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 한국문화원 Korean Cultural Center Los Angeles		Press Release			
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ARI PROJECT: Performing Arts
‘Korean Traditional Dance! Cultural Heritage Festival’



- ▶ Title : Korean Traditional Dance! Cultural Heritage Festival
- ▶ Date: Friday, August 23, 2019 at 7:30pm
- ▶ Place: Korean Cultural Center, Los Angeles 3rd Fl. Ari Hall
- ▶ Presenters : Korean Cultural Center, LA (KCCLA), Corporation Korean Dance Commission of History, and Lee Young Nam Dance Company
- ▶ Online Reservation : www.kccla.org
- ▶ For more Info: hannah@kccla.org or 323-936-3015 Hannah Cho

The Korean Cultural Center Los Angeles (KCCLA) with Corporation Korean Dance Commission of History and Lee Young Nam Dance Company will present a special cultural

performance <**Korean Traditional Dance! Cultural Heritage Festival**> on Friday, August 23rd, 2019 at 7:30 P.M. on the 3rd floor of the Korean Cultural Center Los Angeles, Ari Hall.

To add onto the fun and more in-depth understanding of Korean traditional dance, this special performance will be led by the narration of President, Hyang Sook Min (Corporation Korean Dance Commission of History) as well as an English interpreter, helping the non-Korean audience to have a better understanding of the songs and dances.

The main theme of this year's performance is keeping the heritage from our ancestors and thus will be exhibiting many of the most traditional and historical dance. One of the dances is Pyongyang Gummu, a traditional dance with the distinctive local color of Pyongan Island. It is a Korean Dance intangible heritage that was restored by the Lee Bong-ae (Pyongyang Gummu 1st performing arts holder) teacher in South Korea after the Korean War and knows the essence of North Korean intangible heritage in South Korea today.

Another dance, which will be the Yeongsingum Mu (Hwaseongjaeincheon Yi Dong Ahn Ryu) performed by Mira Yoon Dance Company. The background story of this dance is when there was joyous occasion in the country or a feast in the palace where all the officials of the court had to gather together, a king would ask a county magistrate to dance. Then they would perform a dance holding an iron. This dance is said to have originated from that dance. Jinsheo dancers wear the traditional military official's attire and hold gongs and colorful bunches of tassels over hats and five-colored threads hanging on the gong add flamboyant appearance. The movements are characterized by hopping on one foot and the brandishing of gongs. It was re-choreographed from a single male dance to a five-female dance wearing Choelrik. the traditional costume, with Jinsheo.

Gyobang Nori Dnace, namely, 'towel dance,' or "Dotbaggi Chum', succeeded from Park Ji Hong from Danseonggwonbun to Choi Hee Seon. It is a dance that uses soft flying towels and the Heotteon Dance of Sogorori created harmony.

Ip Chum, by Master Ji Rip Kim, is an upright dance performance that is meant to revive and to refresh the traditional dance. The dance by Kim's refinement embraced a unique value and authenticity of Korean traditional dance. Kim, with the refinement, enabled the audience to understand and enjoy the recreation of Korean traditional dance. Within the boundary of the traditional dance, Kim developed a foundation of the Korean traditional folklore dance. This endeavor set up an invaluable foundation for the following generations of the traditional dance. Kim's contribution included building up and extending the legacy of the dance and it resulted in enabling the following generations of the traditional dance to continue without deserting the foundational elements of the traditional dance. In conclusion, the continuation of the basic understanding of the traditional dance made the spirit of the dancers to embrace an image of an elegant Korean traditional white vase.

There also will be the Iksan Han-lyang Dance, which is a contemporary interpretation of Korean traditional dance, refined and restructured by Kim. It understands a unique taste of Korean traditional dance, and interprets it to entertain the taste of the contemporary audience. The dance comprehends the gentleness and self-control of the intellectuals as well as the artistic catharsis of the ordinary people. Not only does it express a masculine dynamic movement but reflects the lifestyle of Iksan, Kim's home town that it has a value of the unique tradition of the town.

On the day of the concert, Friday, August 23rd, KCCLA will be holding a **Traditional Korean Cultural Heritage Workshop** <IKSAN HAN-LYANG CHUM – Poongryuyeojung (by Ji Rip Kim)> at 10AM.

Wijin Park, the Director of Korean Cultural Center says, "I am delighted that KCCLA is able to hold such an honorable performance for our global audience. The Korean Cultural Center Los Angeles will continuously organize more cultural programs like this in order to mark South Korea as a country that has a strong and unique culture."

Admission is free, and reservations can be made online or over the phone.
www.kccla.org 323-936-3015

-PROGRAM -

* Narration: Hyang Sook Min
(President, Corporation Korean Dance Commission of History)

1. IP CHUM by Master Ji Rip Kim

Performers: Ji Rip Kim, Hyang Sook Min

Kim created this Ip chum, namely, Upright dance performance to revive and to refresh the traditional dance. The dance by Kim's refinement embraced a unique value and authenticity of Korean traditional dance. And Kim by the refinement enabled the audience to understand and enjoy the re-creation of Korean traditional dance. Within the boundary of the traditional dance, Kim developed a foundation of the Korean traditional folklore dance. And this endeavor set up an invaluable foundation for the following generations of the traditional dance. By re-creation the traditional dance, Kim's contribution included building up and extending the legacy of the dance. And it resulted in enabling the following generations of the traditional dance to continue the legacy without deserting the foundational elements of the traditional dance. In conclusion, the continuation of the basic understanding of the traditional dance made the spirit of the dancers to embrace an image of an elegant Korean traditional white vase.

2. YIP DANCE (Park, Ji Hong; Jae, Choi Hee Seon Ryu)

This Gyobang Nori Dance, namely, 'tower dance,' or 'Dotbaggi Chum', succeeded from Park Ji Hong from Danseonggwonbun to Choi Hee Seon is a dance that carefully flying towels and Heotteon Dance of Sogorori creates harmony.

3. TRADITIONAL WOMEN'S DANCE

Performers: Yoon Jung Lee, Myung Ji Kim, Na Young Ku, Ellene Sohn, Soon Kyung Choi

The composition of Korean traditional dance in which the lady is inspired by the first scent of flowers and the happy feelings of spring time.

4. Narrator: Hyang Sook Min / Interpreter: Sook Yung Yun

5. YEADAM IP CHUM

Performers: Young Nam Lee

Ip chum literally means non formalistic dance with more emphasizing on improvisation of the dancer. However, thru times this piece of dance became very popular and refined by the various choreographers and it is considered as one of the significant and symbolic female dances. Female dancers holding Korean traditional fans represent the very nature of the Korean woman through elegant and story-telling movements.

6. CHUK HEUNG MU (Free improvisation)

Performers: Jung Hwa Hwang, Jae Jung Kim, Myung Jin Kim, Susanna Hong, Monica Kim

Cheuk Heung Mu is a largely improvised dance. The dancer carries a scarf; thus, it is often called a scarf dance.

7. IKSAN HAN-LYANG CHUM – Poongryuyeojung (by Ji Rip Kim)

Performers: Ji Rip Kim

Iksan Han-lyang Dance is a contemporary interpretation of Korean traditional dance, refined and restructured by Kim. It understands a unique taste of Korean traditional dance, and interprets it to entertain the taste of the contemporary audience.

The dance comprehends the gentleness and self-control of the intellectuals as well as the artistic catharsis of the ordinary people. Not only does it express a masculine dynamic movement but reflects the lifestyle of Iksan, Kim's home town that it has a value of the unique tradition of the town. Adoring the legacy of the tradition and pursuing creativity, Kim's dance shows an authentic flavor of lively expressions. And the dance performs with inclusive and harmonious of singing, dance, and traditional musical instruments. A part of the dance movement includes moving dancer's feet front and back, and this happens to be Kim's most creative and original creation that reminds audience of gentle waves of a river. The Korean traditional dancers name this "wave dance." And it surfaces the artistic emotion of a dancer by his/her movement, and presents a dancer's artistic inertia with balanced demonstrations. The Korean traditional dancers' association named it "the Intangible Treasure #3" as it truly represents contemporary interpretations of the Korean traditional dance.

8. WOLHAMUHYEONGEUM (Korean harp Dancing under the Moon)

Performers: Hong Jae Lee, Jung Min Bong

Who has mercy on you even if you complain about it with a Korean harp? Million heart burnings and One thousand kinds of worries in this tune. While springing back to Gangnam Song, the spring goes down. Turn your head, I cannot make you cry in the spring wind.

9. PYONGYANG SWORD DANCE. PYOENGYANG – GEOMGIMU (Pyeongannam-do Intangible Cultural Heritage No. 1)

Performers: Hyang Sook Min Pyeongyang Sword Dance Inheritor

Interpreter: Sook Yung Yun

Pyongyang Gummu is a traditional dance with the distinctive local color of Pyongan Island. It is a Korean dance intangible heritage that was restored by Lee Bong-ae

(Pyongyang Gummu 1st performing arts holder) teacher in South Korea after the Korean War and knows the essence of North Korean intangible heritage in South Korea today.

Pyongyang Sword Dance was recreated in the archetype of Lee Bong Ae Ryu Sword Dance, transforming the strength of the sword dance into softness and various dance moves by using a wooden sword.

10. YEDAM GYOBANGMU. Coordinated by Young Nam Lee

Performers: Ellen Sohn, Jung Hwa Hwang, Soon Kyung Choi

GyobangMu (Dance of Gyobang) has two interpretations in modern context: The first meaning refers to all forms of traditional dance taught at Gyobang during the Koryo

(918~1392) and Joseon (1392~1897) period in Korea. Another meaning refers to all modern stage choreography of traditional Ginyeo dance culture. Gyobang was a government institution for training female performance artists (Ginyeo) in dancing, singing, and playing musical instruments. Gyobangmu is well-known Korean traditional dance that shows dance movements with elegance and temperance in woman's smooth line. The dancer's feet wearing Korean traditional socks "beo-seon" depict the image of a graceful woman on a flower's scent

11. SALPRI CHUM – NARURI by Ji Rip Kim

Performers: Young Nam Lee, Na Young Ku, Yoon Jung Lee

Kim created this version of the Korean traditional dance, maintaining its originality. And Naruri in Korean means "Soaring up" or "Flying high."

12. YEONGSINGEUM MU (Hwaseongjaeincheon Yi Dong Ahn Ryu)

Performers: Ji Won Choi, Ji Hye Kim, Ji Hee Lim,

When there was joyous occasion in the country or a feast in the palace where all

the officials of the court had to gather together, a king would ask a county magistrate to dance. Then they would perform a dance holding an iron. This dance is said to have originated from that dance. Jinsheo dancers wear the traditional military official's attire and hold gongs and colorful bunches of tassels over hats and five-colored threads hanging on the gongs add flamboyant appearance. The movements are characterized by hopping on one foot and the brandishing of gongs. It was re-choreographed from a single male dance to a five-female dance wearing Choelrik, the traditional costume, with Jinsheo.

13. CLOSING STAGE

Led by Hyang Sook Min

** The program is subject to change without notice.*

** This performance is presented as a part of the Korean Cultural Center's 2019 ARI PROJECT Season 6: Performing arts series, which features a rich program of various performing arts programs including Korean traditional music and dance, modern fusion world music, jazz, musical as well as theater.*

/The End/