

From the Editor

The year 2023 is coming to an end. Unfortunately, the Russia-Ukraine conflict, kicking off in early last year, has turned into a prolonged standoff and with the recent Hamas militants' attack on Israel causing numerous casualties, we are seeing significant shifts in the international arena. Furthermore, the never-ending Covid-19 Pandemic is not fading away, and there is a talk of a new wave coming in, casting a dark shadow over our everyday lives.

Here in Korea, we are dealing with some serious social unrest such as back-to-back stabbing spree, a record-breaking drug bust, and the stigma of being labeled the country with the lowest birthrate. It makes us mull over how we are going to navigate through our future in the midst of all this chaos. To address these issues, the Korean National Research Center for the Arts at the Korea National University of Arts has held two academic symposiums to track the progress on the UN Sustainable Development Goals (SDGs), resolutions established at the 70th UN general assembly in 2015, aimed at achieving the goals by 2030.

The 17 SDGs, including no poverty, good health and well-being, gender equality, clean water and sanitation, decent work and economic growth, industry, innovation and infrastructure, sustainable cities and communities, climate action, life on land, peace, justice and strong institutions, and partnerships for the SDGs, are thought to be the fundamental solutions to tackle the domestic and international challenges.

In this issue of KAA Vol. 7, three research papers and one translated paper are included. In Sa Ra Park's "Performance Analysis of the Korean Folk Song *Bonjo Arirang*," the tonal structure of *Bonjo Arirang*, a Korean folk song performed on the gayageum, is analyzed and its connection to the instrument's tuning is discovered. James T. Bretzke's "Using *Parasite*'s Scholar's Stone (水石) in a Critical Race Decoding of Racism and Class," relates the motif of the scholar's stone in the 2019 film *Parasite* with the concept of intersectionality from the Critical Race Theory, and interprets the stones as the fundamental values and root paradigms from the anthropological theory and the excess of meaning and fusion of horizons derived from hermeneutical theories. Jae Hwan Lim's "Dispatching Art: Building Peaceful Solidarity with Laid-Off South Korean Workers, 2012-2015," discusses the journey of solidarity among Dispatch Art, a group of artists, and laid-off workers at Cort and Cortek, South Korean guitar manufacturing companies, and cultural content creators.

The translated paper by Younghun Hur, "Revising of *Symphonic Fantasy Korea* by EakTai Ahn," focuses on the *Symphonic Fantasy Korea*, one of the masterpieces of EakTai Ahn who composed the national anthem of Korea. It traces the evolution of the piece from its creation in 1937

during Japanese colonial period to its re-performance in Barcelona after the liberation in 1946.

KAA Vol.7 mainly dives into topics related to Korean arts. Research on labor issues and racial issues in the Korean arts industry, and the identity of representative works in Korean arts such as *Arirang* and the *Symphonic Fantasy Korea* is expected to help us better understand a variety of aspects of the modern and contemporary Korean arts scene. I hope that KAA of the Korean National Research Center for the Arts (KRECA) will be forever remembered as a compass guiding us to Korean and even Asian arts.

As always, many people have contributed to the publication of KAA Vol.7. Editorial advisory board members and peer-reviewers worldwide, and all researchers of the KRECA, including senior researcher Hye-young Min, have dedicated their effort into the publication. We strive to become a journal that teams up with arts theorists actively working around the globe. In addition, we are planning to hold a domestic academic conference in 2024 on generative artificial intelligence, a topic currently under active discussion and widely used. We request your continued interest and support.

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