



## Tübingen Korean Studies Lecture Series

*in cooperation with the King Sejong Institute Tübingen'*

Online via Zoom  
Meeting ID: 985 1558 0335  
Passcode: 099331



### **Dr Shin-Hyang Yun (Research Center for Asian-German Performing Arts, Berlin/Seoul)**

Colonial Modernity and Song Ritual in the Korean Diaspora  
On the Symbolic Nature of the Korean National Anthem (in German)

December 16, 2020 (Wednesday), 18:30-20:00 s.t.

#### **Abstract:**

It is well known that a large number of representative Korean intellectuals and artists studied in Japan during the Japanese occupation. However, relatively little is known about those who studied or worked in Europe during the period when Japan and Germany were allies. In particular, Berlin was a place where many musicians studied. Among them, Ahn Ik-tae, who composed the Korean national anthem was active as conductor based in Berlin during the World War II. The purpose of this presentation is to postulate the issue of the symbolic nature of the South Korean national anthem as a subject of Korean (music) studies. I pay attention to the fact that Ik-tae Ahn was part of the 20th century Korean music diaspora, and that the patriotic song that symbolizes Korea was born not 'inside' of the Korean peninsula, but 'outside' of it, specifically in Western Europe. First, the notion of the song genre 'national anthem' is considered. Next, I try to answer the following questions: How did 'colonial modernity' connect with the Korean diaspora arts (artists) in Europe during the Japanese occupation? How is this solidarity marked through a national anthem that has been sung since the liberation until today in South Korea? Furthermore, how is the sign of divided nation which symbolize two national anthems of the Korean peninsula marked by Korean artists abroad?

#### **Dr. Shin-Hyang Yun**

Dr. Shin-Hyang Yun studierte Musikwissenschaft, Philosophie und Germanistik an der Universität Freiburg i. Br. und promovierte an der Universität Köln in Musikwissenschaft (Ph.D.). Sie war Post-doc-Researcher am Korean Art Research Institute der Korean National University of Arts, Seoul, und Gastprofessorin an der Kyemyung University, Daegu. Sie veröffentlichte „Isang Yun. Musik auf der Grenzlinie“ und zahlreiche Aufsätze über ihn und Musikkritiken über koreanische Musikkultur. Seit dem 2011 lehrte sie an der UdK Berlin, an der HU Berlin sowie an der Universität Leipzig. Derzeit ist sie Direktorin des Forschungszentrums für Asian-German Performing Arts, Berlin/Seoul.