

CCDR Newsletter

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IN THIS ISSUE:

Connecting Past, Present, & Future

Message from the President ~ Pegge Vissicaro

CCDR: The Collections ~ Christopher A. Miller

Inheriting a Legend ~ Sativa Peterson

Spotlight: Eleanor King in Korea ~ In Kyung Lee

with Introductory Notes by Joann Kealiinohomoku

Content

- 3 | CCDR: the Collections - Christopher A. Miller
- 5 | Inheriting a Legend - Sativa Peterson
- 6 | Introductory Notes - Joann Kealiinohomoku
- 7 | Spotlight: Eleanor King in Korea - In Kyung Lee
- 9 | Acknowledgments

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On the front cover

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Message from the President

The theme of this issue, Connecting Past, Present, and Future highlights accomplishments, current activities, and visions specific to the CCDR Collections housed at Arizona State University. After 32 years, CCDR continues to advocate support for building, sustaining, and growing such a magnificent treasure, which honors the legacies of Gertrude Kurath, Eleanor King, Joann Kealiinohomoku, Elsie Dunin and many other contributors to advance the field of dance anthropology.

Today CCDR has the pleasure of observing how students as well as scholars interact with materials to promote new, creative thinking toward interdisciplinary, embodied research. One such example is my spring 2013 course, Ethnography of Dance Practices. We begin the semester with a visit to the Collections after which students spend individual time with curator Christopher A. Miller, to 'experience' the archives of Gertrude Kurath. This opportunity to write a kinesthetic response based on their interactions will frame the course, which focuses on documenting individual processes of 'knowing' using their body as the primary field of investigation.

A long-term goal is to construct an ASU website for you, the CCDR community, to access updates about work with and/or inspired by the Collections. In the meantime I hope you enjoy reading this newsletter that includes recent developments, research, and annotations. I especially want to thank Chris for coordinating the compilation and for all his extraordinary efforts bringing our Collections into an international spotlight.

Happy 2013 everyone!

With warm regards,
Pegge

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Connecting Past, Present, & Future

Always situated as a foundational core of the Cross-Cultural Dance Resources mission and vision, the Collections, now housed in the School of Dance at Arizona State University, remain a vibrant and vital resource available to the international constituency of dance scholars and practitioners. We present here three vignettes that provide a glimpse into the daily activities of the Collections. Curator Christopher A. Miller offers the readership a closer look at current projects associated with our membership in the Dance Heritage Coalition as well as a briefing of space and possible personnel expansions. Recently hired Curatorial Assistant Sativa Peterson introduces readers to the resources of the esteemed Allegra Fuller Snyder, whose large library and archives gift is now being processed with the generous support of the Council of Library and Information Resources. And, finally, ASU graduate dance student In Kyung Lee takes a closer look at the CCDDR Collections resources on Korea with a special emphasis on the materials associated with Eleanor King's journey to study dance in Korea. Collected into a "special report", our goal is to highlight the crucial and exciting work happening in and around the CCDDR Collections at ASU and beyond.

CCDDR: the Collections

The CCDDR Collections in the School of Dance at Arizona State University continue to enjoy the support of an ever increasing constituency of dance practitioners, scholars, and creators as well as an active growth that testifies to the vitality and importance of these treasured Collections. I am pleased to report here on the key events of the past year as well as our prospective trajectories into what we consider to be a bright future for the Collections.

Within the academic complex of Arizona State University, the Collections continue to benefit from active use and support among not only the local stakeholders within the School of Dance but also the larger community of performance and design arts collected under the umbrella of the Herberger Institute for Design and the Arts. It has been a constant joy to find a broader diversity of students and faculty who visit the Collections with a research interest or project that intersects nicely with our resources.



CCDDR Collections library holdings. Photo by Elsie I. Dunin, 2012



Exhibit of MFA project resources for ASU School of Dance student Helen Buck with associated collections in Irish dance and music from the CCDDR Collections. Photo by Elsie I. Dunin, 2012

Chief among concerns for an archive and library of the size of the CCDDR Collections is that of space. In that regard, we have been extremely fortunate within the university as we have literally doubled our spatial footprint over the past year, adding a proper office for the Curator, a processing area for collections assistants and interns, additional stacks areas for archival materials, and a reading room spacious enough to house a conference table and also the majority of our periodical collections. Added to the benefits of such increased space is the location and its proximity to the School of Dance office, literally next door. Now, more than ever, traffic into the Collections and, perhaps more importantly, avenues towards resource utilization are at an all-time high.

Newsletter faithful will recall that we are now in our second year of board membership within the Dance Heritage Coalition (DHC) <danceheritage.org>. This has been a

tremendously successful endeavor for the Collections and its Curator. I have been elected Vice Chair for the coming calendar year and remain in my post as the chair of the technology committee. And it is within several technological projects that the Dance Heritage Coalition is doing some of its most significant work, first and foremost among those the establishment of a secure media network for streaming media available from member institutions.

Another benefit to our membership in DHC has been the opportunity to partner on large, collaborative grant projects managed through the centralized DHC office. In the past year we have developed three such projects, all resulting in much-needed grant funding. With funding from the National Endowment for the Arts and in partnership with the DHC and the Los Angeles Dance Foundation, an ASU graduate student and I have developed the Dance Collections Database (DCDb) <<http://www.danceheritage.org/DCDb/index.php>>, an online resource for connecting dance professionals with dance archives equipped to care for heritage resources and archival materials in all formats and media types. Another grant from the Council on Library and Information Resources has allowed us to hire a curatorial assistant for 16 months for the primary purpose of cataloging and organizing the terrific gift we received from Allegra Fuller Snyder. You can read more from Sativa Peterson on her work with Snyder's resources elsewhere in this Newsletter. And finally, for the next two summers we will host an intern, from among an international roster of current library and archival studies gradu-

ate students, to work directly on a project in the CCDR Collections. Supported by the Institute for Museum and Library Services, the program sends seven interns each summer to DHC member archives as a mechanism for direct mentorship for students with a documented interest in dance archives while providing terrific support to local projects needing some attention.



CCDR Collections audiovisual and musical instrument holdings.
Photo by Elsie I. Dunin, 2012

One last project I would like to highlight here is the continued one-on-one interviews I have the opportunity to conduct with the fine international roster of visiting guest artists in the ASU School of Dance. Just recently, I have added select clips from six of those extended interviews to a Vimeo channel at this URL: <<http://vimeo.com/channels/353859>>. For those of you who are interested in viewing an entire interview, I heartily welcome requests from the readership.

In all of these endeavors, we have found that the reach and profile of the CCDR Collections continues to grow in significance and service to the dance community. There is no better opportunity, in that regard, to reflect on the tremendous dedication of the CCDR Collections' founder, Joann Kealiinohomoku, and to celebrate the continued impact of her work and legacy as the Collections grow in this regard.

Yet, there is much to be done. The School of Dance now anticipates an academic merger with the much larger School of Theatre and Film, a move that is exciting for the opportunity to expand the impact of the CCDR Collections to our local academic community.



Left to Right, Christopher A. Miller, Curator of Collections; Anne von Bibra Wharton, Assistant Professor St. Olaf College Department of Dance; Allegra Fuller Snyder, Emerita Professor UCLA; and Jacob Pinholster, Interim Director ASU School of Dance in the CCDR Collections reading room. Photo by Elsie I. Dunin, 2012

And as we face the prospect of even more growth and direct contact with patrons, we also look for avenues towards increasing our capacity to serve. In the coming year, we aspire to increase the professional staff to at least two and possibly three full-time positions. An exciting proposition but one that also needs a great deal of support. In this moment of transition for CC DR, we here in the

Collections genuinely hope that you all will remain connected and invested in the important work ahead. In the coming years, and as a tribute to the past 32 years of dedication to the Collections, we face many challenges and terrific opportunities to expand the reach of these wonderful resources.

Christopher A Miller

Inheriting a Legend

Allegra Fuller Snyder



Left to Right, Christopher A. Miller, Curator of Collections; Allegra Fuller Snyder, Emerita Professor UCLA; Elsie I. Dunin, Emerita Professor UCLA; Pegge Vissicaro, Clinical Associate Professor ASU School of Dance, at the CC DR Collections entrance.
Photo by Alex Salcido, 2012

In November CC DR began processing the Allegra Fuller Snyder papers. The collection was first received in January of 2011, and includes the research, personal and professional files of Allegra Fuller Snyder, professor emerita and past chair of the UCLA Department of Dance.

Already evident, at this early stage of processing the collection, is what a comprehensive thinker Allegra Fuller Snyder was, and is. Her personal files reflect a wide range of interests from performance dance to film, and from dance ethnology to dance therapy. For Snyder, learning had both academic and experiential dimensions. Her professional and personal interests are oftentimes indistinct which contextualizes the collection, and her intellectual process.

In addition to being professor emerita and past chair of the UCLA Dance Department, Snyder coordinated (along with Professor Elsie Dunin) the pioneer graduate program in Dance Ethnology at UCLA. Serving as chair of the Ethnic Arts Program from 1974 with an inter-college and interdisciplinary curriculum, the program later was integrated into the Department of Dance, becoming the Department of World Arts and Cultures. Snyder was an active member of the Congress on Research in Dance (CORD), serving as Chairperson from 1975-1977, and as conference co-coordinator, along with Joann Kealiinohomoku, at the 1972 CORD Conference on “Dance and Anthropology.”

Her collection contains a broad scope of materials from 1947-2010, with the bulk being from 1970-2000. Though Snyder retired from UCLA in 1991, she maintained many of her research files throughout the 2000’s and in some cases up until the point of transfer to ASU in 2011.

Her research materials and personal files contain articles by and about Snyder, brochures, correspondence with friends and colleagues, grant proposals, news clippings, presentations, performance programs, student thesis projects, and materials about her father, Richard Buckminster Fuller.

Work has also begun on creating a finding aid for the collection.

Sativa Peterson

Introductory Notes

Eleanor King



Eleanor King in Korea (archive ID: EK.PH.91.8.10)

Eleanor King (1906-1991) was a member of the original Humphrey/Weidman dance company, and when José Limón became a member a few years later he and Eleanor were dance partners. She joined the faculty at the University of Arkansas where she was the first to have a university dance program that was not located in a physical education department. King's program was part of the Theatre Department, and she taught there from 1952 until her retirement in 1971.

Eleanor King was an early recipient of a Fulbright fellowship and she went to Japan where she studied Japanese dance and dance culture. During her stay in Japan she became acquainted with Korean dance, particularly shamanic dance. King was one of the few to receive a second Fulbright fellowship. With the second award she returned to Asia at age 70 where she concentrated on Korean dance that became a special passion all the rest of her life.

As a charter member of CCDR Eleanor donated her extensive library of several hundreds of items to CCDR that includes dozens of copies of *East Magazine*, and *Arirang Magazine* and *Korea Journal*, in which she published articles. In addition, CCDR appreciates King's contribution of hundreds of books on dance and on art galleries around the world.

Joann Kealiinohomoku

For a biography about Eleanor King, see book edited by Nicole Plett.

1988. *Eleanor King: sixty years in American dance*. Santa Cruz, New Mexico: Moving Press.

Selected writings about Korea by Eleanor King.

1977. "Reflections on Korean dance." *Korea journal* 17. Seoul: Korean National Commission for UNESCO. Reprint of article 1978 in *Arirang magazine* 17(3). Seoul: American Women's Club of Korea.

1977. "Shamanism." *Arirang magazine* 14(2). Seoul: American Women's Club of Korea.

1979. "Transcendent dance." *Korea journal* 19(9). Seoul: Korean National Commission for UNESCO. (Includes brush/ink illustrations.)

1983. "The holy-unholy shamans." *Korean culture* 4(4). Los Angeles: Korean Cultural Service.

Spotlight: Eleanor King in Korea

Annotated bibliography of selected resources on Korea from the Cross-Cultural Dance Resources Collections and the Eleanor King Archive

Adams, Edward B.

1976. *Korea Guide: a glimpse of Korea's cultural legacy*. Seoul: Taewon Publishing Company.

The founder and headmaster of the Seoul International School authored this tourist handbook. This pictorial guidebook consists of an overview of Korean history, culture, politics, education, and recommendations of places to visit inside and outside of Seoul, the capital of Korea. The tourist places are categorized in four sections: Places within Seoul, places outside Seoul, places with Buddhist legacy, and places with cultural allurements. Written in the 1970s, the book presents an interesting snapshot of Korean life when viewed in the context of the present.

American Women's Club of Korea.

1976–1978 [in CCDR holdings]. *Arirang* [periodical]. Yon'gil-si: Yonbyon Inmin Ch'ulp'ansa.

This magazine, published by the American Women's Club of Korea, contains travel articles, stories about Korean legends, history and culture, book and restaurant reviews, and advertisements. Looking through these periodicals of the past provides readers insight into the Korean culture and various issues in Korean society in the 1970s.

Crane, Paul S.

1967. *Korean patterns*. Seoul: Hollym Corporation.

Crane provides a general description of the attitudes and behavior patterns of Korean culture in the 1960s. Crane, a late missionary surgeon and teacher who worked for more than twenty years in Korea, wrote this book with the hope of bringing a deeper understanding of Korea to foreigners, especially the Westerners working in Korea. One should cautiously note that this book portrays the attitudes and reactions in traditional Korean culture at a time when Korea was going through its first modernization under the impact of Western culture, and when the majority of Koreans were “still rural farmers or first generation city dwellers.”

Huhm, Halla Pai.

1980. *Kut: Korean shamanist rituals*. Seoul: Hollym International Corporation.

Halla Pai Huhm, then advisor for the Hawaii Korean Culture Club and director of the Hawaii Korean Dance Studio, presents a study on artistic aspects of shamanism in the Seoul area of Kyonggi Province in Korea. After a brief overview on the history and elements of *kut*, Korean shamanist rituals, and *mudang*, Korean shamans, the author explains the main elements of *kut* in the Seoul area. The elements include: shamans, *kut* rituals, shamanistic songs, musical instruments, accompanying music, shaman costumes and tools, dance forms, and more. In addition, Huhm specifically describes two forms of *kut*: *Ch'onsinmaji Kut* and *Chinogwi Kut*, in more detail.

Kim, Eun-hee.

2002. *An iconographical study of Korean dance: the pictorial representation of Ch'oyangmu in the eighteenth century Choson Dynasty* (masters thesis). Manoa, Hawaii: University of Hawaii, Department of Dance.

Judy Van Zile, a respected scholar and researcher in Korean dance, directed the thesis. With the purpose to “analyze Ch'oyangmu as depicted in sixteen art works from the eighteenth century in the Choson dynasty,” Kim unfolds her research process and findings in an organized way. She first introduces the limitations, questions, sources, and methodology of her research. Then, she provides knowledge on the origin and context of Ch'oyangmu, and government policies toward the dance during the Choson dynasty, followed by the in-depth analysis of Ch'oyangmu represented in each artwork. She concludes the thesis with a general analysis of pictorial illustration of Ch'oyangmu, based on her findings in her research.

Kim, H. Yongsook.

1979. *Six Korean women: the socialization of shamans*. New York: West Publishing Company.

In her book, Kim documents the findings of her ethnographic work investigating the life histories of six Korean shamans. The backgrounds of the six informants vary widely, representing almost the full range of Korean social structure, traditional and contemporary. The oldest shaman born in 1911 and the youngest in 1937, the lives of the six shamans reflect transformation and chaos after the second World War and Korean War (1950–1953). A brief historical overview of shamanism in Korea; an introduction to the author's background as well as a description of her ethnographic method is provided; and finally, the bulk of the work provides a detailed description of the six shamans' lives.

Lee, Jung Yong.

1981. *Korean shamanistic rituals*. The Hague, The Netherlands: Mouton Publishers.

Jung Yong Lee, an associate professor of Religious Studies and Humanities at the University of North Dakota and a respected author/scholar in the area of East Asia religion, writes this book in an attempt to introduce Korean shamanism to the Western world. Lee presents a phenomenological study of the ritualistic aspects of Korean shamanism in objective perspective. He provides detailed description on the origin and formation of Korean shamanism, shamanistic songs, oracles and prayers, ritualistic instruments, and rituals of different categories, such as seasonal rituals and rituals for the dead.

Lee, Son-ock; McCurdy, John C.; Heyman, Alan C.

1985. *Meditation in movement*. Seoul: Seoul International Publishing House.

Meditation in Movement is a work of collaboration among the three artists: Son Ock Lee, one of Korea's foremost traditional and modern dancers and choreographers; John Chang McCurdy, well-known fine arts photographer who currently works in New York City; and Alan C. Heyman, a respected professional in Korean folk art. The book contains the pictures taken by McCurdy of Lee performing "Zen Dance" (a form of traditional Korean dance), accompanied by narrative poems by Heyman. The combination of the three forms of art provides a kinesthetic experience of traditional Korean expression, culture, architecture, values, costumes, and beliefs. A short explanation on the history and content of Zen Dance is included at the end of the book.

Van Zile, Judy.

2001. *Perspectives on Korean dance*. Middletown, Connecticut: Wesleyan University Press.

Judy Van Zile, on the dance faculty at the University of Hawaii, presents diverse perspectives on Korean dance. Within the various perspectives, Zile focuses on the theme of identity: identity of dance styles and genres, of individual people, of an ethnic group, and of a country. She claims her perspective to be highlighting the tension of this identity in Korean dance, when Korea was going through periods of drastic change and transformation at the end of the twentieth century. In the nine chapters of the book, Van Zile provides information on the broad overview of Korean dance, the closer look into the context and forms, and the status of Korean dance in the United States.

Zozayong.

1972. *Spirit of the Korean tiger*. Seoul, Korea: Emille Museum.

The author of the book, Zozayong, is a founder of the Emille Museum, which has been a center for preserving and popularizing Korea's paintings. In this book, Zozayong provides the historical and religious context of the Korean tiger painting. He explains its characteristics and role in Korean culture, and its close relationship with the Mountain Spirit. Beyond scholarly assessments, the author also offers his own interpretation on the origin and the connection between the tiger and Korean culture.

<Eleanor King Collection, Series I, Box 2, Folder 80>

This file contains the communication between Eleanor King and representatives of *Korea Journal* in 1979 and 1980.

They discuss the contribution fee for King's article published in Korean Journal, permission for King to quote from the journal, and how to credit the quotation.

<Eleanor King Collection, Series I, Box 2, Folder 81>

This file contains a letter that Eleanor King wrote to a "Mr. Cheon" in January 5, 1982, asking for him to send the photos from her Korean collection to the arts coordinator of Albuquerque Public Library as soon as possible.

<Eleanor King Collection, Series VII, Box 24, Folder 8>

This file contains dozens of photographs taken during Eleanor King's visit to Korea.

<Eleanor King Collection, Series IX, Box 29, Folder 8>

This file contains extremely detailed documentation of *Kut Nori* (Flower Play) that took place in April 24, 1977, in Yuyong Ri Village. The documentation covers every minute detail of the ritual, including the preparation process, each step of the ritual, visual description of the surroundings and participants, the dance movements, and the musical elements. There are many corrections on English spellings and punctuations throughout the entire documentation, indicating that this was a draft proofread by someone.

<Eleanor King Collection, Series IX, Box 29, Folder 9>

This file contains newspaper articles about an upcoming *kut* performance and Korean art exhibition, as well as writings about Korean art, especially in-depth about shamanistic dance and shamans. Because all of the writings have many corrections and some of them have *Korean Journal* written on the top, it can be assumed that these writings were drafts for journal entries.

<Eleanor King Collection, Series IX, Box 65>

This box contains a full traditional Korean dance costume.

In Kyung Lee

CCDR wishes to acknowledge our members and supporters!

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