Abstract

A Study on the Dance Technique of William Forsyth

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The formal characteristics of ballet, the classic form of dance, are, according to Sehna Jean Cohen, its externality, perpendicularity, technique, and distinctiveness. Classic ballet technique searches for a clear perpendicularity within a geometrically divided space wherein the partnership of the dancers tends to be the ballerina relying on the male lead. However, with the advent of modern dance in the 20th century, questions have been raised regarding the existing conventions of the ballet system, and, following this, post-modern dance expanded the boundaries of dance art. While there are limits to how far experimentation with the possibilities of modern dance can go while emphasizing classic ballet technique, George Balanchine stressed that classicism must be redefined, and the person that took inquiry into such possibilities even further was William Forsythe. While he appeared to be confined to the framework of classical ballet, his works were more than just post-modern, he had in fact already transcended post-modernism and was a choreographer in the vanguard of discourse on contemporary dance. His artistic interests reflected the questions being asked about dance as performance art, and, after being named the artistic director of the Frankfurt Ballet Company in 1984, he developed a very sophisticated dance terminology and posed important questions about how the stage should change as an imaginative space.

Criticism of ballet continues and such criticism can be both internal and external with modern dance serving as a typical example of external criticism. This takes the form of a general rejection of ballet’s conventional movements and the proposal of alternatives. On the other hand, internal criticism comes in the form of the appearance of modern ballet and, instead of proposing alternatives, it rejects any totality which adheres to a system, de-constructing such systems by revealing their inherent flaws. Forsythe’s work is based on the premise of harmonized aesthetics of balance in ballet and, when seen as an attempt to de-construct the unwritten law of body-centrism, can be considered internal criticism.

It is the aim of this study to examine the artistic world and dance techniques of the

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choreographer Forsythe who, by introducing diverse modern art into ballet has raised its international stature and expanded its horizons while, at the same time de-constructing it from the inside. The methodology of this study consisted of bibliographic research. Chapter II was an investigation of his dance activities and the characteristics of his choreography, while chapter III dealt in detail with his rediscovery of movement and his dance technique. Related to this, the investigation took the following sequence: first it looked at the use of off-balance and off-focusing in de-constructing ballet technique; second at the use of improvisation and the expanded role of the dancer; third at the emphasis on process and the expansion of openness; fourth at the production of a new language of the body and changes in point of view. Finally, comprehensive artistic characteristics and the oppressiveness of speed were dealt with. In chapter IV an inquiry was made into what Forsythe sought through his dance technique by examining his works.

I. 서 론


특히 21세기에 들어서면서 독창성을 바탕으로 컨템포러리 무용가로서 발레와 현대 무용을 경계를 넘나드는 마크 에스(Mats EK), 나초 두아토(Nacho Duato), 조셉 나디(Josef Nadi) 등이 다물어 윌리엄 포사이드는 현재 활발한 활동을 펼치는 중심에 서서 발레 테크닉과 현대적을 모두에 불가사의한 테크닉의 총체를 통합으로 그 유연함을 풍부하며 유럽 현대발레의 아방가르드를 주도한 인물로 유명하다.

무용계의 활력을 살펴보면 제2차 세계대전 이후, 세계 무용의 중심은 뉴욕으로 이동되었으나 70년대 중반에 피나 바우슈(Pina Bausch)가, 80년대 중반에는 포사이드가

2 윌리엄 포사이드의 무용기법에 관한 연구