

## WORKING WITH A VIDEO TO CREATE & PRESERVE A CHOREOGRAPHY

(Creating a new language in choreography and in Video-Dance)

HYONOK KIM

Professor of Dance

Keimyung University, South Korea

Texto del Congreso "La Memoria de la Danza". Barcelona

Marta Graham said that "the reason dance has held such an ageless magic for the world is that it has been the symbol of the performance of living. Many times I hear the phrase... the dance of life... it is close to me for a very simple and understandable reason... the instrument through which the dance speaks is also the instrument by which all primaries of experience are made manifest. It holds in its memory all matters of life and death and love."

"Dance is a moment. Then it is finished. And that is fine." said José Limón. Post Mallarme compares a dancer with a salamander– living "completely at ease, in an element comparable to fire" This culminates in a long, rhapsodical speech from Sócrates: "*what is a flame... If not the moment itself?... Flame is the act of that moment which is between earth and heaven... the flame sings wildly between matter and ether... we can no longer speak of movement.. nor distinguish any longer its acts from its limbs. "*Phaedrus replies that " she flings her gestures like scintillations ... she filches imposible attitudes, even under the very eye of Time". Eryximachus sums it up: "Instant engenders form, and form makes the instant visible."

*Dance let the instant visible film the time visible.*

Film as an art of imprinting time and dance as imprinting instant. Film as commemorative art of memory, dance as ephemeral art. Film as

commemorative art memory deals with time. Time and memory merge into each other. Without time memory can not exist. Memory is a spiritual concept merging with inner quality.

Two art forms apparently contradictory have a common ground: the art of time and the art without weight. Originally the poet was musician and travelling singing poet became printed poet after the technology of printing was invented. Dance has now a tool to record. The technology allows not only to document live performance, but also offers the potential of a new art form that exists in its own right.

Even a very beautiful video-dance can not reproduce the life of live performance. It is due to the difference of dimension.

The stage is tridimensional and screen is two dimensional.

So it has to be considered as a new media, a new art form.

As working with the choreography in collaboration with the media of film and video, it allowed not only to create a new language in film and video, but to create a personal new language in choreography. Film is combined with movement and image. Dance is also combined with movement and stillness.

These two elements evoke time and timeless. It inspired me to search the extensive notion of time. Movement is a moment like José Limón said and stillness has the element of infinity. I tried to combine the art of moving and the commemorative art of memory playing with time, which allow to create an instant and illusion of eternity.

I tried this idea extensively in my choreography "Sonatina For two violins". The theme was the Taoist principles of Yin and Yang and unification of these elements. I interpreted in the choreography, two lovers searching, finding, and losing each other. One was present and the other the presence of absence.

The combination of time was slow, fast, and sustained stillness after fast movement, the stillness not in a sense of stop, but suspended time. I look for a haunting quality from it.

When I performed in France, one audience sent me a letter and a postcard of Painting by Pieter Saenredam (1567-1665)/"Interieur van de Sint Laurenskerk te Alkmaar" ("Alkmaar, the Great or St. Lawrence's Church"), 1661. The letter says "Pieter Saenrendam, a name to retain as a painter, who knew how to put in image an inner space and as doing, it gives a feeling of eternity like in your dancing".

For Korean, it is considered that time helps to make know the essence of things. Therefore the Korean gives the highest grade of beauty for old age. The charm of older days is the stamp of time. In Korean court art, music and dance, tried to give the impression of allogating time: to make time intentionally so slow that time seems almost not existant. What they were aiming for was the sensation of infinity.

In video-dance assembly, editing, disturbs the passage of time, interrupts it and simultaneously gives it something new. The distortion of time can be a means of giving it rhythmical expression.

I consider video-dance as an art of coreography of images, moving painting, the succession of movement involved in action and images help to contemplate. The power of image flows intertwining with movement.

Dance in Asia originally is held beyond the ordinary time and space and through dance the communication is made to the realm of different dimensions, with trancendental gods, spirits, ancestors, souls and all being in the realm of nature, tree, animals, birds, etc. The communication with the invisible world is made not through language, but through the human body. And there is interaction between the inner world and the universe.

The invisible energy existing in the nature penetrates quietly in the movement created, and borrows the human body in order to show the reality. The natural realm is operating through a body as a medium. Through movements, we perceive the energy by watching. Mirror of gesture is reflexion of reality.

This inspired me to conceive film as a mirror. Film as a medium in which human body penetrated by universal energy reveals the reality through reflection.

The characteristic of Asian art tradition relies on the use of nature as a metaphor to evoke human emotions. I want to conserve asian style of using metaphor in film.

Choreographers should however fulfill an important function of screen writer, and one which demands true literary talent in terms of artistic insight, artistic impulse.

We lost the visual language. Very few cineasts know how to use the power of image: Fellini, Tarkovski. Most caux the depiction of characters pass by dialogue. It is a major sin of American film which, completely recital form and no sense of metaphor. When you leave a cinema house nothing is left, it doesn't resonate. Film is one hundred year of age and it is nearly dying, because film is used for comercial pourposes.

I would like to use the art of dance in the media making film into an art, film is basically relying on the technology. This is wrong. Very few cinanists know how to make image. The image is bearing the reality. According to Tarkovsky, "the image has no a certain meaning, expressed by the director, but an entire world reflected as in a drop of water. So there opens up before us the possibility of interaction with infinity, for the great function of the artistic image is to be a kind of detector of infinity..."

I would like to finish the seminar by reading my statement on the Dance film project in China and in Korea.

"What I want to create is the effect of silent film. Instead of using dialogue, I want to create a new language depending on the union of expressive movements, music, set, atmosphere with film as the medium to express interaction between these. I am concerned with conveying profound emotions: To externalize inner experience through circumstances in a way that could stir similar responses in the viewer.

In film I want to juxtapose dance and desert, civilization and nature. I am searching time and timeless, the instant and the eternity by which a certain rythmn of life is comprehended and a spiritual vision is manifested to bear on reality.

I would like to shoot the film in the vastness of nature, desert, cave, lake, because according to our shamanistic belief each realm of nature has a spiritual energy, which inspires me.

What I am looking for is the spirit of nature untouched by modern civilization, to materialize the spiritual vision on the screen and bring it back to dispiritualized modern society.

This is my aim of making this film.

I want to use the nature not as a landscape but as a theatrical environment. Within the vastness of the desert, patterns can be used as a metaphor for time, memory, silence, solitude, desolation, and wandering.

In my previous video dance, "Teile dich Nacht", I set a chair in the middle of the sea. In doing this the whole sea became a stage in which I interacted with the water. The circumstances created by the interaction between the sea, the chair and the dancing evoked emotions in the viewer. People came to tell me that they found themselves in it.

I would like to create a similar environment with desert, so that an audience could relate to in the same way. What attracts me to work for film is to create an inner world with visual images which become a reality that can communicate between my imaginative world and the imaginative world of the audience.

## **Abstract**

Con el video la danza ya tiene un medio para su grabación. Esta herramienta permite no solo documentar espectáculos, sino también ofrece la potencia de una nueva forma de arte por sí sola. Este artículo examina el tiempo y la memoria, además de la naturaleza y el lenguaje visual, en el video y la danza.