥락과 관련된 앞서의 주장을 뒷받침하는 결정적 사례라 할 수 있다. 기원과 관련된 여러 의견¹⁾이 있지만, 유적인 처용암 · 『삼국유사』 「처용랑 망해사」에 기록된 역신퇴치(疫神退治) · 가면무로 전승된 양상 따위를 고려할 때, 이 춤은 울산지역 역신을 물리치는 굿(驅儺儀式)에 동원된 마스크 댄스(mask dance)에서 출발했다고 할 수 있다. 그런데 한참 후대라 할 수 있는 조선 후기에도 탈 하단

1) 처용가무의 기원과 관련된 대표적 연구로 김용구, 이두현, 김동욱, 김열규 등을 들 수 있다. 요지를 정리하면, 김용구는 처용가무를 서역계열의 구나가면무가 변천된 것으로 본다. 이두현은 토착적인 벽사가면무(벽사가면+산신제무+용신제무)에서 출발한 것으로 본다. 김동욱은 울산지역 처용암을 중심으로 용신에게 제사하던 제의에서 출발했다고 본다. 김열규는 처용설화를 영웅전설로 파악하고, 처용을 가무로 전염병(疫神)을 쫓는 의무주술사로 보고 있다.

김용구(1956). 「처용연구」. 『충남대졸업논문집』, 제1편. 민지사. pp.10-11.

이두현(1994). 『한국가면극』. 서울대학교출판부. pp.70-74.

김동욱(1981). 『한국가요의 연구』. 을유문화사. p.144.

김열규(1972). 「처용 전승고: 민속학적 입장에서」. 『대동문화연구』, 별집1. pp.19-21.

의 길이가 100cm가 넘는다는 점²⁾에서 대형 탈을 사용했다고 할 수 있고, 제작 및 연행에 많은 수고가 동반될 수밖에 없다는 점에서 지역의 개인 굿이 아닌 마을 공동체의 굿에서 출발했다고 할 수 있다.

이처럼 마을굿에서 출발했다고 할 수 있는 <처용무>는 기층과 상층, 지역과 지역, 외래와 우리의 교류를 통해 다양화된다. 그중 하나가 궁중 <처용무>이다. 일인무 또는 이인무였던 이것은 세종 때 <오방처용무>로, 세조 때 <학연화대처용무합설>로, 숙종·영조·정조 때에 연희를 마무리 짓는 파연무(罷宴舞)로 지속적으로 변화했다. 이 같은 변화는 처용전승의 한 부분일 뿐 전체가 아니다. 외국사신을 비롯한 상류층을 위한 교방청 <처용무>가 있는가 하면, 아예 탈을 쓰지 않은 출판의 것도 있었고, 영남지역 민간에서 연희된 것도 있었다.³⁾

민간의 전개 양상은 보다 역동적인데, 동해안 지역 광인굿의 <여처낭굿>과 진주 오광대탈놀음의 두 번째 마당 <오문동놀음>으로 변모되었을 가능성이 제기된다. 또한 정월 초하루 이른 새벽에 붙여놓는 액막이 그림인 세화(歲畵)나 <제웅치기>로도 변화했다.⁴⁾ <제웅치기>는 조선 후기에 이르기까지 널리 성행한 세시풍습의 하나이다. 정월 대보름 하루 전날 짚으로 처용(=제웅) 인형을 만들고, 머리에 동전을 넣는다. 아이들이 문을 두드리려 처용을 내어놓으라고 소리치고, 주인은 인형을 던져 자신의 액을 쫓는다. 버려진 처용은 동전을 꺼내는 아이들에 의해 파헤쳐 지고, 이리저리 길바닥을 나뒹굴며 짓밟힌다. 궁중의 위풍당당하고 장엄한 처용과 달리, 길바닥에 버려지고 갈가리 찢겨짐으로써 액을 물리치는 것이다.

전통춤 전승맥락과 국가무형문화재

한국의 유무형문화재를 관리하는 “문화재청”은 문화재 유형을 유적건조물, 유물, 기록유산,

2) 이학규의 『영남악부』에 수록된 문구를 인용하면 다음과 같다. “今掌樂院製假面 額額幾長三尺 被服按五方色 侷儻作舞者 是也.” 풀어보면 (처용무는) “지금 장악원에서 턱이 거의 삼척이나 늘어진 탈을 만들어 쓰고, 옷은 오방색깔에 맞춰 입고, 곱사등 모습으로 춤을 추는 것이 그것이다.” 자의 길이가 표준화되어 있지 않아 일정하지는 않지만, 대략 1척이 32.12cm라는 점에서 탈 하단의 길이가 100cm 가량 되었다고 할 수 있다. 이학규(2011). 『유배지에서 역사를 노래하다, 영남악부』, 실시학사 고전문학연구회(역). 성균관대학교출판부. p.107.

3) 교방청 처용무를 확인할 수 있는 기록으로 정현석의 『교방가요』와 김홍도의 평양감사한영도 중의 <부벽루 연희도>를 들 수 있다. 각종 출판에서의 처용무는 『고려사』와 『조선왕조실록』 곳곳에서 확인할 수 있는데, 김수업(1999)과 김수경(2004)의 연구는 여기에 대한 면밀한 정보를 제공한다. 그리고 영남지역 민간에서 연희된 처용무는 김종직의 『동도악부』, 정구의 제자인 이윤우가 기록한 『한강선생봉산육행록』, 이익과 오광운의 『해동악부』, 이학규의 『영남악부』, 이유원의 『해동악부』, 조선총독부 촉탁촌산지순의 『조선의 향토오악』 등에 남아있다.
김수업(1999). 「처용의 모습과 노래」, 『배달말』, 24, 권1. pp.155-187.
김수경(2004). 「고려 처용가의 전승과정 연구」, 『고려처용가의 미학적 전승』, 보고서. pp.27-298.
촌산지순(1992). 『조선의 향토오악』, 집문당. p.303.

4) 굿과 오광대춤으로 변화를 지적한 대표적인 연구는 김수업(1998)이다. 그리고 세화로의 변화는 유희준과 성현의 『용재총화』에서 확인할 수 있다. <제웅치기놀이>는 『정조실록』 5년 정월 경인(17일), 유득공 『경도잡지』 2권의 정월 상원, 홍석모 『동국세시기』의 정월 상원 내용을 통해 알 수 있다.
김수업(1998). 「진주오광대의 오문동놀음」, 『배달말』, 23호. pp.283-350.
유희준(1997). 「조선시대기록화, 실용화의 유형과 내용」, 『한국미술사의 새로운 지평을 찾아서』, 학고재. p.317. 성현(1982). 「용재총화」, 『국역 대동야승』 제1권. 민족문화추진회. p.42.

무형문화재, 자연유산, 등록문화재로 구분한다.⁵⁾ 이 중 무형문화재는 전통공연·예술, 전통기술, 전통지식, 구전전통 및 표현, 전통생활관습, 의례·의식, 전통놀이·무예로 등 7개 분류지로 구분한다. 춤은 전통공연·예술 하부에 위치하며, <처용무>, <학연화대합설무>, <진주검무>, <승전무>, <승무>, <태평무>, <살풀이춤> 등 7종목이 지정되어있다.

표1. 국가지정무형문화재와 춤

대분류	소분류	종목	
전통공연·예술	음악	진주 삼천포농악, 평택농악, 이리농악, 강릉농악, 임실필봉농악, 구례 잔수농악, 김천 금릉 빛내농악,	
		좌수영어방놀이	
		종묘제례악 선소리산타령	
	춤	처용무	
		진주검무, 승전무	
		승무, 태평무, 살풀이, 학연화대합설무	
	연희	북청사자놀음, 강령탈춤, 은율탈춤, 봉산탈춤	
		양주별산대놀이, 송파산대놀이	
		통영오광대, 고성오광대, 가산오광대,	
		동래야류, 수영야류	
			진도 다시래기
	의례·의식	민간신앙의례	남사당놀이, 발탈, 줄타기
경기도 도당굿, 위도 띠뱃놀이,			
서해안 배연신굿 및 대동굿, 제주 칠머리당 영등굿, 동해안별신굿, 남해안별신굿			
종교의례		서울 새남굿, 진도씻김굿, 황해도 평산 소놀이굿, 양주 소놀이굿, 제주큰굿 ⁶⁾	
		영산재, 진관사 수록재, 불복장 작법	
		삼화사 수록재	
그 밖의 의식·의례		아랫녘 수록재	
		종묘제례, 석전제례, 사직대제	
전통놀이·무예	놀이	안동 차전놀이,	
		영산 쇠머리대기, 영산 줄다리기, 밀양백중놀이, 광주 칠석 고싸움놀이, 기지사 줄다리기(충남 당진)	
	축제	강릉단오제, 법성포단오제, 경산자인단오제	

국가지정문화재 <처용무>는 궁중무로 전승된 것이다. <진주검무>와 <승전무>는 국가기관인 교방청의 춤이다. <승무>, <태평무>, <살풀이춤>은 근대 춤의 소산으로, 예부터 민간에서 추

5) 이하 문화재 관련 내용은 모두 문화재청 홈페이지(www.heritage.go.kr)를 참조한 것이다.

6) 2021년12월22일 새롭게 지정된 <제주 큰굿>에 대한 정확한 정보가 부족하여, 논의에서 제외함을 밝힌다. 차후의 연구가 필요한 대목이다.

던 여러 춤을 재구성, 무대화, 예술화한 춤이다. 남은 <학연화대합설무>는 한성준(1874-1942)이 궁중<학춤>을 보고, 학의 노는 모양을 관찰하여, 1930년대 창작한 춤에서 출발한다. 1971년 국가지정문화재 제40호 <학무>로 지정되었다가, 보유자인 한영숙(1920-1990) 작고 이후, <연화대무>를 더해 1993년 <학연화대합설무>로 재(再)지정⁷⁾되어 오늘에 이른다.

결국 춤 분야 국가지정문화재는 궁중무 1종목, 교방청 2종목, 근대춤 4종목이다. 여기서 제기될 수 있는 물음 중 하나는, 우리 춤의 토대이고 바탕이 되는 마을곳의 각종 춤과 놀이는 어디에 있는가이다. <표1>은 국가지정무형문화재 중에서 춤과 관련된 종목들을 정리한 것이다. 이 중 마을곳과 관련된 것을 정리하면 다음과 같다.

첫째, 민간신앙의례 항목에서 개인곳이라 할 수 있는 <서울 새남굿>, <진도씻김굿>, <황해도 평산 소놀이굿>, <양주 소놀이굿>을 제외한 <경기도 도당굿>, <위도 띠뱃놀이>, <서해안 배연신굿 및 대동굿>, <제주 칠머리당 영등굿>, <동해안별신굿>, <남해안별신굿>은 모두 마을곳이다. 그리고 축제로 분류된 강원도 강릉의 <강릉단오제>, 전남 영광군의 <법성포단오제>, 경북 경산시의 <경산자인단오제> 또한 마을곳이다.

둘째, 음악 항목의 각종 농악, 즉 <진주 삼천포농악>, <평택농악>, <이리농악>, <강릉농악>, <임실필봉농악>, <구례 잔수농악>, <김천 금릉 빛내농악>은 모두 마을곳과 관련된 놀이로, 음악과 춤과 기예가 한 덩어리로 엉켜있다. 그리고 마을 단위의 집단 노동을 구체적으로 묘사한 <좌수영어방놀이> 또한 마을곳의 놀이라 할 수 있다.

셋째, 놀이 항목에서 영남지역의 <안동차전놀이>, <영산쇠머리대기>, <영산줄다리기>, 전라지역의 <광주칠석고싸움놀이>, 충남 당진의 <기지사 줄다리기>는 마을곳에서 펼쳐졌던 대동놀이, 즉 양파경축희(兩派競逐戲)이다. 제외된 <밀양백중놀이>는 노동과 관련된 마을곳으로, 지역민의 각종 춤과 놀이가 다채롭게 펼쳐졌으며, 한국춤의 백미로 일컬어지는 하보경(1906-1997)의 <밀양북춤>도 여기서 펼쳐졌다.

넷째, 연희로 분류된 함경·황해도의 <북청사자놀이>, <강령탈춤>, <은율탈춤>, <봉산탈춤>, 경기도의 <양주별산대놀이>와 <송파산대놀이>, 영남의 <통영오광대>, <고성오광대>, <가산오광대>, <동래야류>, <수영야류>는 마을곳의 놀이로, 유랑예인집단과의 긴밀한 관련성 속에 발전한 도시형 탈춤에 해당하는 것이 많다.

이상 국가지정문화재로 한정하더라도, 마을곳에 해당하는 것은 매우 많고, 그 속에 다양한 춤과 놀이가 포진해 있다. 여기서 짚어 볼 수 있는 것은, 국가지정문화재로 지정된 춤은 7종목으로 지극히 빈약하다. 그리고 전통춤의 토대가 되는 마을곳의 각종 춤과 놀이는 여러 분류지로 파편화되었다. 때문에 전통춤을 보다 넓은 시각에서 조망할 필요가 있으며, 기존 춤 연구에서 소외되었던 마을곳의 춤과 놀이에 대한 면밀한 연구와 더불어 인접 학문과의 학제적 연구(interdisciplinary method)가 요청된다고 할 것이다.

7) 이흥구·손경순(2010). 『한국궁중무용총서』 8. 보고서. p.237.