

## From the Editor

Eventually, the fourth issue of *Journal of Korean and Asian Arts* (KAA) has been published by the Korean National Research Center for the Arts of the Korean National University of Arts. Throughout both East and West, the various meanings of numbers can be construed as a measure of the lives. In Korea, the number four has been reluctant as its pronunciation is similar to the pronunciation of the Chinese character, 死, meaning death. However, this phenomenon hasn't been long enough to be considered as a "tradition," rather in traditional Korean culture, the number four was a number symbolizing luck and success that could be easily encountered in daily life such in four directions—East, West, South, and North—, four seasons—spring, summer, autumn, and winter— and one's own fate related to the date of birth. Generally, it is said that man has related the number four to the meaning of order, prosperity, and stability. The tetrahedron can be formed using four sides, and it is believed that through this four sided structure, stability and order can be accomplished.

Although KAA has a relatively short history as an English Journal, it is significant for KAA to establish an integral academic journal system in a short period of time based on its institute's previous experience of operating *The Korean Journal of Arts Studies* as a KCI registered journal. Therefore, in the light of the meaning of the number four, referred to above, I can confidently say that the fourth issue of KAA has established its system and order as a professional English journal and laid the groundwork for prosperity and stability.

In this fourth issue of KAA, three papers have been selected to publish. Sooran Choi's "Memorializing the Fallen "Universal Soldier": Korean War Veterans Memorial in Battery Park in New York City" analyzes the interaction of the Korean War Veterans Memorial (KWVM) at the New York Battery Park, which was produced at the request of the Korean War Veterans Memorial Committee (1987-1991) with its surrounding site while reviewing its associated discourses on the Korean War as a "forgotten war."

In Szu-Ching Chang's "Evoking Kinesthetic Empathy: Legend Lin Dance Theatre and its Choreographic Motions," Chang analyzed the early dance performances of Legend Lin Dance Theater, established by Lee Chen Lin, an internationally renowned Taiwanese choreographer. In this paper, Chang examines how different physical experiences lead to different viewing experiences by focusing on Lee Chen Lin's first three works, *Mirror of Life*, *Anthem to the Fading Flowers*, and *Song of Pensive Beholding*.

In Sa Ra Park's "The Impact of American Gospel Music in Korea and Attempts of Koreanization: A Case Study on *Jukkeseo Wangisira* [주께서 왕이시라, He is the King] by Hyeongseon Ryu," Park examines how Hyeongseon Ryu, the composer, releasing many works based on

Korean traditional music, applies Korean traditional musical elements to American gospel music and how those songs are connected to Korean politics in the 1980s.

Also, in this fourth issue, two excellent papers in the music field are selected and translated from Korean to English to be published. First, “A Study on Korea’s First Contact with Western Music - With a Focus on Developments Leading to the Port-Opening Period,” written by Min Kyung-chan, deals with the history before the port-opening period of 1876 when the so-called *Yangak* genre was established in Korea. With a historical approach to Western music in Korea before port-opening, this paper examines the possibility of Korea’s first encounter with Western music even before the establishment of the Catholic Church or Protestant Church; of the inflow of books on Western music published in China into Korea such as *LuLu Zhengyi* and *Zhifang Waiji*; the records on Western music in various publications of the late Joseon Dynasty; the introduction of the *Yanggeum* (Yangqin: “zither”); and Korea’s encounter with Western music and the beginning of the Catholic Church.

The following paper is Lee Heekyung’s “Tradition, Nationalism, Locality: A Study on Identity Discourses in Korean Contemporary Music.” This paper reviews how Korean composers’ identity discourses have changed in Korean contemporary music, from the post-war generation, through a focus on three issues: tradition, nationalism, and locality. In this paper, Lee argues that the identities of Korean composers are thoroughly individualized, hybridized, and multi-faceted in the globalized new music scene. Through Min’s as well as Lee’s paper, readers will be able to grasp the historical connection to the process of contemporary Korean music formation.

In this fourth issue, a translated book review of Chung Kyung-Young’s *Eumagi Joaseo, Eumageul Saengak Hapnida* [I like Music, So I Think of Music: About All Things that We Call Music] is also included. In its book review, Chung Yi Eun argues the book articulates the multi-layered relationships between the study of Musicology and society, culture, history, and philosophy in popular language, but in-depth.

Recently, through Korean National Research Center’s for the Arts website, many art scholars have expressed their interest in contributing to KAA. This demonstrates that Korean and Asian Arts are vitally needed to promote the development of art and culture along with the global scholars and that the role of KAA is important in this process as a cluster, excavating the 21st century Arts agenda.

In the future, the number four will be the number five, and the number will multiply indefinitely. Then, eventually, the tetrahedron will gradually converge into a spherical ball shape. If that is the case, I believe that the spherical ball will be transformed into a symbol of vibrant creativity in the ever-changing artistic environment just as the indicator of the world art ecosystem that the Korean National Research Center for the Arts is pursuing.

For the publication of KAA's fourth issue, many people put in the effort and contributed their best. I would like to express my gratitude to editors, peer reviewers, contributed scholars, those who were in charge of translation and proofreading, and most of all, researchers of the Korean National Research Center for the Arts, including Min Hye-young. I am always grateful for your service and devotion to the journal.

Lastly, this year, the Korean National Research Center for the Arts has planned to host both domestic and international conferences on arts and Metaverse. We already discussed the possibility of expanding this topic into the art fields at the domestic conference, and we are going to expand our discussion further on "Arts Creativity in the Metaverse Era" at the upcoming international arts forum. It would be greatly appreciated if you pay attention to our upcoming international event and be participating in it.

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