

From the Editor

There is an old saying that “the beginning is half of the whole.” While this proverb alludes to the importance of ‘the beginning,’ simultaneously it refers to how challenging it is to take the initial step for the first time. After issuing the first edition of the *Journal of Korean and Asian Arts* (KAA) in 2020 and in preparing the second edition this year, I can feel the wisdom of the proverb in my heart. Since the first issue of the KAA, the Korean National Research Center for the Arts had been through several internal discussions, and finally decided to increase the number of publications from one volume to two volumes per year. We also put in our great effort to enhance the quality of the journal to fit into the criteria required by the National Research Foundation of Korea.

Korean National Research Center for the Arts of Korean National University of Arts has been publishing the *Korean Journal of Art Studies* that is one of the best professional art research journals and a registered journal in the National Research Foundation of Korea. Our center’s well-established expertise as well as advanced management skills can be a strength for running the KAA and maintaining its high quality from the very start.

This year, the Korean National Research Center for the Arts is hosting an international conference to study the current landscape of Korean arts and to anticipate the upcoming future of it. This year’s conference theme is “Seeing ‘Art Hallyu’ From Without” and commencing from this, our center is planning to delve into crucial agendas currently discussed in Korean artistic community as well as to enhance the value of our journal.

The second edition of the KAA includes three peer-reviewed articles, two English-translated excellent thesis papers, verified its quality and scientific merit by the editorial board, and a book review. For the upcoming edition, our center plans to organize the special volume, including conference papers that would be presented at our International Korean Arts Conference held in this September.

The first peer-reviewed article in the second edition is Kyunghye Pyun’s “Political Engagement of Korean Women Artists on Body Politics.” In this article, Pyun investigates how women’s bodies as an apparatus for national control are represented in contemporary Korean art, specifically in art works introduced during the 1970s. The next essay is Meewon Lee’s “The Contribution of Translated Western Drama to the Modernization of Korean Theatre.” Lee focuses on how translated western plays introduced to Korea during the colonial era sparked the development of Korean modern plays. In-Pyong Chun, in his article, “The Comparative Study of Rhythm in Indian, Indonesian, Thai, Chinese

and Korean Music” compares Korean Jangdan (Traditional Korean rhythm) to that of some Asian countries and looks into the way in which tempo creates different variants.

Following on from three peer-reviewed articles, we include two translated excellent thesis papers: See-Moo Kim and Young-Mee Hwang’s “Reinterpretation of *Parasite* through the triangle of desire by René Girard” and Ju-Yeon Bae’s “Postmemory and the Gwangju Democratization Movement: Focused on the Documentary, *Kim-Gun*.” These two articles provide erudite perspectives on recent trends of Korean cinema that is recently attaining global popularity.

The next contribution, “Looking Past the Myth: The Private Ownership of Publicness,” is Min-Jo Kim’s book review of the book, titled *Yu Chi-jin and the Drama Center*. This book introduces the problematic position of the Drama Center as a public good after the cancellation of the Namsan Arts Center rental contract in 2018 and Yu Chi-Jin family’s privatization of the Drama Center. Kim provides critical analysis on *Yu Chi-jin and the Drama Center* and discusses how one might make an attempt at objectively understanding the chains of power.

The second edition of KAA tries to investigate various theories and practices related to the Korean and Asian arts from politics, social, cultural and various other interdisciplinary perspectives. Likewise, KAA attempts to show steady, but satisfactory progress in every upcoming volume and become a trustful medium for our readers to understand the Korean arts and more broadly Asian arts. Like the old saying, “the beginning is half of the whole,” I am sure KAA has just made the great first step toward its journey of becoming one of the best art journals in South Korea.

This second edition of KAA wouldn't have been possible without all the staff, editorial board, and last but not the least, Min-Soo Pyo who charged administrative works and Hye-Young Min who is currently taking charge of all the practical responsibilities. I would like to extend my gratitude to all the staff and authors for their support to publish the second edition of KAA. This journal was sponsored by Korean National University of Arts, and I would like to thank the institute’s unsparing support. Finally, the most important one, I would like to express my special thanks to the readers. It would be more than appreciated if you help KAA to be introduced to other experts and scholars in the field. The Korean National Research Center for the Arts promises to show fresher perspectives and introduces inclusive topics in every single upcoming volume.

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