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Anaïs holds a Ph.D. in Sociology from the Academy of Korean Studies in Seongnam, South Korea. Her dissertation examined Argentine tango communities in South Korea, focusing on the re-localization of this transcultural social dance practice in the Korean context and its influence on the lives of its practitioners. She is interested in the bridging role of the arts—‘formal’ and ‘informal’—in facilitating cultural exchange and social cohesion.

INTERVIEWEE: Yeon-ho LEE (Yono Lee)

Yeon-ho LEE (Yono) is a South Korean tap dance artist who has greatly contributed to diffusing this dance form in South Korea. Leading his own performing arts and event planning business, YONO Company, he founded “Korea Tap Dance Orchestra” in 2015 in partnership with other leading figures of the local tap scene seeking to nurture this genre in Korea and push the boundaries of this form through innovations such as *gugak tap*, the fusion of tap dance and traditional Korean music. He also led the choreographic teams for the Korean independent films “Swing Kids” (2018), “*Yuwol*” (2018), and “*Saejang* (Bird Cage)” (2020).

The interview was conducted face-to-face in a café in Hapjeong-dong, Mapo-gu District, Seoul on Friday, 28 January 2022. The interview was semi-structured, with a set of questions prepared beforehand and adapted to the flow of conversation. It was conducted and recorded in Korean, later transcribed, and translated into English. The artist was further consulted throughout the transcription and editing process to elaborate or clarify certain aspects of the dialogue.



Anaïs FAURE in dialogue with Yono LEE

“Tapping into the Creative Power of Crisis and Cultural Diversity

Abstract:

Seen as a catalyzer for creativity, the concept of ‘crisis’ helps to address not only how the arts represent, endure, and provoke crises, but also how diverse art forms emerge and develop as a response to these. Further, as art travels across cultures, artists practicing a ‘foreign’ art form face challenges such as uncertainty and marginality as they translate it to new settings, thus encountering a double gap in knowledge and social reality akin to that found in times of crisis. In this context, how artists pursuing cultural diversity represent, endure and provoke crises while re-localizing a certain genre becomes the question at hand.

To address these issues, I take the case of tap dance, an American genre itself born amid fortuitous cultural exchange between African slaves and Irish indentured servants in 19th century United States and popularized through cinema in the 1940s and 1950s, and explore its contemporary practice in South Korea through an interview with Yono Lee, a South Korean tap dance artist. Enquiring into his career, artistic vision, and experience of the COVID-19 pandemic, our dialogue touches on the transformative power of crisis as expressed in the creative possibilities of cultural diversity and materialized in innovations such as *gugak tap*, a fusion between tap dance and traditional Korean music.

Key words: *tap dance, gugak, cultural diversity, crisis, creativity, innovation*

Résumé :

Vu comme un déclencheur de créativité, le concept de « crise » permet d’aborder non seulement la manière dont les arts représentent, subissent et provoquent des crises, mais aussi le contexte dans lequel de nouvelles formes artistiques apparaissent et évoluent. En outre, alors que l’art voyage à travers les cultures, les artistes qui s’efforcent à introduire un art « étranger » dans nouveau milieu culturel font face à des défis tels que l’incertitude et la marginalité, rencontrant ainsi la double *béance* dans le savoir et la réalité sociale qui caractérise les moments de crise. Dans ce contexte, la question se pose de comment les artistes qui « re-localisent » une certaine pratique dans de nouveaux milieux subissent et provoquent eux-mêmes des crises.

Pour aborder cette question, je m’intéresse au cas des claquettes américaines, une danse née de l’échange culturel fortuit entre des esclaves africains et des serviteurs sous contrat irlandais dans les États-Unis du XIX^e siècle et popularisée par le cinéma hollywoodien des années quarante et cinquante. Un art actuellement pratiqué dans de nombreux pays, je me tourne vers son évolution en Corée du Sud par le biais d’un interview avec Yono LEE, danseur de claquettes sud-coréen. Enquêtant sur sa carrière, sa vision artistique et son expérience de la pandémie de la COVID-19, notre dialogue aborde le pouvoir transformateur de la crise tel qu’il s’exprime dans les possibilités créatives de la diversité culturelle et matérialisée dans des propositions telles que le *gugak tap*, fusion entre claquettes et danse et



musique coréennes traditionnelles : une des principales innovations de cet artiste.

Mots-clés : *claquettes américaines, diversité culturelle, gugak, crise, créativité, innovation*

Introduction

A ‘crisis’ is essentially a transformative process that, by disrupting a certain status quo, leads to a reconfiguration of resources at the individual and/or collective level. Frequently considered as a threat due to the uncertainty they introduce, crises catalyze creativity and innovation as social actors act to reintroduce a sense of stability in their relations with the world. Seen as a catalyzer for creativity, the concept of ‘crisis’ helps to address not only how the arts represent, endure, and provoke crises, but also how diverse art forms emerge and develop as a response to these.

An illustrative case is that of tap dance, an American dance form born amid fortuitous cultural exchange between African slaves and Irish indentured servants in the southern plantations of 19th century United States. There, African dances and Irish clog dancing came into dialogue and created a new form, partly as a result of African slaves’ efforts to adapt to the confiscation of their drums by plantation owners by transforming their bodies into percussive instruments. An integral part of African-American history, what began as a local response to a local crisis eventually became one of the most celebrated genres in the United States and gained global recognition through its widespread representation in American cinema in the 1940s and 1950s.

Since then, tap dance has diffused worldwide, with artists across all continents adopting this art form and striving to nurture it both as a performing art and leisure option in their societies. However, artists introducing a foreign art form in their local culture are vulnerable to challenges such as marginality and uncertainty, and face a double gap in knowledge and social reality similar to that characterizing crisis. In this sense, how artists pursuing cultural diversity represent, endure, and provoke crises as they re-localize a certain art form in new contexts becomes the question at hand.

To explore this question, I address the case of tap dance in South Korea through an interview with Yono Lee, an artist actively engaged in diffusing this dance form in his country. Leading his own performing arts and event planning business, YONO Company, he founded “Korea Tap Orchestra” in 2015 along with other leading figures of the local tap dance scene. With a mission to nurture and popularize tap dance in their country, the team is known for their thorough command of the genre's classic repertory and for their incessant exploration of new creative combinations that incorporate a distinctively Korean touch. Yono has also led the choreographic teams for the independent films “Swing Kids” (2018), “*Yuwol*” (2018), and “*Saejang* (Bird Cage)” (2020).

Enquiring into his career, artistic vision, and the impact of the COVID-19 pandemic on the arts, the ensuing dialogue touches on the transformative power of crisis as expressed in the creative possibilities of cultural diversity and materialized in innovations such as *gugak tap*, or the flexible combination of tap and traditional Korean music and dance—one of the leading creative propositions of this artist.



Embracing tap dance

Anaïs FAURE: *How did you become acquainted with tap dance?*

Yono LEE: I first discovered tap dance in 2001 during my first year of university. At the time, one of my *sunbae* (senior) was learning tap dance and recommended that I join. Because I grew up in a small village, I had no idea about what tap dance was. But since it had the word “dance” in it, it sounded like something fun—I have always liked dancing—and I decided to tag along. He brought me to a small studio near *Daehak-ro*¹ called “Art of Tap” and that’s where I took my first tap steps. My *sunbae* eventually quit and I, somehow, ended up becoming a tap dancer.

AF: *Was it the only tap dance studio in Seoul at the time?*

YL: It wasn’t the only one, even though there weren’t many places to learn—as is still the case today—but it was one of the few studios teaching tap at the time. I think it still exists today.

[Image 1. Embracing Tap Dance: Homage to Tap Master Gregory Hines. Source: Yono Lee]

AF: *What made you pursue tap dance as a career?*

YL: Originally, my major during my first two years of university was police administration. It had nothing to do with art! But as a student, I had the chance to see many shows and get acquainted with performing arts. I liked the atmosphere so much that I eventually decided to transfer to theater school, where I also discovered various dance genres, including tap, which remained as my main hobby.

After graduating, I wanted to become an actor, so I worked in theater and musicals for some time and I continued tap dancing for fun. Around that time, I stumbled upon “*Tap-kun*,” a tap dance company run by who would become my tap mentor. While performing with his company and teaching some classes there, I gradually developed a more serious interest in tap dance, and that’s how what had been a hobby somehow evolved into a career choice.

If I think about how I became a tap dancer; I am actually surprised about how naturally tap entered my life. One famous Argentine tango master, Pablo Verón, once said that he did not choose tango, but tango chose him. I feel the same thing happened with me and tap dance: I didn’t choose tap: it was tap who chose me.

¹*Daehak-ro* street is a major art and culture area located north of the Han River in Seoul. Literally “university street,” *Daehak-ro* used to be home to Seoul National University’s College of Liberal Arts and Sciences until the mid-1970s. Today, the area counts more than a hundred theaters and its vibrant cultural life has earned it a reputation as the “Broadway of Seoul.”



Korea's tap dance scene

AF: Tap dance has slowly spread globally and is now practiced professionally and as leisure in many countries. How did it arrive in Korea and how has the local tap scene evolved over the years?

YL: Tap is a traditional American dance form and culture, so its arrival in Korea naturally occurred by the intermediation of either American people or Koreans returning from the United States. One of my tap seniors is writing a thesis about the origins of tap dance in Korea and, according to his research, the first records of tap dance in Korea go back to the early 20th century, somewhere in between the late Joseon Dynasty (1392-1910) and the beginning of the Japanese Occupation (1910-1945). There are documents suggesting that tap dance was practiced by some Koreans even before American troops arrived on the peninsula after Liberation from Japan (1945) and the Korean War (1950-1953), such as a newspaper article about a certain “National Tap Dance Competition” held around that time. Then, after Liberation and the war, some people—mostly from artistic circles—got further acquainted with tap dance through American soldiers, and some others learned it while performing for the American army just as depicted in the movie “Swing Kids.”²

Up until that time, only a handful of people practiced tap dance in Korea, but later, in the 1970 and 1980s, a defining moment in the development of tap came with newly-opened theme parks, such as Everland or Lotte World. These parks hired foreign dancers (usually from Russia or Ukraine) for their parades and these became a direct source of knowledge for aspiring tap dancers in Korea. It was in this context that the first professional Korean tap dancers emerged, working mostly as performers in musicals.

As for younger tap dancers like me, we are a new generation for whom the first encounter with this dance has been easier, especially through YouTube or other online media. It is also relatively easier nowadays to make the choice to study abroad to train at a professional level. In this sense, the generation of tap dancers I belong to and the one succeeding us has many internationally-trained dancers, but my mentor's generation mostly learned through direct contact with people arriving from the United States, especially New York, or through foreign dancers working in Korea.

AF: You have played a leading role in the Korean tap scene in the past decade, especially through the team “Korea Tap Orchestra,” where you explore the combination of traditional Korean rhythms and tap dance (gugak tap). Can you tell me more about these efforts?

YL: In Korea—and to some extent in the United States too—tap dance remains a minority dance compared to other genres. In that sense, even though I appreciate you saying I've played a leading role, I would like to emphasize that the Korean tap scene is growing and evolving

² “Swing Kids” (Kang Hyeong-cheol, 2018) is a South Korean musical drama film depicting life at a prison camp on the southern island of Geoje-do in 1951, during the Korean War. There, a North Korean prisoner of war falls in love with tap dance after meeting an American officer and former Broadway star tasked with putting up a dance team at the camp.



thanks to the efforts of many local dancers working together. Tap dance is very diverse, there aren't any set forms or rules to this genre. Because of this, there are as many styles as there are tap dancers: it is a genre where the individual identity of dancers is strongly reflected in their art. In the local tap scene, some dancers prefer musical theater style, rhythm tap style, jazz-centered tap, choreography-based tap... and so on. Each of us from our position and role has played an important part in the efforts to develop this art form in Korea.

Among these, "Korea Tap Orchestra" has focused over the past few years on exploring the fusion of traditional Korean rhythms and music (*gugak*) with tap dance to create new artistic value. Even though we know that tap dance is originally from the United States, we don't want to only passively receive and repeat what has been already done. I think it wouldn't be very meaningful to leave this world having just repeated what already exists without contributing something new. In this respect, we take it as our mission to first learn this art form in-depth, and then to incorporate a Korean sensibility to create yet another unique artistic proposal combining American and Korean cultures.

[Image 2. *Jjangu* (hourglass-shaped drum) and tap shoes. Source: Yono Lee]

AF: *Tap dance itself is an example of how cultural diversity and the fusion of existing genres can lead to new art forms. How do tap dance and gugak, which have widely different cultural backgrounds, aesthetic sensibilities, and rhythmical qualities blend together?*

YL: Tap dance itself originated through the meeting of African and European cultural, musical, and dance forms: a new art was born from the encounter of very different worlds. Similarly, when we first attempted to combine tap dance and *gugak*, we felt very strongly the gap between these genres. Traditional Korean music is not structured in counts as Western music, but centered on the mechanics of breathing and creating musical "moods" by grouping different rhythmical patterns (*jangdan*) together. Especially in the case of *pansori* (Korean lyrical opera) and other orally-transmitted folk genres, the musical structure follows the intention of the storyteller and reflects the interaction between singer and musicians, resulting in irregular musical phrases and frequent rhythmical changes. It is very different from the typical structure found in Western music, so matching tap to Korean rhythms was quite challenging when we first began exploring the idea of *gugak tap*.

But among the three elements of music—rhythm, melody, and harmony—rhythm actually transcends any culturally-defined musical categories. Creating rhythm with our feet, we can fully express the patterns of our traditional music. By experimenting with many different possibilities, we were gradually able to incorporate tap movements and techniques to express Korean rhythms.

This is currently one of the main areas of focus of "Korea Tap Orchestra" and we plan to continue exploring this path in the future: I think it is a very promising avenue. Our traditional music is a very flexible art form, there are many possibilities for inter-genre collaborations with Western forms. For example, combining a *gayageum* (Korean zither) ensemble with b-boying or, as we have done a few times, tap dance with *pansori* or recreating the percussive rhythms



of *samul-nori*.³ In this sense, *gugak* is a very flexible and open form with many creative possibilities.

[Image 3. Scene from the show “*Gugak Dancing on the Gayageum: Gayageum meets Tap dance!*”, presented at the National *Gugak* Center, 2020.⁴]

AF: *How did the idea of gugak tap come about?*

YL: The concept of *gugak tap* is not originally mine. It was first developed by Ms. CHOI Jin-sook, a renowned *pansori* singer who invited one of my tap seniors and myself to perform in one of her shows. She wanted to use the sound of tapping to accompany her singing, in place of the customary accompaniment by a *buk* (barrel drum) player: the *gosu*. That was the very beginning of *gugak tap*. After that, I developed other pieces in a similar spirit, such as tap dance with *gayageum* in a show produced by Ms. HAN Hyang-hee in 2020 or with *daegeum* (Korean flute), as in the 2021 edition of Korea Tap Orchestra’s original show, “All That Rhythm.”

We continue exploring the possibilities of *gugak tap*.

AF: *How has the public reacted to these works?*

YL: The reception has been great. When we first did the “*tap-sori*” (tap dance with *pansori*), it was very well received by the audience. Generally speaking, the public is quite familiar with our traditional music. But incorporating tap dance brings an entirely new element to the genre they already know: it breaks the frame of Korean music as traditionally played. In the case of *pansori*, it also brings a more interactive dynamic between singer and dancer than what is possible with the drummer that normally accompanies *pansori*.

AF: *Have you faced any challenges practicing and promoting a foreign art form in your country? How have you sought to overcome this situation?*

YL: So far, the most challenging part has been receiving funding from public institutions, culture and art foundations, etc. In Korea, the main categories for artistic support are dance, music, traditional arts, interdisciplinary arts, and musicals. But in the case of tap dance, there aren’t any official criteria defining the category that applies to our genre. Tap dance is still an outsider in the arts sector. For example, in the case of dance, the selection committee is usually composed of representatives of classical forms like ballet, traditional Korean dance,

³ Literally “four objects play,” *samul-nori* is a music and dance ensemble originated in agricultural settings and featuring four musicians, each playing one percussive instrument: *kkwaenggwari* (small gong), *janggu* (hourglass-shaped drum), *buk* (barrel drum), and *jing* (large gong). (Encyclopedia of Korean Folk Culture, 2022).

⁴ The full show can be seen at:
http://www.arirangtv.com/Tv2/TVCommon_NoStaff_Archive.asp?PROG_CODE=TVCR0817&MENU_CODE=102464&view_seq=38872&Page=2&sys_lang=Eng



contemporary dance, and so on. In their eyes, tap dance is an outlander. They see it as either a street genre or a part of musical theater, not as an art form of its own.

In the case of the company I lead, because we have already established a name for ourselves, we have been able to produce several of our works with support from art foundations, but this was one of the most challenging aspects when we began. It was not uncommon for us to package tap dance within a larger show, usually a musical or concert, rather than a “tap dance show,” to increase our chances of obtaining financial support. In that sense, there is still a gap in the public recognition of tap dance as an art form of its own. We still have much work ahead to create the conditions for that to happen.

AF: Recently, you have choreographed for local film productions such as “Swing Kids,” “Yuwol” and “Bird Cage,” and produced the opening show for the 2021 Bucheon Fantastic Film Festival (BIFAN). Is tap dance is becoming more popular in your country?

YL: Not really. Tap dance has not yet integrated the mainstream of our popular culture. Even though it has recently featured on the big screen, these remain independent, artistic movies seen by a minority of people: they are not commercial hits that could bring tap dance onto center stage. Tap dance needs more time to become a popular art form. It would have to feature more frequently in commercial films, musicals, live concerts, and other cultural spaces easily accessible to the public.

[Image 4. “Swing Kids” behind-the-scenes: Yono Lee mentoring lead actor DO Kyung-soo, member of the K-pop group EXO. Source: Yono Lee, 2018]

About art and crisis

AF: The COVID-19 pandemic has affected all sectors of society, but the arts have been one of the most vulnerable. Could you tell us about your experience during this time?

YL: All sectors have faced many difficulties because of the pandemic. And as an artist, I have myself felt the impact of the pandemic in our field. 2019 was one of the busiest years for my company and the tap team I lead. Be it on stage with performances, touring, and arts education programs for elementary schools, we had a lot of work on many fronts. But the pandemic brought that to a halt. We couldn’t meet our audience anymore, and all the efforts and career we had built up fell into a period of stagnation. What we initially thought would only be a short break turned into a long hiatus. In economic terms, too, the arts have been particularly vulnerable. Among tap dancers, many people had to close their studios and pursue other activities to make ends meet. It was quite painful to witness.

Lastly, even though this period has left no one untouched, I think that as artists who express ourselves through our bodies, the hardest part was precisely to be limited in our mobility. Losing the chance to move and use our bodies to express our inner world, along with the fear of not being able to do so anymore... That was the most difficult aspect. It takes a toll on people’s mental health.



AF: How did you, your team, and other tap dancers in Korea address this new reality?

YL: In the past, tap dancers in Seoul and the rest of the country met for tap “jams,” shows or festivals organized by members of the tap community, but everything stopped because of the pandemic. We all had to find new ways of doing things. For YONO Company and Korea Tap Orchestra, this has meant turning to online media to create a new pipeline for our activities.

We launched the YouTube lesson series *NUGUNA Tap* (lit. “anyone tap”) and dance challenges on Instagram so that we could connect with other tap dancers in Korea and internationally. We wanted to create opportunities to interact with one another and to become a source of comfort for tap dancers everywhere through this period. In the case of offline activities and shows, we were lucky to still have a chance to showcase our work in new formats, such as no-audience live shows streamed by local theaters. As for our elementary school art education programs, we produced an “art education kit” for children to use at home during their online classes.

Just as for many other sectors where activities have gone virtual, tap has not been an exception. It seems to be the mark of this new era. To be honest, it’s not the same as performing live and meeting our audience and students face to face; but these are the options we have now to stay connected and exchange with one another. This is how we’re striving to overcome this period.

AF: Throughout history, humankind has alternated between periods of stability and crisis, which ultimately transform people’s beliefs and ways of life. How do you think art relates to these processes (stability, crisis, change)?

YL: This is a very difficult question. Generally speaking, these are not issues I am consciously aware of in my day-to-day. Rather, I focus on the present moment and what I can do with the reality I confront at a particular time. But let me give this some thought.

Art is not by definition an indispensable part of our lives, at least materially speaking. Eating, sleeping, having clothes to wear are things we cannot do without, and they are naturally a priority in everyone’s lives. This leads us to the question: why do we need art?

Art has been present at battlefields just as it has seen great progress in golden age periods. In different forms and degrees, art as a creative expression exists either in crisis or in peace: it’s not linked to any period or situation in particular. In this sense, I would say that as a part of the present we experience, art acts like a window that lets us see things differently and stimulates our imagination, our creativity, and makes us dream.

As we go on with our daily lives, we tend to get caught up dealing with issues that require our immediate attention, but in the middle of all that, we all need inspiration. That’s the role of Art. Again, life itself is possible without it, but I think without art we’d be left with a sense of stagnation in our lives.

AF: In that line of thought, what do you think is the role of artists in society? For you, is art a



form of individual expression, a socially-oriented pursuit, or both?

YL: I think art is both an individual expression and a socially-oriented pursuit. Creative activities pursued for personal satisfaction are art just as much as conscious attempts to address social issues or create them by suggesting new directions. Regardless of the underlying motive, artistic expression holds the power to open our eyes to new possibilities.

Ultimately, what decides whether an artwork transcends is not the motive of the artist but the judgment of the public through time. Regardless of whether their work is individually or socially oriented, artists whose work was not acknowledged during their lifetime may have an outstanding success posthumously in the eyes of a different generation. Similarly, a piece that was not “socially significant” at a certain time may become it at another. But in the end, in either case, I think art is always socially oriented in that an essential motive for artists is to elicit a response from their audience, influence their thoughts or emotions.

AF: How does art relate to society as a whole? Should artists represent social reality in their works? Should they be active in promoting social change?

YL: Creating art with a given purpose or message in mind is, of course, one possibility, but ultimately who interprets and judges a given artwork’s meaning is the audience. Even pieces not intentionally conceived to convey a particular message can become charged with various meanings as the audience interprets them. The artist may send message A, but the audience interprets B or imagines C, and that remains art. Ultimately, art, whichever the medium, is a co-creative process between artists and their audience.

Prospects for the post-pandemic world

AF: How do you see performing arts evolve in the next few years?

YL: The arts have generally fallen into crisis throughout the pandemic... visual arts, performing arts, all disciplines have been affected by the impossibility of conducting offline activities, which is the main stage for our work. But it has also created an opportunity to explore new ways of expressing ourselves, transmitting our art, and communicating with each other and the audience. I think this period is paving the way for new forms of art among upcoming generations. Be it on online spaces, the metaverse... all the artistic activities we used to produce offline will find their way into the virtual world. Dance and tap will not be an exception to this.

However, even though the art of new generations may move onto the metaverse and other virtual spaces, the value placed on what will remain as “analogue” forms and their originality will increase. All those things that we can touch, see, listen, experience directly with all our senses have a value that cannot be replaced by virtual means, so their value will not disappear. On the contrary, as technology continues to advance and its role in our lives increases, the value of the originality of “real world” art and “real life” experiences will increase in parallel.

Art is a human expression that cannot be replaced. No matter the level of progress in new



technologies like artificial intelligence and such, the artistic sensibility inherent to humans cannot be replicated by machines. Ultimately, rather than interacting through devices or experiencing art virtually on the metaverse, we tend to seek “real” people and long for that particular scent of art through our senses. That’s how we humans find inspiration in our lives, how we develop new ideas.

AF: *What projects do you have for yourself and Korea Tap Orchestra?*

YL: Up until now, I have focused on creating pieces and developing various ideas individually and with other tap artists around me. Of course, I want to continue doing that in the short and mid-term. I want to continue exploring the possibilities of *gugak tap* and express my inner world and ideas experimenting with different choreographic pieces and seeing how these evolve when put in relation with an audience. But for the long-term, I want to contribute to creating spaces and platforms for the next generation of tap artists. I see this as a mission. Just as my mentor did for me, I want to help younger artists grow and help them fulfill their potential so they can bring to fruition great new art that will inspire people.

At Korea Tap Orchestra, too, we have much to do ahead of us. First of all, we want to nurture new talents and provide young dancers with spaces to grow. Second, we want to become a leading voice representing the Korean tap dance scene internationally. We would like for people to think of our work when they think about Korean tap, and for our work to express a distinct Korean sensibility we can share with the world through our dance, be it in the form of *gugak tap*, group choreographies typical of K-pop idol groups, or any other elements characteristic of our culture. In this sense, although our starting point is tap dance as originated in and representative of a particular culture in the United States, we would like to give back to this tradition and to the global tap dance scene by suggesting new artistic values with our work.

* The artist can be reached at yonocompany@gmail.com and via Instagram at @yonocompany and @korea_tap_orchestra.



IMAGES



Image 1. Homage to Gregory Hines



Image 2. Jjangu and tap shoes



Image 3. “Gugak Dancing on the Gayageum“



Image 4. "Swing Kids" behind-the-scenes