



Choi Seung Hee

Korea's Modern Performer

Korea leading up to Japan occupation

1600-1850

- “Two centuries of peace”

1876

- Treaty of Kanghwa signed, with military threat

1905

- Eulsa Treaty: Korea becomes a protectorate of Japan



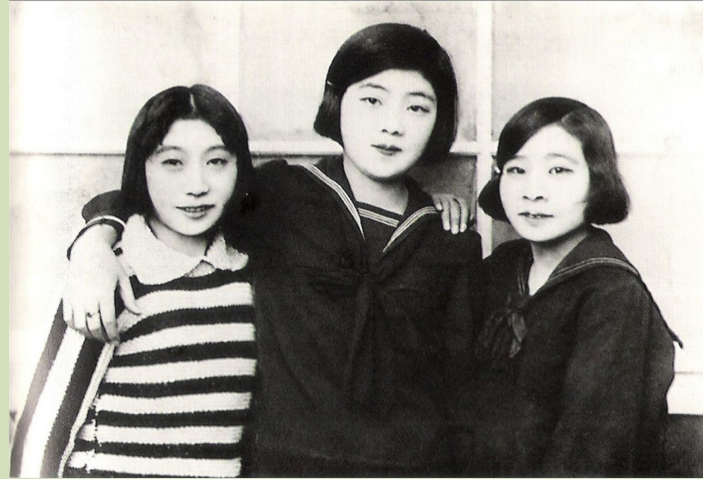
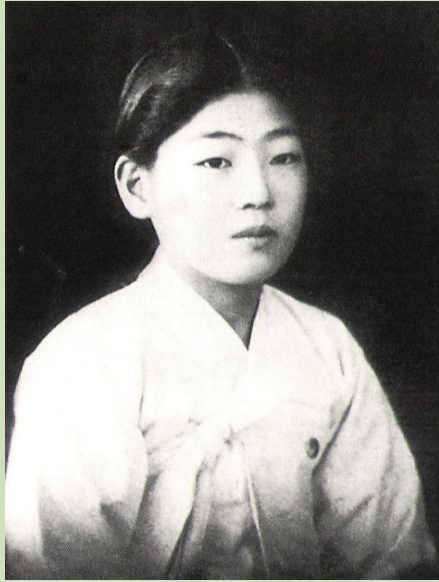
1911-1929: Formative Years

Japan Occupation of Korea (1910-1945)

- Assimilation policy (*kyoseiteki doka*)
- March 1, 1919: *Samil* Movement
 - Suppression and eradication of Korean cultural identity increased



1911-1929: Formative Years



“I am going to Tokyo to study dancing with master Ishii, no matter who opposes me...And above all, I want to proclaim to the people of awakening Korea that no nation can rise if its arts remain fallen...we have to build anew the greatness of our future” (Choe 1996, 120)

Born November 24, 1911

1926-1929
Study in Japan with Baku Ishii

1911-1929: Formative Years

Baku Ishii (1887-1962)

“...I do not dance, I warrant you, in order to do a certain dance of the West. I am trying to adopt techniques of Western dance and, based on them, to produce a dance style of our own...In all respects, my dance is original and what’s more, Japanese.”(Choe 1996, 86-87)



Korean Performing Arts before Japan colonization

Gugak (Korean traditional music)

- *Jeukheung eumak* (improvisatory music)
 - Sinawi, sanjo, pansori
- Music accompanying dances



Example of *sanjo*, involves an instrumental solo accompanied by drumming on the *janggu* (traditional drum)

Korean Performing Arts before Japan colonization

- Court dance
- Buddhist dance
- Folk dance
- Masked dance



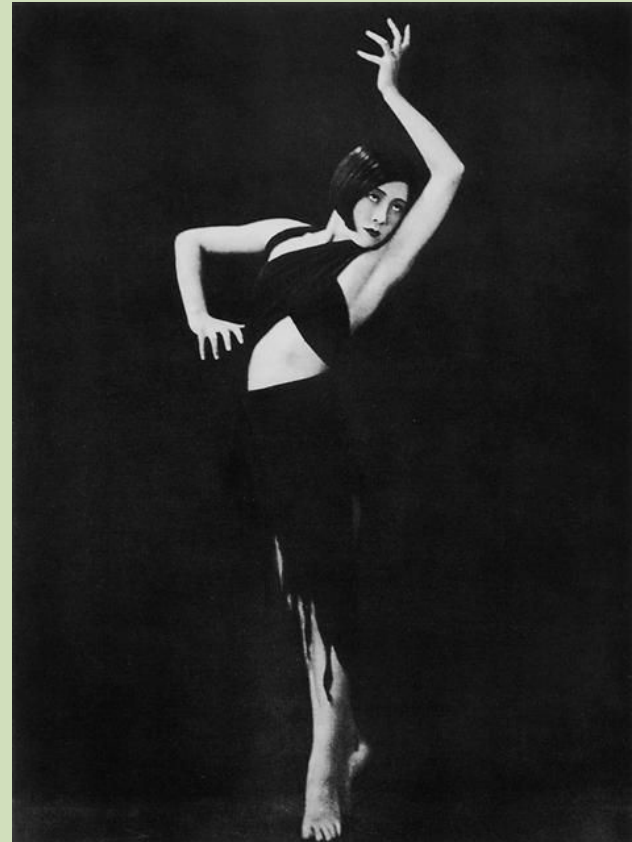
Example of *Choyong-mu*, a type of Hyang-ak court dance. Other types include *jangu chum* (drum dance) and *hak chum* (crane dance)

1930-1945: Development of Choi Seung Hee's *Shinmuyong*

Shinmuyong

- All foreign dance forms, specifically *Ausdruckstanz*
- As a concept

“The spirit of modern dance in Korea lies in the national self-consciousness that led dancers to rediscover traditional Korean dances. The impetus for this movement emanated from Seung-hee Choi's understanding of traditional dance which became the foundation for her synthesis of Eastern movement with Western notions of expression.” (Choe 1996, 101)





Hwarangmu ↓



↑ Geommu
(Sword Dance)

Gisaeng Dance ↓



↑ Jangu Dance

↑ Hak Chum
(Crane Dance)



1930-1945: Development of Choi Seung Hee's *Shinmuyong*



“The dance of art of my own country is almost dead and forgotten...Success has made me forget the mission of my life. I must revive the classic and the folk dance art of Korea. I must do this, cost what it may. I must return to Korea.”

1929
Returns to Korea



May 10, 1931
Marries Ahn Mak



July 20, 1932
Daughter Ahn Seung Ja is born

1930-1945: Development of Choi Seung Hee's *Shinmuyong*

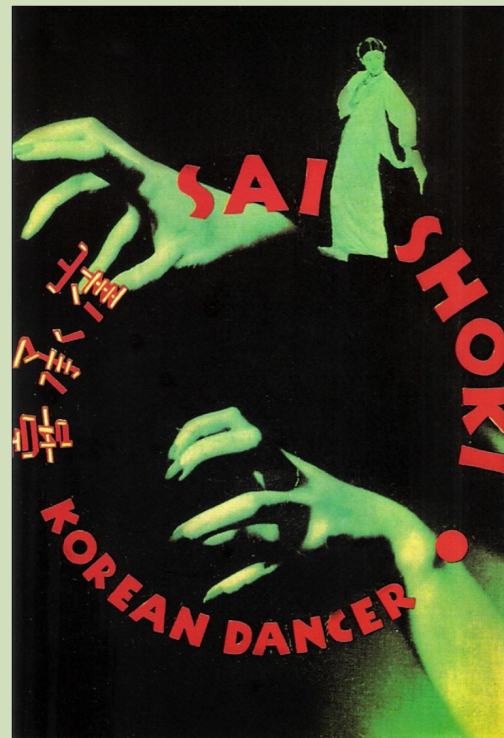


Geommu



Hwarangmu

1930-1945: Development of Choi Seung Hee's *Shinmuyong*



1945-1969: Choi Seung Hee's Dance in North Korea



“As a liberated Joseon artist, I think that we must inherit our national art tradition and ingest excellent foreign art culture to build Joseon art culture through a truly brilliant national style.”

July 20, 1946
Arrival in North Korea

September 7, 1946
Opening of “Choi Seung Hee Institute”

1945-1969: Choi Seung Hee's Dance in North Korea



1948
Banyawolseonggok
(The Song of Banyawolseong)



1954
Sadosungui Iyagi
(The Story of Sado Castle)

1945-1969: Choi Seung Hee's Dance in North Korea



1945-1969: Choi Seung Hee's Dance in North Korea



1967 - August 8, 1969
Last Performances and Death

Choi Seung Hee as Korea's Modern Performer

