



## 2024 A GUIDE TO THE ACC CONTENTS

# Asia Culture Center Foundation

The Asia Culture Center Foundation was founded by the Ministry of Culture, Sports and Tourism on January 17, 2022, to promote, supply, and encourage the diverse and creative contents of Asian culture while enhancing the enjoyment of culture by the citizens.

[Basis of Establishment: ACCF] Special Act On The Development Of Asian Cultural Hub City Article 28,  
(Establishment of Asia Culture Center Foundation)



ACCF Website



## MISSION

Encouraging cultural appreciation among the Korean public through the promotion and diffusion of Asian culture-related content

## VISION

An organization providing specialized cultural services that connect content with Asian cultures



## MAIN BUSINESS

- |                                       |   |
|---------------------------------------|---|
| <b>Cultural Contents Distribution</b> | <ul style="list-style-type: none"><li>• Asia Culture Center Created Contents Usage &amp; Domestic/International Distribution</li><li>• Asia Cultural Market Operation</li></ul>   |
| <b>Culture Product Development</b>    | <ul style="list-style-type: none"><li>• Discovery &amp; Commercialization of Asian Culture Contents</li><li>• Production &amp; Publication of Asian Culture Contents</li><li>• Production &amp; Supply of Asian Culture &amp; Tourism Products</li></ul>  |
| <b>Culture and Art Business</b>       | <ul style="list-style-type: none"><li>• ACC Cooperative Business</li><li>• Development &amp; Management of Domestic/International Exchange Programs</li><li>• Popular Programs &amp; Outdoor Performances &amp; World Music Festival</li></ul>  |
| <b>Children's Culture</b>             | <ul style="list-style-type: none"><li>• Management of ACC Children</li><li>• Development &amp; Management of Contents for Culture Adventure and Play Library of ACC Children</li><li>• Management of Playhouse and Children's and Family Culture Festival of ACC Children</li><li>• Development &amp; Management of Children's Culture and Art Education Programs</li></ul> |
| <b>Services</b>                       | <ul style="list-style-type: none"><li>• ACC Convenience Facilities &amp; Rent Business</li></ul>  |

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**ASIA CULTURE CENTER**

**EXHIBITION**



# Walking, Wandering

## Exhibition Information

2023 ACC CONTEXT *Walking, Wandering* explores the meaning of the ordinary action of “walking.” As we take a step forward, we seek to share the things we discover, the places we end up in, and how we are to change.

## Summary

Every day, we walk in the midst of a part of our lives. Some of us leave on a pilgrimage, some of us march in a parade—walking forward is something more than just moving from one place to another. 2023 ACC CONTEXT *Walking, Wandering* explores the meaning of the ordinary action of “walking.” As we take a step forward, we seek to share the things we discover, the places we end up in, and how we are to change.

## Genre

Artwork, photography, videos, installation media, performance, interactive art, kinetic art, sound art

## Participating Artists / Teams (13)

**Domestic (7)** : Dongju Kang, Bangjoo Kim, Gemini Kim, Goeun Park, After New Order, Changwoon Lee, Listen to the City

**International (6)** : Leung Chi Wo + Sara Wong, Regina José Galindo, Lee Kai Chung, Marina Abramović, Mira Rizki Kurnia, Francis Alÿs



## Exhibition Tour Details

**Viewer Age** All ages (8+ recommended)

**Venue Scale** Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period required before and after the exhibition period.

- Budget & workload is divided upon agreement
- ※ Proposal for exhibition tour / collaboration
- The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.

\*5 media art video works can be individually exhibited



Website  
Walking, Wandering

# LIGHT ON THE MOVE

## Exhibition Information

Through the areas focused on the tragic issues of the democratic movement of Asia in the modern age, and through Asian artists, this exhibit seeks to visually portray the pain of Asia in the modern age.

## Summary

With the keywords "light," "history," and "space," relating to the district of Gwangju, and the artists Jeongju Jeong and Ranga Purbaya who speak of the same keywords, we have invited artists and matched pieces of artists of the region and of Asia to help the public visually see and relate to the pain of the democratic movement of Asia in the modern age.

## Genre

Videos, Art-tech media art, installation media, photography, etc.

## Participating Artists / Teams (2)

**Domestic (1)** : Jeongju JEONG

**International (1)** : Ranga PURBAYA  
(member of Ruang MES 56, Indonesia)



## Exhibition Tour Details

**Viewer Age** All ages (8+ recommended)

**Venue Scale** Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period  
required before and after the exhibition period.

- Budget & workload is divided upon agreement
- ※ Proposal for exhibition tour / collaboration
- The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.



Website  
LIGHT ON THE MOVE



# Aesthetic immersion: Nature and Humanity through the Looking Digitailizing

## Exhibition Information

Modern Asian art with the lyricalism of the past is created digitally so that viewers can easily understand the meaning of the exhibition. The visual interpretation and digitalization production of the modern art of Korea and Vietnam help the audience to feel the message of nature and humanism that the art holds.

## Summary

The exhibition starts with a prologue called "Excitement" then Part 1, "Immerse, into the space," Part 2, "Experience, onto your hands," Part 3, "Feel, into your soul," and an epilogue called "Journey, on your memories." These five themes explore the possibilities of a post-museum.

The prologue uses objets d'art of writing to digitize a postcard-sized space, symbolizing the whole concept of the exhibition. This lets the audience feel as though we are entering the space of the artwork within the postcard.

### Part 1

A huge digital canvas painted with beauty, derived from the original artwork. 14 original art pieces from the MMCA are digitized and are expressed through visual storytelling called "The Garden of Light and Color" with the vividness of ink and wash painting, and the beauty of modern landscape paintings.

### Part 2

With art-tech interactive technology, the audience can interact with the artwork through distinct visual motifs or interaction UX and art-tech optimal for narration. This helps the audience to understand the meaning of the artwork better.

### Part 3

The original artwork and digital virtual production distort the awe of the originality of the artwork and the excitement of interacting with the piece itself digitally. The diversity created through digital media helps to compare the two types of art in the same space. Nine art pieces from the Uijae Museum of Korean Art, Gana Foundation for Arts and Culture, and Vietnam Fine Arts Museum are introduced here.

In the epilogue, the audience can have their faces photoshopped to modern Korean historical people, to experience as if an artist is painting their picture from back in the day. This wraps up their exhibition journey.

## Genre

Media art, interactive / AI experience content, etc.

## Participating Artists / Teams (20)

**Domestic (14)** : Lee Jungseop, Kim Kyujin, Lee Yongwoo, Lee Kyeongseung, Ham Daejung, Seo Jindal, Kim Jongchan, Hwang Suljo, Kim Junghyun, Chae Yongshin, Lee Je-chang, Kim Chongtai < National Museum of Modern and Contemporary Art, Korea >, Huh Daljae < Uijae Museum of Korean Art >, Kim Tschang-Yeul < Gana Foundation for Arts and Culture >

**International (6)** : Đào Đức, Phạm Ngọc Sỹ, Phạm Văn Đông, Lê Lam, Vũ Đình Tuấn, Trần Văn Cẩn < Vietnam Fine Arts Museum >

## Exhibition Tour Details

**Viewer Age** All ages (8+ recommended)

**Venue Scale** Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period required before and after the exhibition period.

- Budget & workload is divided upon agreement
- ✖ Proposal for exhibition tour / collaboration
- The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.

**Content for Distribution** Part 1 (media art)



Promotion video of / Website  
Aesthetic immersion:  
Nature and Humanity through the  
Looking Digitailizing





# BANDI WALK: One Step Closer to Our Earth

## Exhibition Information

An outdoor/nighttime participatory contemporary media art exhibition on the topic of climate crisis

## Summary

*BANDI WALK: One Step Closer to Our Earth* focuses on the yesterday, today, and tomorrow of mankind. BANDI WALK is made up of three parts, helping the artists and participants to remember the plentiful nature of the past, listen and relate to the current problems of the earth, especially carbon neutrality, and decide to act upon the smallest things for the future. Anyone, from little kids to adults, can walk around to look at videos and installation media art to look for ways to act upon the climate crisis we're faced with.

**PART 1: Remembering: Protecting what is disappearing**  
Artists Sungsil Hwarang, Yanobe Kenji, Lee Jo-heum, Jung Haejung

Participants can reiterate their perspectives on almost extinct species in nature.

**PART 2: Acting: Gladly choosing the difficult path**  
Artists Digital Serotonin, AABB, Um Along, Lee Byungchan, Jang Jong-wan, Jung Haejung, Charles Lim Yi Yong, Choi Ji-ii

Participants can see the current climate crisis and see how important carbon neutrality is.

**PART 3: Preparing: Becoming friends with the future nature**

Artists Kim Ayoung, Kim Uljiro, Digital Serotonin, Lei Lei, Lim Yong-hyun, Kayip, Lee Seul-bi, Lee Ji-hyun  
Participants can dream of nature in the future, and try to reconcile with nature as a friend.

BANDI WALK includes two art pieces chosen through the 2022 ACC regional media art contest, among 27 pieces made by 16 teams from Korea, China, Japan, Singapore, and Germany. In this post-pandemic age, this exhibition will help the audience see how to take responsibility for our actions.

## Genre

Videos, installation media, sculpture, art-tech media art (app-art, AR)

## Participating Artists / Teams (16)

**Domestic (13)** : Kim Ayoung, Kim Uljiro, Digital Serotonin, Sungsil Hwarang, Um Along, AABB, Lee Byungchan, Lee Jo-heum, Jang Jongwan, Jung Haejung, Choi Ji-ii, Kayip x Lee Seulbi x Lee Jihyun

**International (3)** : Lei Lei(China), Yanobe Kenji(Japan), Charles Lim Yi Yong(Singapore)

## Exhibition Tour Details

**Viewer Age** All ages

**Venue Scale** Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period required before and after the exhibition period.

- Budget & workload is divided upon agreement
- ※ Proposal for exhibition tour / collaboration
- The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.

\*11 media art video works can be individually exhibited



Website  
BANDI WALK: One Step Closer to Our Earth





# Scenery of the Emptiness, and Asia

## Exhibition Information

Art-tech content display expands the imagination of the ideals, beauty, and spaces of Asia.

**Summary** Display shown in five themes:

### 1. From the Light

Light is the pure condition of nature that exists but cannot be possessed. In the traditional Asian ideal of ownership, space, nature, and even mountains are considered organic creatures, with the root of life coming from "light." Thus, light is a phenomenon, and is the wellspring of all creation. Light creates the harmony of heaven and earth and space, and through that, an abnormal structure is formed.

### 2. Full of Energy

Light then turns into an assembly of energy of different forms and shapes. The start and end of this are hard to distinguish, but the element of energy is the essence that creates everything around us. Therefore, energy is a substance and a consciousness. Within the way of nature and space, creation and extinction help with the interaction of nature and mankind.

### 3. Relationship: Mankind and Nature

Humans continually relate to the change and interaction with nature. Mankind and nature are not in conflict and do not get in the way of one another, and in their relationship, the Asian ideal of seeking to mentally inherit nature.

### 4. Con-existing Scenery: In and Out

In Asia, "space" is considered a very important aspect that connects nature and mankind. Space distinguishes between the two yet connects them, breaks the boundaries between the inside and outside, and circulates each of the elements within. This space holds a meaning that cannot be seen by the eye, by showing the scenery created by nature and mankind together.

### 5. Time for Breath

This "time for breath" refers to a mental and physical time of rest. It is a process of creating energy by reviving thoughts, organizing thoughts, and creating new thoughts, all in the meditative and contemplative space of nature. As if we're walking through a garden in the night sky, we take time to find new energy. The quiet garden of light shows the organic relations in nature that slowly change through the passage of time.

## Genre

Installation art, art-tech media art, videos, etc.

## Participating Artists / Teams (17)

**Domestic (9)** : Hwayong Jung, Kohui, Jung Sungyoon, Jiyeon Lee, Bongchull Shin, Dongjoo Seo, Yong Ju Lee, Bongkwan Kim, Knock'em

**International (8)** : A.A. Murakami, Hitoshi Kuriyama, Jean-Julien Pous, Ryoichi Kurokawa, Ryota Kuwakubo, Kyoko Hamaguchi, Hou I Ting, Pia Mannikko



## Exhibition Tour Details

**Viewer Age** All ages

**Venue Scale** Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period required before and after the exhibition period.

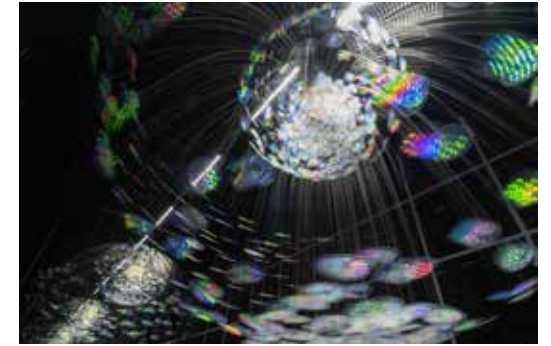
· Budget & workload is divided upon agreement

※ Proposal for exhibition tour / collaboration

· The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.

### Content for Distribution

Part of display (negotiation needed)



Promotion video of / Website  
Scenery of the Emptiness, and Asia



# Sweet Sorrow

## Exhibition Information

This exhibition shows the universal value of mankind on the topic of “human dignity” through the perspective of regional and Asian artists.

## Summary

2022 ACC×GB *Sweet Sorrow* shows projects from 6 Asian and regional artists to explore human dignity. The ACC has been opening regional exhibitions since 2017 as a local project. This exhibition was done with the Gwangju Biennale, and was done under the topics of democracy, human rights, and peace that both institutions agreed upon, to explain the general theme of human dignity.

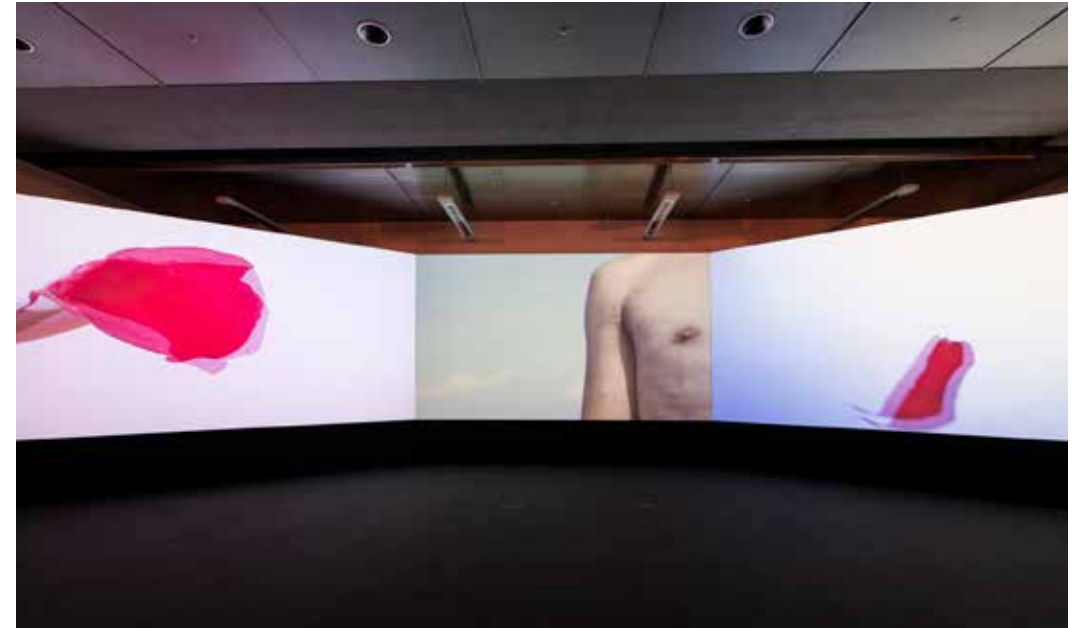
## Genre

Media, artwork, installation media, etc.

## Participating Artists / Teams (6)

**Domestic (3)** : SungHong Min, Maelee Lee, Nahwan Jeon

**International (3)** : Darbotz(Indonesia), Svay Sareth(Cambodia), Tran Luong(Vietnam)



## Exhibition Tour Details

**Viewer Age** All ages

**Venue Scale** Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period  
required before and after the exhibition period.

- Budget & workload is divided upon agreement
- ※ Proposal for exhibition tour / collaboration
- The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.



Website  
Sweet Sorrow



# Aqua Paradiso

## Exhibition Information

Exhibit explores alternative human relationships with aquatic ecosystems.

## Summary

*Aqua Paradiso* aims to provide an exhibition to reflect on the importance of water as a source of life by introducing the narratives of water in human mythology and history, as well as the various narratives of water that circulate and heal the natural ecosystem. The exhibition, which features 11 contemporary artists from Korea and abroad, introduces various narratives of water, such as 'water' that appeared when humans lived in the era of myths and legends, 'water' that shared the history of colonial theft, 'water' that exists in the human unconscious and creates narratives, 'water' as an absolute regulator that balances natural ecosystems, 'water' as a physical fluid that drives the universe, and 'water' as a healer. By illuminating the importance of water to the survival and balance of humans, nature, and the universe, the book reminds us of the potential and sublimity of nature.

## Genre

Artwork, photography, videos, installation media, etc.

## Participating Artists / Teams (11)

**Domestic (7)** : Hyewon Kwon, Tae-Eun Kim, Dakd Jung, BOO Jihyun, Ligyung, Vakki, Eco Orot

**International (4)** : Liu Yu(Taiwan), Maryanto(Indonesia), Adrien M & Claire B(France), Yee I-Lann(Malaysia)



## Exhibition Tour Details

**Viewer Age** All ages

**Venue Scale** Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period required before and after the exhibition period.

- Budget & workload is divided upon agreement
- ※ Proposal for exhibition tour / collaboration
- The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.



Website  
Aqua Paradiso





# Equilibrium

## Exhibition Information

This project focuses on the recently developing problems of climate change and environmental issues.

## Summary

*Equilibrium* focuses on the recently developing problems of climate change and environmental issues. It evokes the seriousness of environmental pollution and climate change. Rather than having a campaign-based goal, it seeks to start by invoking the individual memories of the environment as part of the society and understand the political and historical sides of society from the microscopic viewpoint so that the audience may relate to the environmental issues more.

## Genre

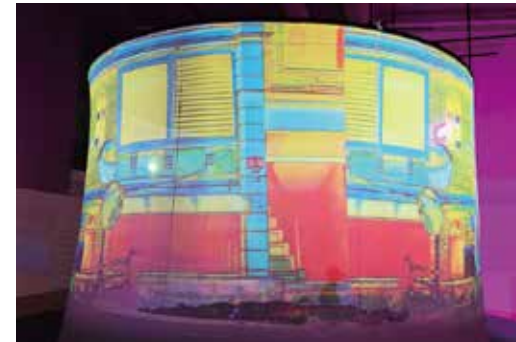
Videos, art-tech media art, installation media, artwork

## Participating Artists / Teams (11)

※ Final pieces are chosen in agreement with institutions and artists.

**Domestic (5)** : KIM Joon, KIM Seola, Jungki BEAK, ChangChun Project(CHANG Jun Young & CHUN JiYoon)

**International (6)** : Uudam Tran NGUYEN(Vietnam), Mulyana(Indonesia), Laila Chin-Hui FAN(Taiwan), CHEN Chen Yu(Taiwan), KE Chin-Yuan(Taiwan), YOO Jisu Klaire(USA)



## Exhibition Tour Details

**Viewer Age** All ages (8+ recommended)

### Venue Scale

Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works

Minimum 2-3 week set-up and take-down period

required before and after the exhibition period.

· Budget & workload is divided upon agreement

※ Proposal for exhibition tour / collaboration

· The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.



Website  
Equilibrium



# Shining on your days

## Exhibition Information

20th century modern artists in Korean and West Asia

## Summary

2023 ACC Asia Network *Shining on Your Days* highlights six artists in Korea and West Asia (Syria and Lebanon). These three countries all have a history of colonization in the beginning of the 20th century. The artists in Korea experienced Western art by French artists from studying abroad in Japan during Japanese colonialism. Syria and Lebanon more directly experienced European art when they were mandated territories of France. This exhibit shows how east and west Asian artists experimented with various art during the imperialist rule during the 20th century and ended up with their individual styles. Each of their styles on either side of the continent show similarities in history, but still hold regional characteristics of culture, climate, and customs. These foreign sceneries give the audience a journey to travel through as they visit this exhibition.

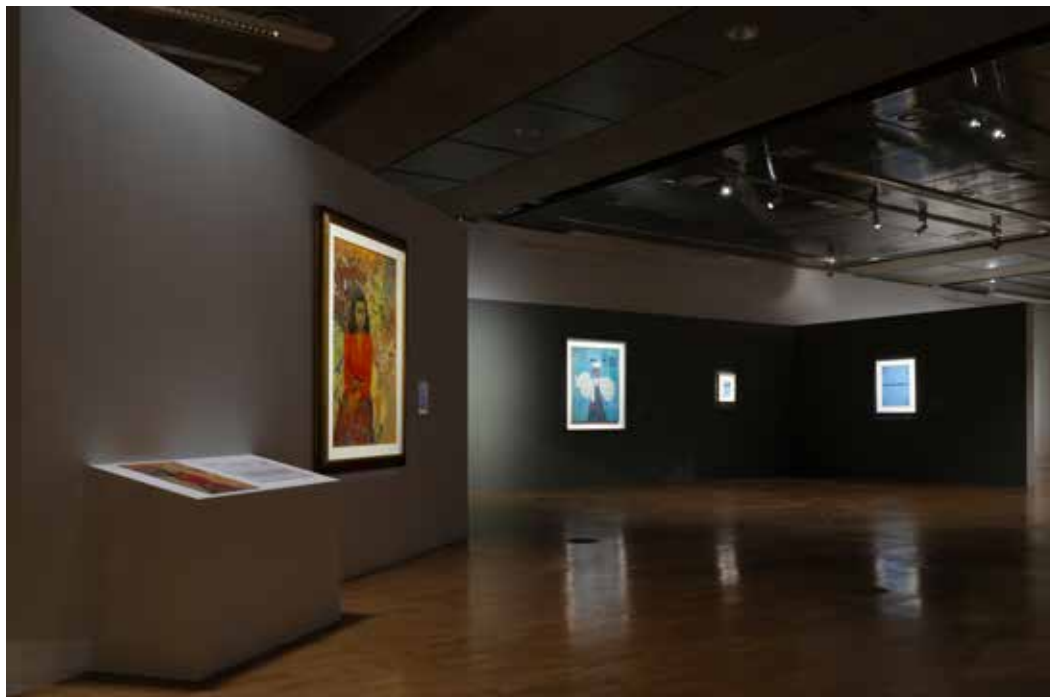
## Genre

Artwork

## Participating Artists / Teams (6)

**Domestic (4)** : Kim Whanki, Oh Chiho, Yim Jiksoon, Chun Kyung-ja

**International (2)** : Amine El Bacha, Fateh Moudarres



## Exhibition Tour Details

**Viewer Age** All ages (8+ recommended)

### Venue Scale

Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period  
required before and after the exhibition period.

- Budget & workload is divided upon agreement
- ※ Proposal for exhibition tour / collaboration
- Necessity of consultation with the owner of the work



Website  
Shining on your days



# Attention! Zombies

## Exhibition Information

*Attention! Zombies* is a contemporary art exhibition that expresses zombies in various ways. It focuses on the dystopia and the symbolism of socio-culture.

## Summary

This project studies the symbolism of zombies, as part of the ACC exhibition research on Asian contemporary topics.

Zombies started appearing in the early 20th century in Western films and have changed as they still appear in Korean film culture to this day. How did zombies come to be as they appear in culture beyond generations and international borders? This project began with this question. This project identifies zombies as more than culture, but a symbol of generations that have both regional and temporal meaning.

The exhibition consists of two parts: Asia, the zombie chronicles, and The night of the living bodies. In Part 1, the compilation of zombie films from 1920 to modern day will be shown as research results. In Part 2, 14 pieces from 10 teams from Korea, Japan, and Taiwan will be shown, expressing the symbol of zombies in various ways, also showing the life, desires, fear, and chaos that we experience.

## Genre

Artwork, installation art, videos, new media, etc.

## Participating Artists / Teams (11)

**Domestic (8)** : Bora Kang, Bong-soo Kim, So-hyun Moon, Sung-joon Park, Jung-ah Bang, Sun-goo Yeo, So-young , Yoo, Myung-woo Jung  
**International (3)** : CHUANG Chih-Wei(Taiwan), Fujii Hikaru(Japan), BCL/Georg Tremmel(Japan)

## Exhibition Tour Details

**Viewer Age** All ages (8+ recommended)

**Venue Scale** Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works  
 Minimum 2-3 week set-up and take-down period required before and after the exhibition period.

- Budget & workload is divided upon agreement
- ※ Proposal for exhibition tour / collaboration
- The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.



Website  
 Attention! Zombies





# Posthuman: Story Telling for Earthly Survival

## Exhibition Information

Through the pandemic and the anthropocene crisis, the emerging post-humanism theme is explored through the coexistence and solidarity of humans and machines, non-human agents, to reflect upon the ethics and realistic approaches to take in this era.

## Summary

*Posthuman: Story Telling for Earthly Survival* is an exhibition of productions through a 4-month residency program with ACC, with the theme of post-humanism in the pandemic and the anthropocene crisis.

Humans, animals, and machines' interactions and their limitations are shown, and the development of technology will change the definition of mankind. These things will change man-centered humanism and lead us in a direction of post-humanism where we interact with all living creatures in the world, which needs our imagination. One day, when we are digitized beyond our physical bodies, depending on our mental state, we start off on this idealistic post-humanistic approach of humans being connected to technology so that humans can co-evolve with technology. With the fast advancement of biotechnology, the physical senses and body will be changed, and the human body, living creatures, and nonliving entities will cross in between that boundary, creating all kinds of hybrid beings living together. Going further beyond that, all living beings will have the same rights, and will create new connections and relationships, and we will imagine a new future living together.

This exhibition requests the world to come together in this post-pandemic and climate crisis era, and helps us to think about how to approach the post-human era. The exhibition will observe the ethics in how humans will live with non-human entities, and lead us to imagine how to interact in new ways in the future.

## Genre

Art-tech media art, videos, installation art, VR, etc.

## Participating Artists / Teams (17)

**Domestic (9)** : Ka Sue Jeong, Go Bohkyung, Soh Boram, Slitscope, Lee Saem, Lee In kang, JHR, JOOSLA, Chae Jonghyeok

**International (8)** : Rodrigo Marin Briceno, Lumbera-Singh, vn-a&a, Shailesh BR, Lingxiang Wu, ().(:), korinsky/seo, Christian Dimpker



## Exhibition Tour Details

**Viewer Age** All ages

\*Parts of exhibition have age limit (Artist: Lingxiang Wu)

**Venue Scale** Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period  
required before and after the exhibition period.

· Budget & workload is divided upon agreement

× Proposal for exhibition tour / collaboration

· The exhibition title, theme, and participating artists  
may be adjusted in consultation with the accordance  
with the space conditions and environment.



Promotion video of / Website  
Posthuman: Story Telling for Earthly Survival



# Listening for the Voice of "TEUM"

## Exhibition Information

An exhibition based on the mediation of “teum(margin of space)”

## Summary

The 2023 Asia Culture Center (ACC) Open Call Exhibition *Listening for the Voice of “TEUM”* aims to maximize the mediating properties of the Open Hall in the ACC Theatre lobby. Connecting the theater and the exhibition hall, the Open Hall is intended as a communal area where visitors can spend time before performances and during intermissions. Such a space could be viewed as a teum in that it is used only on performance days. This exhibition opts to forgo use of the exhibition hall, and instead installs works in the open hall—thereby exploring its potential as a connective space between the theater and exhibition hall, and highlighting the various functions and meanings of teum.

The ACC carried out a contest under the theme of “teum” in February 2023, through which artists Enjung Lee and Jiwon Yu were selected to be featured in the exhibition. Works by both artists truly embody the spatial and temporal definitions of teum. Through the process of stitching printed images of trees together, Lee creates teum that act as a channel between the past and present to deliver a message of solidarity and love. Yu presents a fragmented image—produced by ripping and tearing special, multiple-layered cardboard intended for architectural use—creating an artificial teum through which those trapped in the illusion of capitalism are proffered to look reality in the eye. Placed outside of the familiar space of the exhibition hall, the works by the two artists will initiate conversations among visitors passing through the teum (space) of the open hall, asking for a teum (moment) of their time and a teum (place) in their minds. Ultimately, such conversation will allow visitors the teum (opportunity) to look back on valuable things that went unrecognized amidst their busy lives.

## Genre

Set-up

## Participating Artists / Teams (2)

**Domestic (2)** : Yu Jiwon, Lee Eunjung



## Exhibition Tour Details

**Viewer Age** All ages (8+ recommended)

**Venue Scale** Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period required before and after the exhibition period.

- Budget & workload is divided upon agreement
- × Proposal for exhibition tour / collaboration
- The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.

\*All artwork is open for interaction



Website / Artist interview  
Listening for the Voice of “TEUM”

# Posthuman Ensemble

## Exhibition Information

*Posthuman Ensemble* intends to look into environmental issues focusing on the “posthuman” discourse while pondering on our new identity in the post-COVID era.

## Summary

This project seeks to partake in the process of realizing the new identity of the era through anthropocentrism. In a new-normal era brought by COVID-19, we want to think about what the “post-human” era must seek as a virtue. We will focus on several artists who have worked on the “non-human” as a topic. In 2021, mankind is faced with the 4th Industrial Revolution, as it is experiencing the advancement of technology where humans are linked together by networks, and the COVID-19 pandemic.

Mankind has now realized that we cannot ignore nature's rebellion against climate change and environmental pollution. This project will seek the relationship between the “human” and the “non-human,” and will seek to use “translation” as a communication device between the relationship as the artists try to understand the two concepts.



## Genre

Videos, art-tech media art, installation media, artwork

## Participating Artists / Teams (14)

※ Final pieces are chosen in agreement with institutions and artists.

**Domestic (10)** : Jeimin KIM, Kyoungha LEE, KIM Seola, HWANG Moonjung, Tae Yeun KIM, Heeah YANG, ChangChun Project (CHANG Jun Young & CHUN JiYoon), EASThug, Younghwan CHEON, Eun Woo CHO

**International (4)** : Lugas SYLLABUS (Indonesia), Lêna BÙI (Vietnam), Robert Zhao RENHUI (Singapore), Pei-Ying LIN (Taiwan/Netherlands)



## Exhibition Tour Details

**Viewer Age** All ages (8+ recommended)

**Venue Scale** Art chosen to fit venue scale at institution

### Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period required before and after the exhibition period.

· Budget & workload is divided upon agreement

※ Proposal for exhibition tour / collaboration

· The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.



Website  
Posthuman Ensemble



# The View of Hanui

## Exhibition Information

2023 Outdoor Area of ACC *The View of Hanui*

In an era of climate crisis, this exhibition shows a new scenery

## Summary

The outdoor area of ACC shows outer, middle, and inner areas that co-exist to create a picture that is transformed to form a multilayered scene of climate crisis. "The View of Hanui" shows us a cold and dry west wind called Hanui that blows in the hot summer, by expanding the physical wind to be visible by the eye. This holds the meaning of rousing awareness in people faced with climate crises during this generation.

Part 1 (Outer): Created by Drift Collective and Lee Yi-nam, the scenery of nature itself helps us to remember the magnificence of nature displayed in the fire lane of ACC.

Part 2 (Middle): Created by Park Hoon-kyu + Lee Sun-kyung, Seoul Express, Studio1750, and Feng Jiacheng, the scenery changed by humans interprets how nature is changing by the intervention of mankind.

Part 3 (Inner): Created by Kim Ha-neul, Park Chun-kang, Kim Nam-joo + Ji Kang-il, Lifethings, and Han Seok-hyun, the new scenery of climate crisis show us how to react to climate crisis and helps us to imagine mankind's future as a generation living through this era together.

## Genre

Installation art, videos (mapping projection, media cube)

## Participating Artists / Teams (11)

**Domestic (9)** : KIM Namjoo+JI Kangil, KIM Haneul, PARK Cheonkang (HAPSA), PARK Hunkyu +LEE Sunkyung, Lifethings, Seoul Express, STUDIO 1750, LEE Lee Nam, HAN Seok Hyun

**International (2)** : DRIFT Collective, FENG Jiacheng

## Exhibition Tour Details

**Viewer Age** All ages (8+ recommended)

**Venue Scale** Art chosen to fit venue scale at institution

## Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period required before and after the exhibition period.

- Budget & workload is divided upon agreement
- ※ Proposal for exhibition tour / collaboration
- The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.



Website  
The View of Hanui





# Planetary

## Exhibition Information

The 2023 Residency program explored the “Future of Listening” and shows the creations of 9 participants who used various sound art mediums that show the coexistence and solidarity of the future.

## Summary

Planetary Pulse explores potential future narratives using the medium of sound. Unlike other areas in the visual arts, sound art and its message are closely tied to speaking and listening practices. Producing sound is an active process that requires anticipating or imagining the presence of the person engaged in the act of listening. As sound travels through the air and reaches our ears, it allows us to hear one another, forging connections and bonds.

The concept that sound enables us to connect with one another is not new, as Asian concepts like ‘resonance’ and ‘reverberation’ have always suggested the capacity of sound to connect individuals and embody the essence of solidarity.

This year’s ACC Residency program showcases projects that address uncertain and overwhelming realities through creative imagination. At times, distressing conjecture and our imagination about what the future might hold, including scenarios where all life forms disappear, can ignite a sense of curiosity within us to explore new and uncharted realms. By dismantling the confines of what is deemed ‘normal’ or ‘abnormal,’ we create a space for comprehensive discussions about the labor that human beings are engaged in today. Picture a pleasant gathering taking place underneath the serene shade of a fig tree. Within its comforting shade, we can manifest our ability to communicate with anyone or anything through any means. We all have our own melody, and by listening attentively to each other, our sounds will echo on every surface of the Earth, converging into a harmonious orchestra.



## Genre

Art-tech media art, videos, installation art, VR, etc.

## Participating Artists / Teams (8)

**Domestic (5)** : Kim Joon, Yeom Inhwa, Lee Hyun Min, Jeong Ahram, Jueng Hye Jin

**International (3)** : Su Jin Bae & Jonathan Lemke, Matt Gingold, George Hiraoka Cloke

## Exhibition Tour Details

**Viewer Age** All ages (8+ recommended)

**Venue Scale** Art chosen to fit venue scale at institution

## Set-up and Strike Production Duration

To create the exhibition space and install the works  
Minimum 2-3 week set-up and take-down period required before and after the exhibition period.

- Budget & workload is divided upon agreement
- ※ Proposal for exhibition tour / collaboration
- The exhibition title, theme, and participating artists may be adjusted in consultation with the accordance with the space conditions and environment.



Promotion video of / Website Planetary





**ASIA CULTURE CENTER**

**FILM**

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# a.k.a. How to Improve the World

a.k.a. How to Improve the World is a film about listening. Reflecting on the past, present, and future of indigenous people in Vietnam's Central Highlands, the aurally-centered film foregrounds the indigenous sound, voice and music against a backdrop of a land that has gone through periods of Christianization, colonization, war, and socialist transformation. This experiential essay film, punctuated with conversations between the filmmaker and her own 16-year-old daughter on visual and sound memories, can be seen as the third in Nguyen Trinh Thi's trilogy on indigenous cultures, following *Letters from Panduranga* (2015), and *Fifth Cinema* (2018).

**Year** 2021  
**Rating** General Audience  
**Genre** Documentary  
**Country** Vietnam, Korea  
**Running Time** 45min 42sec  
**Format** DCP  
**Color** color+b&w  
**Director** Nguyen Trinh Thi



# The Still Side

The film navigates this aftermath observing the signs of an evacuated civilisation. Marine life is represented in murals and as forms of architectural ornamentation. A dolphin remains still, joyfully stuck in midair, turned to stone. In contrast to constant life and movement underwater, the other side remains still, quiet, and solid in a concrete-made world. Occasionally, the voices projected from the speakers interrupt these silences to make announcements to visitors. The humans are gone but diverse life forms fill the architectural spaces they left behind. It's as if amongst this absence the architecture and infrastructure of tourism whispers its own story. The pipes that once supplied aquariums and waterslides now breath notes. The curtains of a once luxurious hotel dance in the ocean rhythm. These spectres of tourism are searched within the process of film production. The filmmakers make audible their casual conversations in which they search for meaning and imagine different lifeforms of the future. It might be relevant that a pandemic was sweeping through our world throughout the film's production. Perhaps the film is a post-apocalyptic projection of their own remembered economic disasters. As a generation that experienced the false promises of progress and freedom, they also look into their own connections with the island of Capaluco: The collapse of the neo-liberal economy in Argentina and failed American dream to a Filipino immigrant.

**Year** 2021  
**Rating** General Audience  
**Genre** Documentary  
**Country** Philippines, Argentina, Korea  
**Running Time** 54min 35sec  
**Format** DCP  
**Color** color  
**Director** Miko Revereza, Carolina Fusilier





# Anachronic Chronicle: A Voyage through Inside-Out Asia

With the form of remote audio conversation for its main narrative, the essay film consists of four chapters, each of which has its own focus but is also interconnected with each other.

Blending voice narratives in four languages, moving images and literary texts, the film is mainly made from home video collections created in the 1990s from both filmmakers' families, with home videos shot in the 1960s by a Hong Kong family as interludes. The film not only unfolds how East Asian families created their own image with amateur filming devices but also tells stories of migration, travelling, growing and familial relationships.

**Year** 2021  
**Rating** General Audience  
**Genre** Documentary  
**Country** Hong Kong, Japan, Korea  
**Running Time** 104min 20sec  
**Format** DCP  
**Color** color  
**Director** Pan Lu & Yu Araki



# Seon-yu-hu-bu-gah

Between Inside and outside of the film, can we say that each of the times flows equally? If you mechanically cut every moment of the moving image into 1 minute, or 1 second, would the time of each part have the same weight? 'Seon-yu-hu-bu-gah' a folk tale of the New world from which the saying, 'You do not recognize the axe you have is rotten while absorbed in a game so much.' This film starting with "flowing water" and ending with "fire to look at," presents the space where the moving image playing as a "the different world, the new world" and reveals the relative aspect of the time flowing between the space in a film and real world.

**Year** 2021  
**Rating** General Audience  
**Genre** Documentary  
**Country** Korea  
**Running Time** 12min 23sec  
**Format** DCP  
**Color** b&w  
**Director** Kim Minjung



# Cemetery Of Splendour

The center stage of Apichatpong Weerasethakul's new cinematic imagination is Khon Kaen, his own hometown. Among other fragments of his memories, the hospital that his parents used to work at and the elementary school that endlessly showed films on various diseases, become the materials for the new film that he dreams. A soldier infected with a disease of sleep meets a housewife who tends him into quiet nights. Their encounter becomes a ritualistic catalyst for weaving layers of reality and dreams. Weerasethakul's filmography chronicles his own journey into the unconscious where history and memories weave an intricate labyrinth of love and war. The journey deepens as does the sleep. "I write this film as rumination on Thailand, a feverish nation. It's also a very personal portrait of the places that have latched onto me like parasites - the elementary school, the hospital, the library, the lake. Like the sleepers in this film, I shun the malady of reality, and together we take refuge in dreams of forever."

**Year** 2015  
**Rating** Ages 12+  
**Genre** Drama  
**Country** Thailand, UK, France, Germany, Malaysia, Korea, Mexico, United States, Norway  
**Running Time** 120min 21sec  
**Format** DCP  
**Color** color  
**Director** Apichatpong Weerasethakul  
**Awards** Grand Prize, Bildrausch Film Festival, Basel, Switzerland 2016  
 Best Film, Asia Pacific Screen Award, Australia 2015





**ASIA CULTURE CENTER**

**DOCUMENTARY**

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# Great Heritage, Central Asia

## Introduction

A special documentary on the intangible cultural heritage of Central Asia - Kazakhstan, Uzbekistan, Tajikistan, and Kyrgyzstan, which share similar yet distinct cultures.

## Plot

### Episode 1: "Isfara's Spring"

The spring festival of Navruz, symbolizing "a new day" celebrated by 12 countries in Asia, including those in Central Asia. Navruz is introduced through the eyes of a girl living in Isfara, Tajikistan.

### Episode 2: "Sing, Sing of Life"

Highlights the traditional music and old epic poetry of the four countries of Central Asia.

### Episode 3: "Nomads, A Thousand Years' Wisdom"

Introduces the lives of shepherds in Kazakhstan and Kyrgyzstan, where nomad living is the standard. Analyzes the knowledge and technology behind nomadic life such as making felted wool carpets, building traditional yurts, movable tents made of sheep wool and leather.

<b>Broadcast Date</b>	2017. 9. 28. ~ 2017. 10. 19.
<b>Viewer Rating</b>	All ages
<b>Genre</b>	Documentary
<b>Nation(s)</b>	Korea, Kazakhstan, Uzbekistan, Tajikistan, Kyrgyzstan
<b>Running Time</b>	3 Episodes, each 48 minutes long
<b>Distribution</b>	EBS
<b>Creator</b>	Producer Kim Kwang-ho Directed by Park Chi-dae Research Shim Hyo-yoon
<b>Awards</b>	Korea Communications Standards Commission Best Program of the Month



Promotional video of Great Heritage, Central Asia



# Great Heritage, Southeast Asia 1

## Introduction

The second series of the Great Heritage, a special documentary on the intangible cultural heritage of Myanmar, the Philippines, and Cambodia.

## Plot

### Episode 1: "Inle Lake, Generations of Tradition"

The life of the Intha people who live around Inle Lake. The documentary highlights the traditional cultural industrial arts of the local people, which are at risk of disappearing. Despite challenges such as fishing, aquaculture, and importing industrial products, the community strives to preserve their custom.

### Episode 2: "Ifugao, the Farming Culture of the Highlands"

Highlights the uphill fields of Cordillera, Philippines, as well as the Ifugao people and their agricultural rites and practices, which have been passed down for over a thousand years.

### Episode 3: "Art Against Massacre"

Highlights three cultural artists who hold painful pasts of the Killing Fields in Cambodia.

<b>Broadcast Date</b>	2019. 7. 15. ~ 2019. 7. 17.
<b>Viewer Rating</b>	All ages
<b>Genre</b>	Documentary
<b>Nation(s)</b>	Korea, Myanmar, the Philippines, Cambodia
<b>Running Time</b>	3 Episodes, each 48 minutes long
<b>Distribution</b>	EBS
<b>Creator</b>	Producer Moon Dong-hyun Directed by Park Chi-dae, Park Min-joo Research Shim Hyo-yoon



Promotional video of Great Heritage, Southeast Asia 1





# Great Heritage, Southeast Asia 2

## Introduction

Traditional crafts, agricultural rites, and performing arts, etc.

A special documentary about the intangible cultural

## Plot

### Episode 1 Chiang Mai, Thailand - Finding a sustainable future within tradition

The city of Chiang Mai utilizes its rich traditions and culture to promote sustainable development. The documentary showcases how the city blends tradition and modernity through various cultural practices such as the all-natural tie-dye process of cotton farms, umbrella crafts, which contribute to the success of the tourism industry, and traditional lacquerware.

### Episode 2 A thousand-year mask performance, the Cambodian Lkhon Khol

The documentary highlights Lkhon Khol, a traditional Cambodian mask performance that combines music, dance, costumes, and religion to create a rich cultural experience. Through an exploration of the process of creating the performance, it captures the passion and emotional resonance that deeply touches the audience.

### Episode 3 The lives of farmers on the water, the Vietnamese water puppet show

The Vietnamese water puppet show offers a unique glimpse into the lives of farmers living on the water, from fishing to Water Buffalo Fights. This centuries-old tradition raises questions about preserving cultural heritage and passing it down to future generations.

<b>Broadcast Date</b>	2022.11.28.~2022.11.30.
<b>Viewer Rating</b>	All ages
<b>Genre</b>	Documentary
<b>Nation(s)</b>	Korea, Thailand, Cambodia, Vietnam
<b>Running Time</b>	3 Episodes, each 48 minutes long
<b>Distribution</b>	EBS
<b>Creator</b>	Directed by Park Chi-dae Supervision Ha Eul-lan Research Shim Hyo-yoon



Promotional video of Great Heritage, Southeast Asia2



**ASIA CULTURE CENTER**

**MEDIA ART VIDEO**

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# The Woman Carrying Rubber Basin On Her Head

Leung Chi Wo and Sara Wong's project portrays stories of people walking the streets of the city. This project shows one photograph by Kim Ki-chan from a collection in the Asia Culture Museum Archives. This photo was taken in 1970 in an alley near Seoul Station of four ladies carrying rubber basins on their heads. This act was developed during those days to carry things through crowded streets, and shows the development of the movement of the body changing and adjusting to the structure of the city. The artists' structural analysis of the city does not only stop at the physical things—it moves further to discuss the societal and cultural system of living as a woman in that era. The movement held within that photograph is reenacted by another woman, who was born around the time a new millennium started, and the gap between the two women shows a meet and greet that goes beyond the generations.

\* Commissioned by WALKING, WANDERING

**Year** 2023  
**Nation(s)** Korea  
**Running Time** 9min 10 sec  
**Production Form** Single channel video, Color, Sound  
**Original Photos** Provided by: Kim Ki-chan, Asia Culture Center, Asia Culture Museum Archives  
**Production** Leung Chi Wo + Sara Wong



VR Exhibition  
 The Woman Carrying Rubber Basin On Her Head



# The Trace of Ferns

"There are beings who copy their histories and expand their boundaries. They quietly move through time and flash a green light in the darkness. They live on the same planet as us, but they've always grown independently. When did I start to grow fascinated by them? Those red veins, the skins with the green veins, the breaths left after drinking in the sunshine... These pteridophytes help us to imagine their world, a world that our research on DNA hasn't reached yet. The direction of light, humidity, and their natural enemy—these complete an algorithm and hold the DNA of this organism. They take into account the environmental changes and grow on their own, like a cold and heartless program—nature itself." —Artist's Note

The artist's interest in ferns' self-replication and asexual breeding led to creating a 3D program to cultivate a fern in a virtual incubator and implant human movement to germinate it. In the project, humans are the cultural medium for the spore, and the timeline of two or more species growing at the same time creates a hybrid organism. This becomes an experiment of new species that will appear after the Anthropocene and will explore the world that will have vague boundaries and histories of species.

\* Commissioned by BANDI WALK

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 2min 25sec  
**Production Form** Single channel video, Color, Sound  
**Production** Kim Uljiro



Preview of  
 The Trace of Ferns



# Symbiotic do-si

This project creates an imaginary city intertwined with the Mekong River, on the basis of the city structure and aerial photographs of the five cities of Mekong.

The aerial images create a 2-D pattern that is combined into a 3-D image that is portrayed into a dance of space and time.

The symbiotic cities on the maps in today's society have lost their "dance." As the modern age approaches, the map of Asia has left a rather stubborn mark. Can the city technology that overcomes nature be able to take away the ever-changing natural disasters and bring everlasting peace to mankind?

**Year** 2021  
**Nation(s)** Korea  
**Running Time** 9min 59sec  
**Production Form** Single channel video, Color, Sound  
**Production** Kim Daecheon



Preview of Symbiotic do-si

# Now You See Me

With the advance of social media, we capture the meaning of art within a square, 2-dimensional picture, rather than savor the meaning of the art we're supposed to enjoy.

This project seeks to explore the story beyond this.

A wall blocks us off and tells us that we cannot get to the other side. However, what if the wall breaks down? What can be on the other side of the wall?

There are no limits on the other side of the wall. A thought that appeared on the square space became an inspiration that created a new world. Someone else's thoughts combined with mine and created and expanded a new world.

Beyond the other side, time is no longer important. When incompatible aspects mix together, we will be able to see a world of unlimited transcendence.

There is no longer a wall. There is only the world beyond the wall.

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 3min 45sec  
**Production Form** 4 channel video, 3D Graphic, Color, Sound  
**Production** FROM (Lee Soo-jin)



Preview of Now You See Me





# A Map of Written Sound

Goeun Park has always been interested in the city and architecture, and has worked on a graphic design project based on visualizing data based on research. She asks the question, where did these names that surround us to distinguish these different areas come from? "A Map of Written Sound" seeks to recover names of old land and streets of Gwangju that have been lost or forgotten. Like how old people called Gwangju "a place where rocks fall down like water," and nicknamed it "Rock-water," by looking at Mudeungsan Seoseokdae, we can presume that there were many places named after its surroundings. Old names of places used to be recorded in Chinese characters, and were passed down by mouth, not by text, which makes it sound different than what they actually are supposed to sound like.

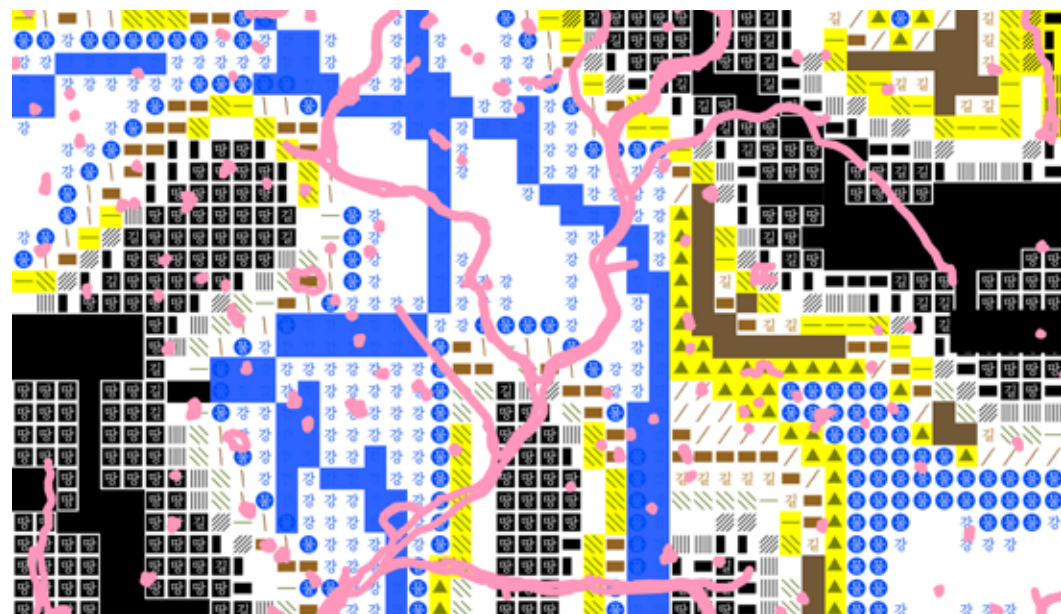
In this project, the artist takes forgotten names of land and roads and recovers them onto maps. When viewers move objects with strange names, the screen shows a map with stories of the past that even citizens of Gwangju might not be familiar with. The change that society and the region went through, shown by the names, can be explored through the various lines on the map while looking through the deep stories of the city embedded within.

\* Commissioned by WALKING, WANDERING

**Year** 2023  
**Nation(s)** Korea  
**Production Form** Interactive art, Projection mapping, Color, Sound, Dimensions variable  
**Production** Goeun Park



VR Exhibition  
A Map of Written Sound



# Long Shape Earth, Pictogram Jungle

"Long Shape Earth, Pictogram Jungle" is a media facade, made up of two types of videos. Earth and the jungle are represented by the floor and walls. The artist uses the floor, Earth, to show humans swimming through the ocean called "life," and the walls, the jungle, to show various animals in nature. These two perspectives show humans in the viewpoint of nature, and nature in the viewpoint of humans. The artist shows familiar animals such as dogs and cats, along with rare animals such as mountain goats, leopards, rhinoceroses, and piranhas, in the jungle at the same time, zooming in and out of them on screen. Each of them shouted out "I'm alive!" in Korean, Japanese, Chinese, Vietnamese, Thai, and Hindi, showing each of their various characteristics. The artist highlights that phrase and the meaning, to say that humans and nature are living together and must live together. Instagram profile pictures are shown next to them, sharing others' stories through a "live ring," so that both humans and animals can share themselves living their lives. The audiences can walk on the "earth," the floor, and go into the "live ring" to understand that they are living together with those entities.

\* Commissioned by BANDI WALK

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 5min  
**Production Form** Animation, Color, Sound  
**Production** Lee Jo Heum



Preview of  
Long Shape Earth,  
Pictogram Jungle



# End Island (Ver.2)

“End Island (Ver.2)” is a project made to remember near-extinct animals. The artist, as a human, imagines herself to be a non-human being, combining parts of her body with parts of extinct animals’ bodies. She then tries to feel how these hybrid beings would understand and feel the world. The End Island is a jail made by nature. The walls are made of a dull ocean that cannot be crossed, and these beings are far from home. In this place called End Island, extinct animals—Mauritius blue pigeon, blue buck, southern pig-footed bandicoot, moas, Waimanu penguins, Steller’s sea cow, Passenger pigeon, Dokdo sea lion, Floreana giant tortoise, Azuero spider monkey—and almost extinct animals such as fireflies, and imaginary animals like the eyeball jellyfish live together. Objects that were made to develop and maintain the human society but then were thrown away appear here too. These beings are far away from land, using the island to communicate using their various senses, to understand the island and the world that they live in. The artist imagines this physical world and imagines herself as a hybrid. On this island, she tries to meet eyes with these beings; she passes by them and even passes by different worlds for a short moment. On-screen, these viewpoints are linked together from one person’s POV to another, going from a wormhole underground, entering into a sensational, psychological space. Water flows onto the island, and the project ends when everyone goes underwater.

\* Commissioned by BANDI WALK

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 8 min 41 sec  
**Production Form** Digital 3D animation, Projection mapping, Color, Sound  
**Production** Jung Haejung



Preview of End Island (Ver.2)



# He Left on the Very Day I Came Back

From long ago till the very present, many animals and plants have been sacrificed for humans’ eternal life, gluttony, and ostentation. False beliefs about parts of certain species having a certain power or effect brought up false myths, and even to this day, there are still people who believe in those myths and secretly consume those rare ingredients.

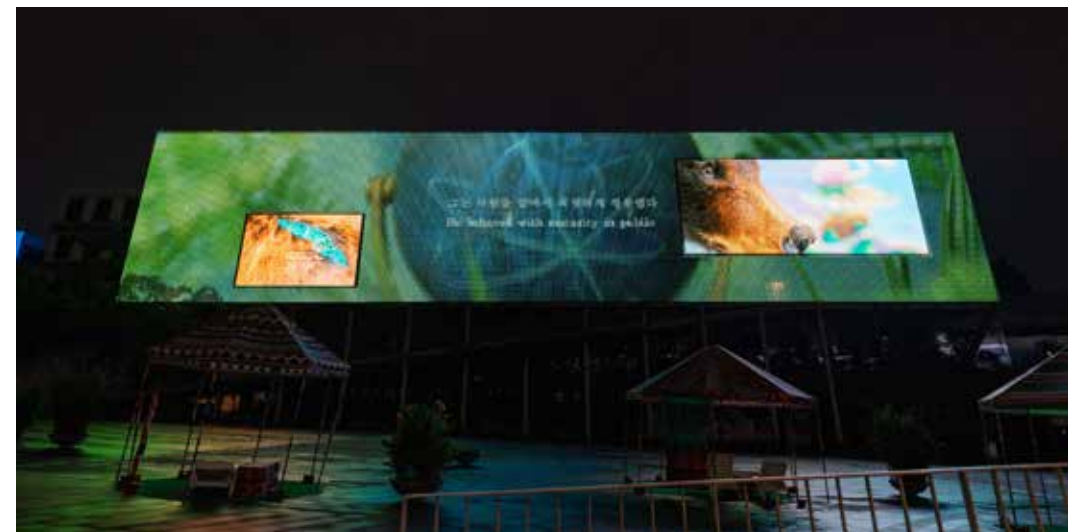
“He Left on the Very Day I Came Back” is about a bear that became a myth after giving everything it had to people. A bear’s bile and paws have been said to be good for stamina and are known as gourmet ingredients, so they are sold at high prices in the black market. Bear heads and skins are displayed like trophies in wealthy households. The artist seeks to show the cruel and tragic reality rooting from the selfishness of mankind through a fable-like video that shows it comically, so that we can see the concerning situation we, and also the earth, are facing today.

\* Commissioned by BANDI WALK

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 5 min  
**Production Form** Stop motion animation, 3 channel video, Color, Sound  
**Production** Jang Jongwan



Preview of He Left on the Very Day I Came Back





# New World? II

This project shows the hidden side of the non-fungible token (NFT), which is highlighted in creating a new economic ecosystem. NFT became widely known and used in late 2020, and became widely popular among artists, especially in digital art, giving artists a new perspective to explore. But artists have also brought up problems to explore about NFT.

Most NFTs are traded on blockchains including Ethereum. These platforms use networks with high encryption for mining virtual assets and NFT verification. However, the high usage of the network uses so much energy, enough to cause a power outage, and even creates environmental problems such as electronic waste. However, virtual asset miners and NFT creators do not consider these problems a big matter.

This project uses data from one of these platforms, OpenSea, and pictures of computer parts to discuss environmental problems. A huge wave in the ocean is created to show the social and economic effect of digital technology, which also looks like trash on the seashore.

\* Commissioned by BANDI WALK

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 3 min  
**Production Form** Data visualization video, Single channel video art, Color, Sound  
**Production** Digital Serotonin



Preview of  
New World? II



# Browsing

“Browsing” is a moving image that seeks to portray their active attitude in resisting the reorganized web system, using a huge platform, by After New Order. The artists take on a different approach in perspective and walk through the exhibition halls of ACC and take into account 12 different aspects such as corners and gaps.

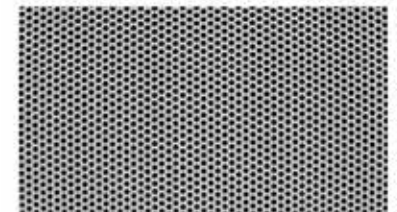
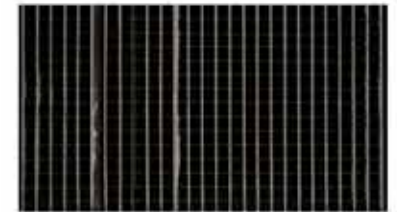
This helps viewers to experience the meaning of things they’ve looked over so easily or helps them to go down paths they’ve never gone down before. People on the web can also go beyond the order set by the platform and freely explore other roads.

\* Commissioned by WALKING, WANDERING

**Year** 2023  
**Nation(s)** Korea  
**Running Time** Loop video  
**Production Form** 12-channel video art, Color, No audio, Loop  
**Production** After New Order



VR Exhibition  
Browsing



# Ludenstopia

This project shows a 3rd dimension that is rearranged by AI that is imagined by the two dimensions that is configured without the realization of history, society, economics or culture. The place where boundaries between individuals and society, reality and fantasy, survival and enjoyment are broken down is called Ludenstopia, the world of amusement.

As we find the purpose of space configured through AI that does not depend on physical space, we want to ask the comprehensive question toward living within the spaces we live in between the physical and the concept of the "gap."

**Year** 2021  
**Nation(s)** Korea  
**Running Time** 4min 36sec  
**Production Form** Multi channel video, 3D Graphic, Color, Sound  
**Production** Slitscope (Kim Jae-min, Kim Geun-hyung)



Preview of Ludenstopia

# Invisible Factory Run Project- Rayon Plant Run

Artist Kim Gemini runs during this project to look for marks of a factory. Running, once an act of survival or an act of hunting for food, has now become an act for health or a hobby.

In this project, the artist goes beyond the borders of Korea, China, and Japan to chase after the traces of the factories on "vacation." The artist looks into the consumer patterns of today's society along with the birth and growth of modern cities based on the movement of industrial areas. Rayon is a material that is used in the insides of suits, women's clothing, pajamas, and bedding, and more. Rayon began to be produced in East Asia in the 20th century in Japan by Toray Group, and was brought to Korea in 1964 in Namyangju along with production facilities. In 1993, it was sold to a Chinese synthetic company, and became "invisible" in the early 2000s.

The production facility moved further and further away after having said to cause carbon bisulfide poisoning, and now, a nice green-colored apartment complex sits in the old area, but has rayon really disappeared? With different eco-friendly names, rayon has been consumed by consumers. The artist runs along these paths of hidden labor and illness, as a citizen and consumer wearing these "eco-friendly" materials, ambivalent to these facts. Running as an act of survival and running as a hobby—just like going past labor and consumption, the artist seeks to wish the city success in going past disparity.

\* Commissioned by WALKING, WANDERING

**Year** 2023  
**Nation(s)** Korea  
**Running Time** 12 min 30 sec  
**Production Form** Archive, Single channel video art, Color, Sound, Dimensions variable  
**Production** Gemini Kim



VR Exhibition  
Invisible Factory Run Project-  
Rayon Plant Run





# Groundhog Day: A Week of Punxsutawney Phil

The artist seeks to look into everything that can be experienced both directly and indirectly from both books and movies, nature and people, thus, the past and present to assess and explore oneself from the things experienced. Punxsutawney is a name that is designated by the artist for the main character of the movie "Groundhog Day." This character lives the same repetitive life every single day. The artist tells the viewers about how we may seem like we're at the same starting line every day, like Punxsutawney, but with every step, we become a different individual each day. Piled-up thoughts, unorganized words that have become images, along with moments found in the inevitable moments of everyday life—carelessness, pain, foolishness, moments that shine, simplicity, beauty, ultimate acclaim, and the attitude of the artist will all be shown through this project.

\* Commissioned by BANDI WALK

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 2 min 25 sec  
**Production Form** Digital collage, Animation, Sound  
**Production** Choi Ji-ii



Preview of  
 Groundhog Day: A Week of  
 Punxsutawney Phil



# Machine Learning

When the movement of human joints is implemented into a machine functioning system, and then is datafied into the human body, would that be the machine moving, or would that be the human body moving?

The movement of the machine is datafied and then is recorded in a pattern before being inputted into the human body. Through this, we are able to know that we are not in a battle against machines; rather, we are able to think about how we should cooperate with the technological advances from the things that are to come from in between.

**Year** 2021  
**Nation(s)** Korea  
**Running Time** 10 min 57 sec  
**Production Form** Single channel video, Color, Sound  
**Production** Jeon Bo-kyung



Preview of  
 Machine Learning



# Everything is Connected

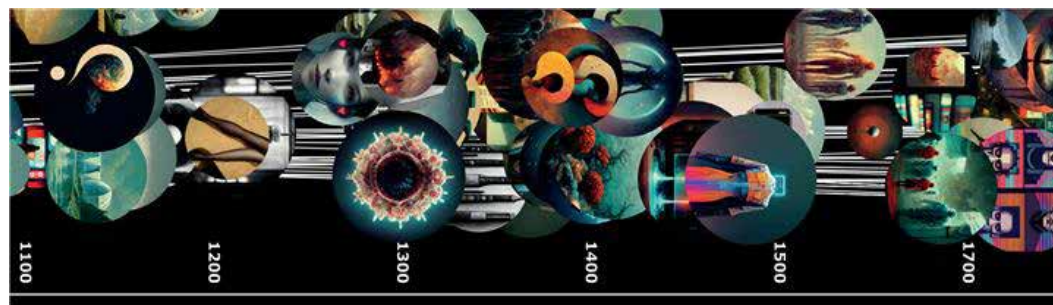
“Everything is Connected” is the title and the message of this project. Three billion years ago, when people did not exist, only single-celled organisms were able to live because there was more carbon dioxide on the planet than oxygen. One of the organisms during that time, cyanobacteria, was the first to be able to photosynthesize, changing carbon dioxide into oxygen. Thanks to cyanobacteria, 900 million years later, the oxygen levels on the planet rose, an ozone layer developed, and multicellular organisms appeared. It is not an exaggeration to say that a small, unimportant organism created our ecosystem. The artist claims that just like how cyanobacteria took part in changing the earth’s environment, the choices and actions that we make will hopefully change the earth’s environment today. This project uses three parts: projection mapping, app art, and sound art. Videos show the Big Bang, cosmogony, and the future earth. Through an AI algorithm, images show a timeline on the floor from 450 million years ago to the year 2060. The video also asks 10 questions, leading to the app art, in which the audience can participate in creating an AI algorithm image with the artist to create a future image of the planet. At the same time, a sample of Bach’s “The Well-Tempered Clavier” plays in the background, as a representation of the basis of modern music. The artist gives the audience a series of choices: if the planet will be able to be preserved the way it is, if there will be a way to coexist with nature, or if there will be a way for technology to replace nature.

\* Commissioned by BANDI WALK

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 6 min  
**Production Form** Website & videos, Projection mapping, Color, Sound  
**Production** Digital Serotonin



Preview of Everything is Connected



# Babel × Babel II

The projection that mankind will cease to exist due to the environmental crisis began decades ago, but is still going on to this day. The warning of the environmental crisis took part in bringing interest to the planet, but the uncontrollable huge problem in our hands makes us feel helpless, which leads to fatigue, then unconcern. However, the environmental crisis is our reality.

“Babel × Babel II” is a participatory web art project that delivers a message of how the climate and environment crisis will become inevitable if we do not fix our arrogant attitudes. The audience can upload images of trash to experience how their actions can affect the environment in both small and big ways, which will hopefully help them become aware of the reality and start to realize how to treat environmental crises. Like the tower of Babel in ancient Babylonia, the huge tower of trash will help the audience realize the current status of the environmental crisis. From everyday trash to industrial waste, auto exhaust, food waste, excess industrial products, even unnecessary images on smartphones, all the colorful trash thrown by the participants will pile up on the tower, soaring up into the sky. Some will participate in a light manner, but their trash will still be piled up on the tower regardless.

\* Commissioned by BANDI WALK

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 3 min  
**Production Form** Web-based participatory digital art, Color, Sound  
**Production** AABB (Seok Jaewon, Kim Minjae, Ku Jaeun)



Preview of Babel × Babel II





# Erosion Landscape

As redevelopment of an area occurs, the existing towns disappear without a trace, and a new town comes in, cutting off the past in a violent way. As a result, the historical and cultural roots of the region are cut off. In order to realize this phenomenon, this project was made to understand the continuation of the past, present, and future of an area and town.

This project recreates a town that is to disappear due to redevelopment through an archiving of 3D scanning, and seeks to share its result with the future.

**Year** 2021  
**Nation(s)** Korea  
**Running Time** 2min 29sec  
**Production Form** Single channel video, Color, Sound  
**Production** Hong Suk-jin



Preview of  
Erosion Landscape

# How to make a Song with Opposite Value? ver.ACC

This project deals with the interest in the opposite of the lifestyle of benefiting from rationalization—the emotion, the power, subconscious, the metaphor that relates to the realm of the odd world that is linked to our lives.

This project especially deals with the question “Are humans going in the right direction facing the natural disasters of the earth?” as we contemplate over the concerns of the era such as climate disaster, ecological problems, and viruses such as the COVID19 outbreak.

**Year** 2021  
**Nation(s)** Korea  
**Running Time** 7min 21sec  
**Production Form** Single channel video, Color, Sound  
**Production** Lee Su-jin



Preview of  
How to make a Song with  
Opposite Value? ver.ACC



# Sound Wall / Sound Slope

“Sound Wall / Sound Slope” takes place at the ACC Media Art Lab Facade, where viewers can use text messages to create sound and videos through this participatory media facade exhibition. “Sound Wall” is displayed on the media wall that is 75 meters wide, with the geometric shapes of Hangul (dots, lines, and faces) that become broken apart or become recombined. “Sound Slope” is displayed on the escalator screen of the media cube, where the basic concepts of the Korean manuscript (circle - sky, square - ground, triangle - person), become expressed as text, which are then transformed, before coming back to its regular shape. The viewers can type text through their mobile devices, which appears on the screen in front of them, and then are broken apart. The broken-apart text collides with obstacles on-screen, and these effects also make various sounds. This project uses the basic concept of Korean manuscript, which doesn’t just simply deliver the meaning of the text itself, but also the generative principle of sound. The viewers can use this project to deliver their personal stories or emotions through 4-letter texts on the media facade with their family and friends, and through this process, the text is used as a tool for creating meaning and artistic insight. The viewers may use this as a friendly joke, or as a communication device. The ACC media facade becomes a window of communication to link art with people, to connect people to people.

**Year** 2022  
**Nation(s)** Korea  
**Running Time** N/A  
**Production Form** Live participatory installation art  
**Production** Tacit Group



Website  
Sound Wall



Preview of  
Sound Slope



Website  
Sound Slope



# Ana Inn : Harvesting Light

Ana Inn is a place and a residence, but it is also a portal leading to Europe from Asia, opening to space. Ana Inn is protected by a girl named Ana, who is a light harvester. She collects light and changes people and animals into a new energy. Ana is in charge of quantum science and imagery, which overlaps the collection of light to photosynthesis and photo editing, the ecosystem and the geology of history, and the digital imagery.

**Year** 2021  
**Nation(s)** Korea  
**Running Time** 4 min 48 sec  
**Production Form** Single channel video, Color, Sound  
**Production** Strings 1826 (Kim So-young, Lee Ae-rim)





# Interstellar Message written in 9 languages of the Earth

The interstellar message signals structuralized information about the human language to communicate with extraterrestrial intelligence.

In order to expand continuous interest toward languages that are less known, this project also tries to apply the uniqueness and diversity of the languages of mankind. This will help to introduce the current human civilization to the universe.

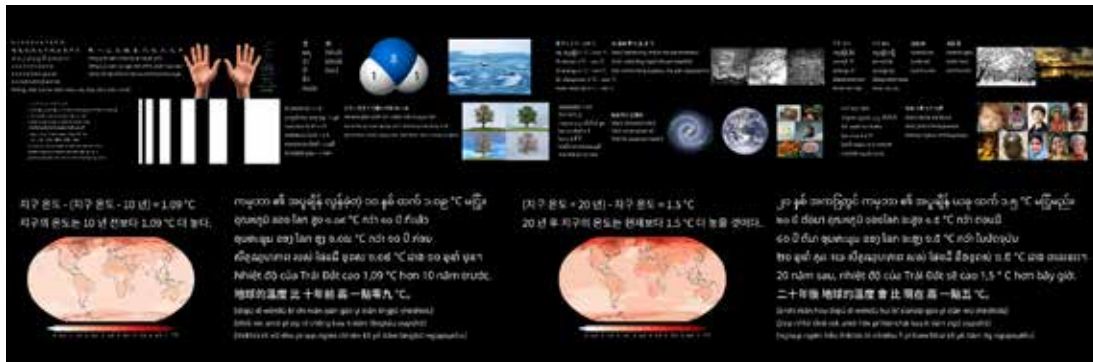
This interstellar message toward the far universe is actually the “echo of space” directed toward mankind.

※ This piece was created by the 2021 video “Interstellar Message Written in 6 Languages of the Earth” and has been updated in 2022 through the C-LAB Exhibition in Taiwan.

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 15min  
**Production Form** Single channel video, Color, Sound  
**Production** Unhappy Circuit



Preview of Interstellar Message written in 9 languages of the Earth



# 9, Cloud, Dream

The modern adaptation of the Joseon novel “The Cloud Dream of the Nine.” This project uses this text to create a 3-D animation that adds a spatiotemporal interpretation and uses AI technology to expand the story. The adaptation of the text is displayed through a video through a database that is based on text prompts and deep learning.

This project is based on the original literature based on the oriental thought, adapted through a process that goes through various networks of actions about the barriers between dreams and reality. The texts in each sentence are the parameters of the videos and music, and acts as the algorithm-based generator.

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 7min 30sec  
**Production Form** Single channel video, Color, Sound  
**Production** Cho Young-gak



Preview of 9, Cloud, Dream



# Various Farewell

“Terrible things can happen to you, but don’t forget that we can only trick happiness through sadness. As encounters did, farewells will also not have much reason.”

As new encounters have various forms, farewells all have various forms, each with its own story. The people who come to see this project will all have their own encounters and farewells too.

“Various Farewell” displays videos, music, and scents to the audience. It goes beyond the joy of viewing with the eyes; the spatial experience of hearing music and smelling scents will help the audience enjoy a reminiscent time.

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 5min  
**Production Form** 4 channel video, 3D Graphic, Color, Sound  
**Production** Cirkle (Jeon Min-su)



Preview of Various Farewell



# A Three-dimensional Preparat

“A Three-dimensional Preparat” is an extension of a project that started from the awe of ferns, “The Trace of Ferns.” Displayed on the media wall of ACC, this organic project brings to life another spatial narrative, and takes the organisms cultivated from the previous project and transplants them into a virtual digital terrarium

The artist portrays the images and information on both the upper and lower parts of the display, juxtaposing how plants root themselves down in soil. The audience, who looks up from the lower to the upper display, acts as the nutrients that get delivered to the top of the organisms. In the midst of this circulation and growth, this project throws a question of how mankind and nature can become one to create a better future ecosystem together.

\* Commissioned by BANDI WALK

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 3 min  
**Production Form** 4 channel video art, Color, Sound  
**Production** Kim Uljiro



Preview of A Three-dimensional Preparat





# Give Them Eternal Peace : Everything will be OK



This video project was created to remember and commemorate the painful history of Asia with the citizens. This project is a collective illustrative art of victims sacrificed from governmental authority that was abused in countries all over Asia.

Like beautiful light that is separated then gathered together, we hope to remember the lives of the victims of the Asian pro-democracy movement and those sacrificed under the governmental authorities so that the citizens and audiences will remember to not reiterate the painful history.

**Year** 2021  
**Nation(s)** Korea  
**Running Time** 11 min 58 sec  
**Production Form** Single channel video, Color, Sound  
**Production** Team Hitchcock A



Preview of  
Give Them Eternal Peace  
: Everything will be OK

# A Prefabricated Scene

This project is a collection and recreation of old animal folktales in Gwangju. It is a digital animation of Mudeungsan Mountain, tigers, snakes, birds, and horses. This project consists of three narrative structures, showing the tense conflict of the animals, which is based on the newly created story through Gwangju data on local history. This story shows many people conflicting with these animals throughout time, and shows the social structure compared to the fundamental relationship of human beings. The relationship between humans, and the relationship between animals is reestablished to show the fictional story of the equal world we live in.

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 3min 40sec  
**Production Form** Single channel video, Color, Sound  
**Production** Moon Chang-hwan



Preview of  
A Prefabricated Scene



# As Below, So Above

“As Below, So Above” tells us of a conversation between a Buddhist monk and a supply officer left in a basement fort in the front line between Manchuria and the Soviet Union the day before WWII ended. The basement fort was built 21km<sup>2</sup> away from the city and mountains, away from the sight of people.

The two started to talk about the confrontations between the forces, then to the Buddhist scriptures, which were banned. They had to endure the fear of being locked up in the dark maze-like fort. But it was just as scary to head out. The ceiling was blown off by the Soviets, so all they could hear was the wind, but no enemy forces were near. Still, the soldier couldn't dare to leave the fort. Perhaps, the person he had been talking to all this time was someone he had made up due to his fear.

The artist connects this to the pandemic in this day, about the physical shutdown and fear, and the confusion that came with the sudden freedom. The artist asks us what we are not able to see, and where we are not able to go because of this collective fear and trauma.

\* Commissioned by WALKING, WANDERING

**Year** 2023  
**Nation(s)** Korea  
**Running Time** 32 min 27 sec  
**Production Form** Single channel video art, Color, Sound  
**Production** Lee Kai Chung



VR Exhibition  
As Below, So Above



# Beyond the Dimension

The relationship between two individuals is not quite two-dimensional. The social effect through these relationships could be the unexpected three-dimensional results of the z-axis. The movements of the dancer seen in the flat 2-dimensional image and the 3-dimensional movement of the dancer shown through perspective shows this relationship.

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 8min 7sec  
**Production Form** Single channel video art, Color, Sound  
**Production** Lee Hyun-min



Preview of  
Beyond the Dimension





# Carbon Clock @ACC

“Carbon Clock @ACC” uses AR technology to enter into a digital world of ACC to experience a change in space depending on carbon emission through an AR app. This in turn, will show a macroscopic view of the earth through videos. By comparing the future and the present, and the reality and the virtual world, we will be able to more realistically experience how much time we have left before our society enters a carbon-neutral society by 2050.

The AR app shows the audience ten questions on how to decide the direction of the virtual world. Through the answers to the questions, the amount of carbon emissions calculated will continually affect the virtual world, and 50 years of time will pass by in 5 minutes. The audience will watch these changes happen and will be able to leave a message in this virtual world to ourselves 50 years later. Those messages will be left on the floor of the virtual world and will create the basis of the world throughout the project. After time has passed, only the messages left will be left floating around in the virtual world.

\* Commissioned by BANDI WALK

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 7 min  
**Production Form** AR, Color, Sound  
**Production** Kayip x Lee Seul-bi x Lee Ji-hyun



Preview of  
Carbon Clock @ACC



# Can't Be a Fossil

“Can't Be a Fossil” is about the end of life on earth in the future, triggered by human civilization. This project shows a world of people with a human-centered view of nature, protecting animals from the polluted environment by preserving near-extinct species in incubators. One of the units of the Anthropocene Epoch, plastic, is becoming fossilized, and humans’ relentless development will lead to the destruction of the planet. But like how cells continually go through formation, death, and regeneration, the earth will develop a regenerative ability through the destruction of mankind, and will show a new emerging age of geological time.

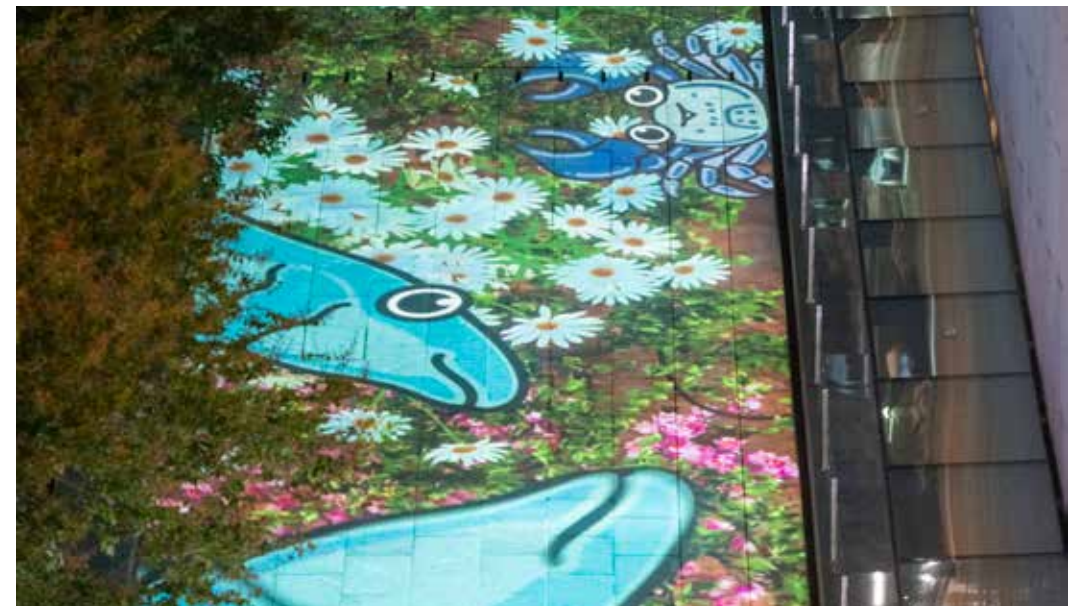
Humans have shown a repetition of development and destruction. In order to take care of one problem, the developments in technology have often led to unexpected problems. We've developed electric cars to reduce environmental pollution, but raw material consumption such as lithium for battery production has led to water pollution and the destruction of the ecosystem. It is just like how the usage of fossil fuels for electricity has just changed the source of pollution. The artist tells the audience that humans have created another problem by trying to solve one, and animals’ freedom and power have been taken away. The artist also seeks to say that for the earth’s environmental recovery, we need time for the earth to recover, not more technological development.

\* Commissioned by BANDI WALK

**Year** 2022  
**Nation(s)** Korea  
**Running Time** 5 min  
**Production Form** Projection mapping, Color, Sound  
**Production** Yonghyun Lim



Preview of  
Can't Be a Fossil



**ASIA CULTURE CENTER**

**PERFORMANCE**



# The Two Eyes

**Premiere Year** 2020  
**Genre** Pansori Media Play  
**Creator** MUTO, POST MNH  
**Production** ACC, MUTO, POST MNH  
**Viewer Age** Ages 8+  
**Running Time** 70 minutes

**Staff**  
 21 people (including staff and cast)

**Production Duration**

- LED/hoist/kinetic Set-up: 1 day
- Lights/laser/sound Set-up: 2 day (depending on venue)
- Technical rehearsal: 1 day
- Performer rehearsal: 1 day

**Equipment**

- LED / Upper Stage - 2 5-ton trucks
- Lights & lasers - 1 5-ton truck
- Sound & stage - 1 1-ton truck

**Scale**

- Seating: Medium-sized Theater (500 seats+) ~ Grand Theater (800 seats+)
- Stage Area: (W)12m × (L)8m × (H)8m



Promotional video of  
The Two Eyes



Unlike the original “The Song of Shim Chong” that we know, where Shim Chong sacrifices her life for her blind father and is reincarnated by the help of the Dragon King, in which he sees her filial piety and helps her father to see again, “The Two Eyes” focuses on the life story of the father, Shim Hak-gyu. Shim Hak-gyu became blind at 20, and his wife, Lady Gwak, died of childbirth while giving birth to their daughter. While asking the townspeople to feed his infant daughter, Shim Hak-gyu raises his daughter, Chong, with deep fatherly love.

As Chong is sold away as a sacrifice for the Indang Sea because of Hak-gyu’s mistake, we see their story unfold, and in the end, the two reunite, and Hak-gyu becomes able to see again. This project unleashes less on the original values so that the audience may relate more to the pansori element of the story from Hak-gyu’s point of view. Through the visual elements, music, and performances, the sympathy for the main character will comfort the audience as it creates a more relatable atmosphere than the wit and tragic beauty of pansori.





# BBRUN

**Premiere Year** 2021  
**Genre** Metaverse immersive play  
**Creator** Dia Lab, with PLOT and Giant Step  
**Production** ACC, DIA LAB  
**Viewer Age** All ages  
**Running Time** 60 minutes per episode

**Staff**  
 Flexible depending on size of venue

**Production Duration**

- Stage, lights Set-up: 2 day (depending on venue)
- Performer rehearsal: 1 day
- Strike: 1 day

**Equipment**

Performance : LED fixed structure (3m × 10m, under 5,000 kg), video console, 50 chairs, portable light stand, 12V light and console, 4set of sound speakers, cordless mic and console

Participation area : 20 VR HMDs for participation, 20 audience chairs

Game area : 3 VR HMDs for games, 3 50 inch monitors, 3 PCs, 3 audience chairs

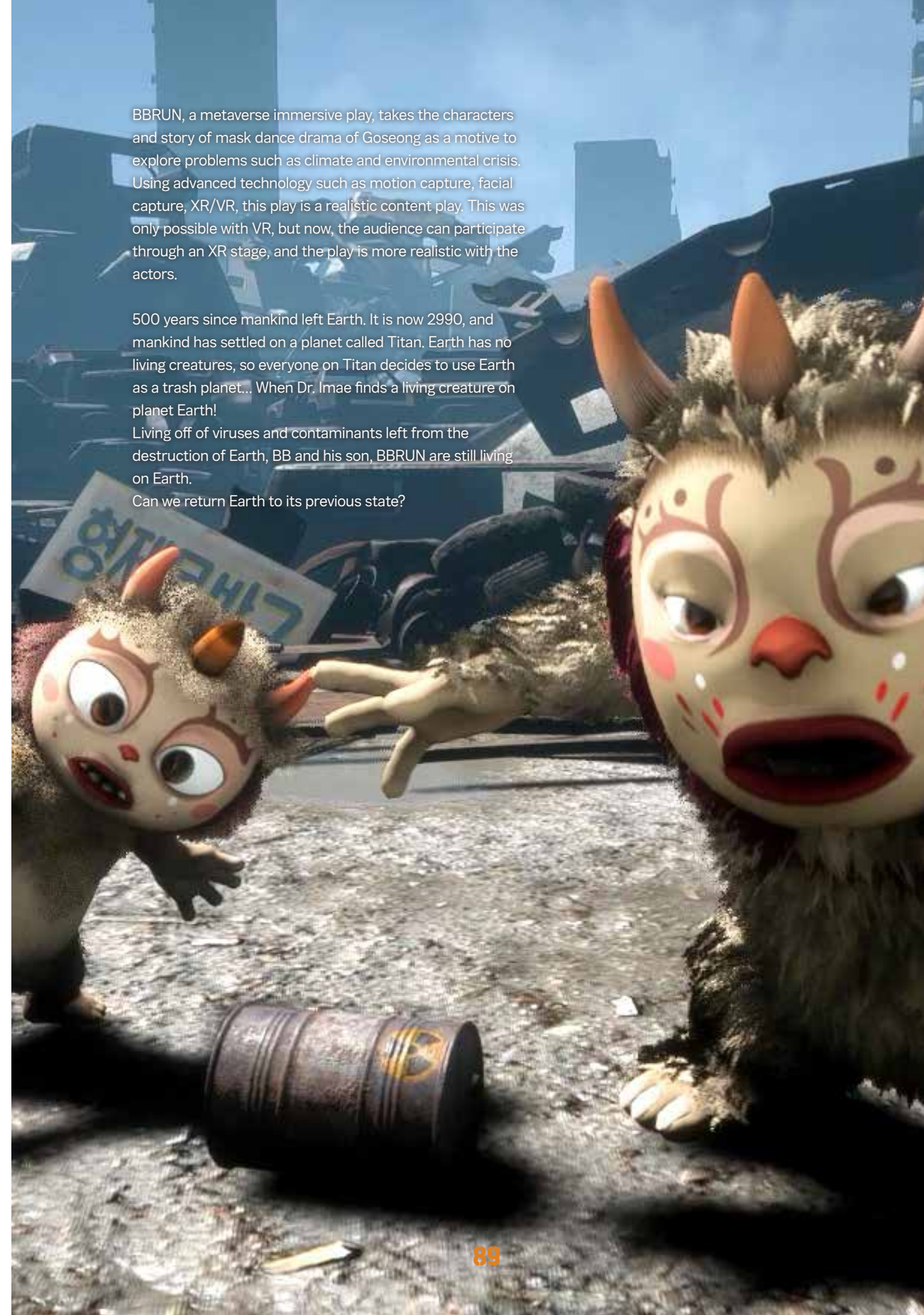
**Scale**

- Scale : 200m<sup>2</sup>, including audience seats
- Games and participation space : 130m<sup>2</sup>

\* Can be set up in exhibition hall



Promotional video of BBRUN



BBRUN, a metaverse immersive play, takes the characters and story of mask dance drama of Goseong as a motive to explore problems such as climate and environmental crisis. Using advanced technology such as motion capture, facial capture, XR/VR, this play is a realistic content play. This was only possible with VR, but now, the audience can participate through an XR stage, and the play is more realistic with the actors.

500 years since mankind left Earth. It is now 2990, and mankind has settled on a planet called Titan. Earth has no living creatures, so everyone on Titan decides to use Earth as a trash planet... When Dr. Imae finds a living creature on planet Earth!

Living off of viruses and contaminants left from the destruction of Earth, BB and his son, BBRUN are still living on Earth.

Can we return Earth to its previous state?



# Liberal Marriage - Film Dubbing Show

**Premiere Year** 2017  
**Genre** Film dubbing show  
**Creator** Director Im Seong-jae,  
 Music Im Ju-sin  
**Production** ACC, Theater Company Good Fellas  
**Viewer Age** Ages 8+  
**Running Time** 90 minutes



Promotional video of  
 Liberal Marriage - Film Dubbing Show

**Staff**  
 22 people (including staff and cast)

**Production Duration**

- Stage, lights Set-up: 2 day (depending on venue)
- Performer rehearsal: 1 day
- Strike: 1 day

**Equipment**  
 12-ton truck for stage setup, props, lighting,  
 and sound equipment (depending on venue)

**Scale**

- Seating: Medium-sized Theater  
 (300 to less than 800)
- Stage Area: (W)8m × (L)7m × (H)6m



This 2017 work is the fruit of the talents of creators and actors who represent Gwangju in combination with inspiration drawn from Liberal Marriage (a 1958 film directed by Lee Byeong-il and starring Choi Eun-hee, Lee Mi-ja, and Jo Mi-ryeong, the three most popular actresses in the 1950s). The voices were dubbed over this film produced based on the eponymous play written by Ha Yu-sang along with performances of professional musicians and Foley sound effects, to create a unique film dubbing show.

Doctor Go, a medical school professor, has three daughters of marriageable age. The eldest daughter Suk-hee had wedded a diplomat but was deserted by her husband on her wedding night. Since then, she has secluded herself on the second floor of the family house. The second daughter Mun-hee fell in love with her younger brother's tutor Jun-cheol and attempted to commit suicide by taking poison when her father opposed their relationship. The third daughter Myeong-hee is attracted to her father's assistant Yeong-su but is distressed by the difficulty of achieving her heart's desire.



# Camino de Far East Siberia

**Premiere Year** 2022

**Genre** Theater

**Creator** Directed and written by Jeong Jin-sae,  
Stage designer Lim Eun-joo,  
Music director Jeong Hye-soo,  
Video designer Baek Jong-kwan,  
Light designer Lee Hye-ji,  
Sound designer Lee Hyun-seok

**Production** ACC, NTCK

**Awards** 2022 The 59th Dong-A Theater Award  
for Playwriting

**Viewer Age** Ages 8+

**Running Time** 100 minutes

## Staff

13 people (including staff and cast)

## Production Duration

- Stage, lights Set-up: 3~5 day  
(depending on venue)
- Performer rehearsal: 1~2 day
- Strike: 1 day

## Equipment

3 1-ton trucks (depending on venue)

## Scale

- Seating: Medium-sized Theater  
(300 to less than 800)
- Stage Area: (W)20m × (L)25m × (H)8m



Promotional video of  
Camino de Far East Siberia



What can humans do in an era of climate change and digital information, when the groundwork of existence dies away?

This play shows the crumbling world—its despair and vain. It also shows the trivial story of two researchers in the midst of the crumbling world.

What will happen if you walk the opposite way on the pilgrimage to the west of the continent? “Camino de Far East Siberia” shows a person’s story, walking from the eastern city of Magadan, Russia, walking along the Kolyma Highway. It also tells the story of two people, keeping location by satellite. A fake pilgrimage route taken off of the Santiago pilgrimage route had people who did not want to walk that road, and they really did end up taking the new road. These researchers fill in their stories as they imagine themselves walking the lonely pilgrimage road, unlike the actual pilgrimage road we expect.





# I Wasn't There in Gwangju

**Premiere Year** 2020  
**Genre** Play  
**Creator** Director Koh Seon-ung ,  
 Playwrights Koh Seon-ung,  
 Kim Gyeong-ju, Ahn Jun-won  
**Production** ACC, IM Culture,  
 Playfactory Mabangzen  
**Viewer Age** Ages 14+  
**Running Time** 90 minutes

**Staff**  
 65 people (including staff and cast)  
 ※ Excluding those needed for dismantling the stage set  
 and lighting  
**Production Duration**  
 • Stage, lights Set-up: 5 day (depending on venue)  
 • Performer rehearsal: 2 day  
 • Strike: 1 day  
**Equipment**  
 1 5-ton truck, 2 2.5-ton trucks, and 3 1-ton trucks for  
 stage setup, props, lighting, and sound equipment  
 (depending on venue)  
**Scale**  
 • Seating: Black box, gym, etc. (400seats+)  
 • Stage Area: (W)35m × (L)20m × (H)8m (at minimum)  
 ※ This work premiered at the road-type stage of ACC  
 Theater 1 with 400 seats.



Promotional video of  
I Wasn't There in Gwangju

<I Wasn't There in Gwangju> depicts the tragedy of the May 18 Democratic Uprising of Gwangju that was ignited at the front gate of Chonnam National University. It was created in commemoration of the Uprising's 40th anniversary that will fall on May 18, 2020. It is a candid, realistic portrayal of the events that took place in Gwangju over the course of ten days from May 18 to May 27, 1980. This work employs the immersive theater method, allowing the audience to explore history up close and join in the performance.

In May 1980 in Gwangju, a little girl on her mother's back waits for her brother to come home, but he never does. The little girl grows into a young woman and then becomes a mother herself. Over the years, her brother's face blurs in her memory until it is completely forgotten. On the stage, the tragic moments of May 1980 are reproduced. At some point, we all learn what prevented him from coming back and that the forgotten face of the girl's brother represents many more faces. As we walk out of the theater, these faces with noble aspirations that will forever live in our hearts glimmer in front of our eyes. This work is a timeless song dedicated to the repose of the victims of the May 18 Democratic Uprising by all of us.





# The wharf without a husband

**Premiere Year** 2023  
**Genre** Theater  
**Creator** Producer Um Dongyoul(Korea),  
 Nguyễn Xuân Bắc(Vietnam),  
 Director Kim Minjung,  
 Co-director Hoàng Lâm Tùng,  
 Writer Han Areum,  
 Music Han Hyeshin,  
 Production Making Chung Huijae,  
 Lee Joo-hyun,  
 Stage design Kim Jong-seok,  
 Video design Lee Soo-kyung  
**Production** KAPAP, Vietnam National Drama Theatre  
**Viewer Age** Ages 7+  
**Running Time** 90 minutes

**Staff**  
 Medium-sized venue : 49 people  
 (including staff and cast)  
 ※ Depends on venue conditions  
**Production Duration**  
 • 3 days for set-up, sound, and lights  
 (Depends on venue conditions)  
 • 2 days for rehearsals  
 • 1 day for stage strike  
**Equipment**  
 2 5-ton trucks for stage  
 ※ Depends on venue conditions  
**Scale**  
 • Seating: Bigger than a medium-sized theater  
 (more than 500 seats)  
 • Stage (minimum): 15m × 15m (negotiable)



“The wharf without a husband,” Vietnam’s famous novel, is about women living through war and national division, and still living through feudal society even though they’ve lost their husbands and sons. KAPAP and Vietnam National Drama Theatre have teamed up to recreate this story to fit this generation, where a young woman breaks away from the inevitable misfortune and customs and shows a strong will to live a better life, speaking of a hopeful generation.

The water on the stage represents the foundation of life, the life and death over a thousand years—the river of despair and hope. With that, the beauty of the nature of Vietnam is shown through dreamlike videos and colors, Korean music and dance, piano, cello, *gayageum*, and *Chèo* are played live, portraying a captivating stage performance.



# The Wedding Story of Kim and Shin

**Premiere Year** 2023

**Genre** Theater

**Creator** Directed and created by Kang Mi-jin,  
Written by Moon Seo-hee,  
Pansori written by Yoon Jong-ho,  
Choreography Baek Yujin

**Production** ACC, Yerak Art

**Viewer Age** Ages 7+

**Running Time** 60 minutes

**Staff**

32 people (including staff and cast)

**Production Duration**

• 3 days for set-up, sound, lights  
(Depends on venue conditions)

• 1 day for rehearsals

• 1 day for stage strike

**Equipment**

2 2-ton trucks

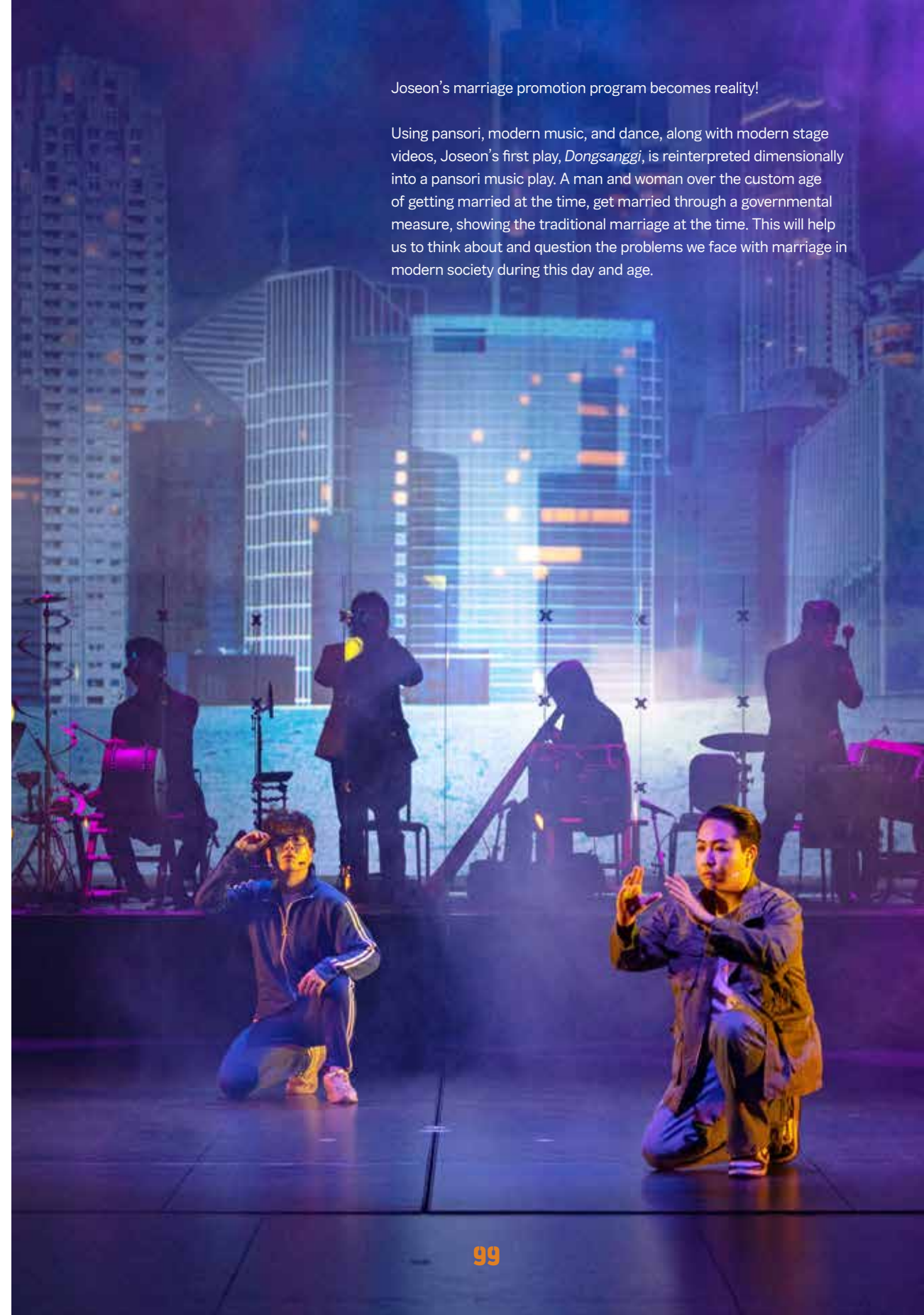
**Scale**

• Seating: Medium-sized Theater (300-800 seats)



Joseon's marriage promotion program becomes reality!

Using pansori, modern music, and dance, along with modern stage videos, Joseon's first play, *Dongsanggi*, is reinterpreted dimensionally into a pansori music play. A man and woman over the custom age of getting married at the time, get married through a governmental measure, showing the traditional marriage at the time. This will help us to think about and question the problems we face with marriage in modern society during this day and age.



# Red Oleanders

**Premiere Year** 2019

**Genre** Play

**Creator** Original play by Rabindranath Tagore,  
Adaptation by Go Yeon-ok,  
Director by Kim Jeong-ui

**Production** ACC, Project While

**Viewer Age** Ages 14+

**Running Time** 100 minutes

## Staff

33 people (including staff and cast)

※ Excluding those needed for dismantling the stage set  
and lighting

## Production Duration

- Stage, sound, lights Set-up: 2 day  
(depending on venue)
- Performer rehearsal: 1 day
- Strike: 1 day

## Equipment

1 5-ton truck for the stage and 1 1-ton trucks for lighting  
and sound equipment (depending on venue)

## Scale

- Seating: Medium-sized Theater (300 to less than 800)
- Stage Area: (W)35m × (L)20m × (H)8m
- ※ Lighting and sound equipment may have to be rented  
additionally depending on on-site conditions.



Promotional video of  
Red Oleanders



<Red Oleanders> is a play written right after WWI by Rabindranath Tagore, Asia's first winner of the Nobel Prize in Literature and an eminent Indian author. It was adapted by playwright Go Yeon-ok and young rising director Kim Jeong-ui. Set in a time and place where people are called by numbers instead of names and work to mine gold in dark pits, the play follows Nandini, who is deeply attached to her red oleanders, Ranjan, who is Nandini's lover and comes to awaken the people, and the city's rulers to depict the lives trapped in a modern mechanical society and deprived of human dignity as well as their paradoxical deaths incurred by their aspiration for liberation from the web of society. It is accentuated by lines full of symbolism, the comical gestures and expressions of the actors, splendid group dances unique to Bollywood films, and elaborate mise-en-scène perfected with the sloped stage and spectacular lighting. The people's longstanding desire for freedom connects with the entire audience, eliciting both laughter and sympathy.



# Rosetta

**Premiere Year** 2022  
**Genre** Theater  
**Creator** Written and directed by Kim Jung-han,  
 Executive Producer Lee Young-chan,  
 Go Kang-min, Producer Lee Joon-hyung,  
 Music by Jang Do-yeok Big Violin Player,  
 Starring The Living Theater and  
 Playfactory Mabangzen  
**Production** ACC, Yellowbomb  
**Viewer Age** Ages 7+  
**Running Time** 100 minutes

**Staff**  
 41 people (including staff and cast)  
**Production Duration**  
 • 3 days for set-up, sound, and lights  
 (Depends on venue conditions)  
 • 1 day for rehearsals  
 • 1 day for stage strike  
**Equipment**  
 15-ton truck  
**Scale**  
 • Seating: Medium-sized theater (300-800 seats)



Promotional video of Rosetta



Rosetta Sherwood Hall was a missionary who spent her whole life fighting against prejudice during an era where age, social class, gender, and disabilities labeled people. She worked for modern women's education and medical volunteering during the late period of Joseon in the 1900s, coming to Korea from the States.

After coming to Korea at the age of 25, she recorded what she went through and what kind of thoughts and mind she had every single day. From the moments when she decided to become a missionary, her marriage, her life in Korea, her daughter and husband's death, her despair and agony afterward, to her choice in the most desperate moment of her life.

This play is based on 6 journals with moments of 44 years of her 86-year-old life recorded in them.



# Time Painter

**Premiere Year** 2020  
**Genre** Play  
**Creator** Director and stage design  
 Yun Si-jung,  
 Author Kim Min-jeong  
**Production** ACC, Theatre Haddangse  
**Viewer Age** Ages 8+  
**Running Time** 65 minutes



Promotional video of  
Time Painter

## Staff

50 people (including staff and cast)

## Production Duration

- Stage, sound, lights Set-up: 4 day (depending on venue)
- Performer rehearsal: 1 day
- Strike: 1 day

## Equipment

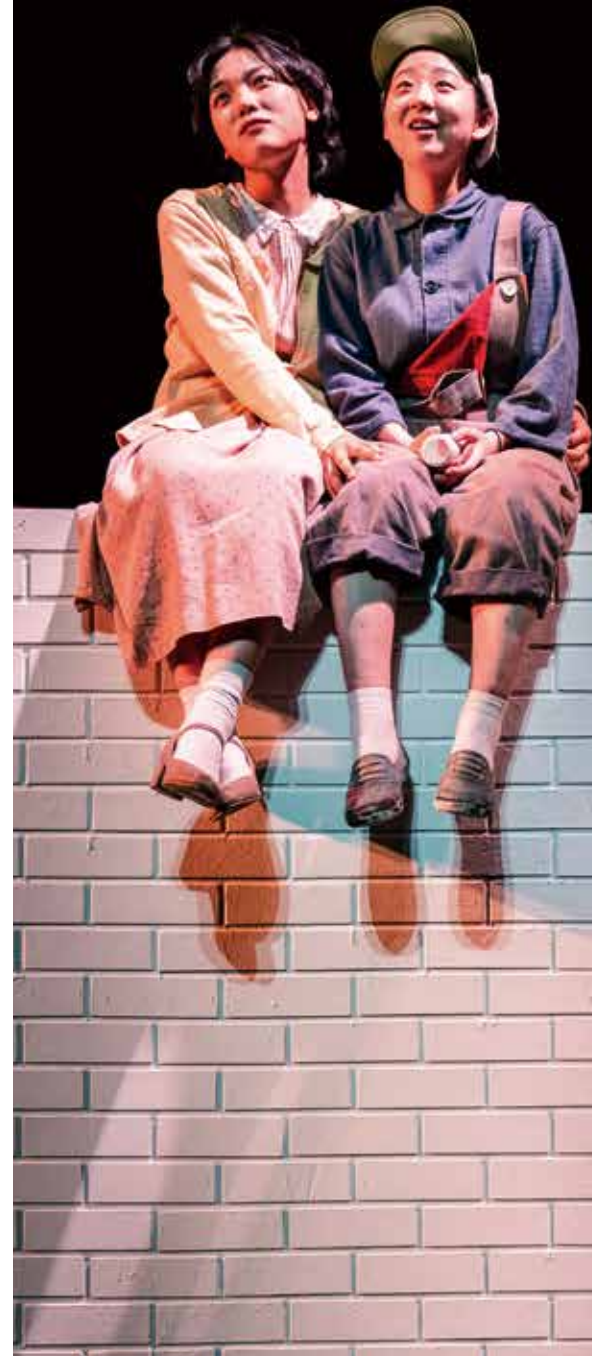
- 2 5-ton trucks for stage setup and seats and 1 1-ton truck for props and costumes
- (Lighting and sound equipment: subject to change depending on on-site conditions)

## Scale

- Seating: Grand Theater (800 seats+), Outdoor Theatre (mobile seats to be produced)
- Stage Area: (W)15m × (L)30m × (H)4m (at minimum)



This work was inspired by Architect Who Builds Time, which was selected in the 2018 Creative Story and Content Development Contest — “Share the Stories of Gwangju with Us.” The backdrop of the story is the Jeollanam-do Office in 1980, which was the last venue of the ferocious standoff between the protesters of the Democratic Uprising of Gwangju and the martial law government troops. This is where the story of the building painter unfolds.



This is a story of a father and son who try to paint the walls of time. The father blankets the walls with white paint, while the son paints them in different colors. An old man paces back and forth in front of the Jeollanam-do Office building every single day. He has lost all memories except the determination to find his son. One day, construction work begins and part of the building is torn down. As the old man tussles to prevent the demolition of the building, he passes out and sets off on a journey into the past. There, he comes across both his younger self, who was painting the exterior walls of the building in white, and many of his beloved ones. The office building, which at first seemed to be no more than a mass of concrete, helps the old man recover the memories he buried due to his painful experiences.





# After War

**Premiere Year** 2021  
**Genre** Play & Musical Play  
**Creator** Directed by Elsebeth Marie Rahbek  
 Banke, Lee Dong-il  
**Production** ACC, NTL-OT, KAPAP  
**Viewer Age** Ages 12+  
**Running Time** Little Theater: 60 minutes  
 Medium-sized Theater ~ Grand Theater: 100 minutes

**Staff**  
 • Little Theater: 15people (including staff and cast)  
 • Medium-sized Theater ~ Grand Theater: 36people (including staff and cast)

**Production Duration**  
 • Stage, sound, lights Set-up: 5 day (depending on venue)  
 • Performer rehearsal: 5 day  
 • Strike: 1 day

**Equipment**  
 Stage: 2 5-ton trucks, lights/sound: 1 1-ton truck (depending on venue)

**Scale**  
 • Seating: Little Theater(100 seats+) ~ Grand Theater (800 seats+)  
 • Stage Area: (W)20m × (L)25m × (H)8m (at minimum)  
 ※ Number of equipment can change depending on venue equipment list



Promotional video of  
After War



©Amanda Appel



©Amanda Appel

## Introduction

Even beasts are afraid of the unknown. Imagination is survival's greatest power and man's greatest weapon; thus, it is creating fantasy into reality. "After War" is a play on the echoes of war, chaos, and sadness that repeat throughout generations. Lands, nations, generations, the wave of freedom in 1968, the coalition of East and West, tales of the tiger, sounds of history, conversations of the dead, gunshots, transition to the dead, individual and the community, returning home... All the common irrationalities of life that link us together.

Who can tell us what and how we remember?

"After War" tells us that what we remember can be memories or distorted fantasies. The sadness encountered after the war can be a nightmare or just a dream. And the generations after who have heard these stories may end up with just memories.

Parts of our memories speak to ourselves. It may be made up to protect ourselves or the people we love. We may believe that the stories we tell ourselves are true. We ask: Who started this fight? Who should we blame? How can justice be realized for those who are left with the scars, for those who were fighting, and for those who they were fighting against?

## Plot

After the war, we find a young man, who finds himself amid dead spirits. He was once a soldier, a child of the revolution, a loved son, and a good friend, but those with power forced him into a uniform. They made him look exactly like everyone else. He killed people and now, he is living amidst those dead, resenting spirits, searching for an answer. He cannot forgive himself—for the fact that he was part of the war. He has no name. He represents the paradox of the war. Who is fighting who? Which side are we standing on? A shaman watches the son as he goes from being a young revolutionary man to a soldier, as he suspects which side he fought on, and as he finds himself amidst the dead.

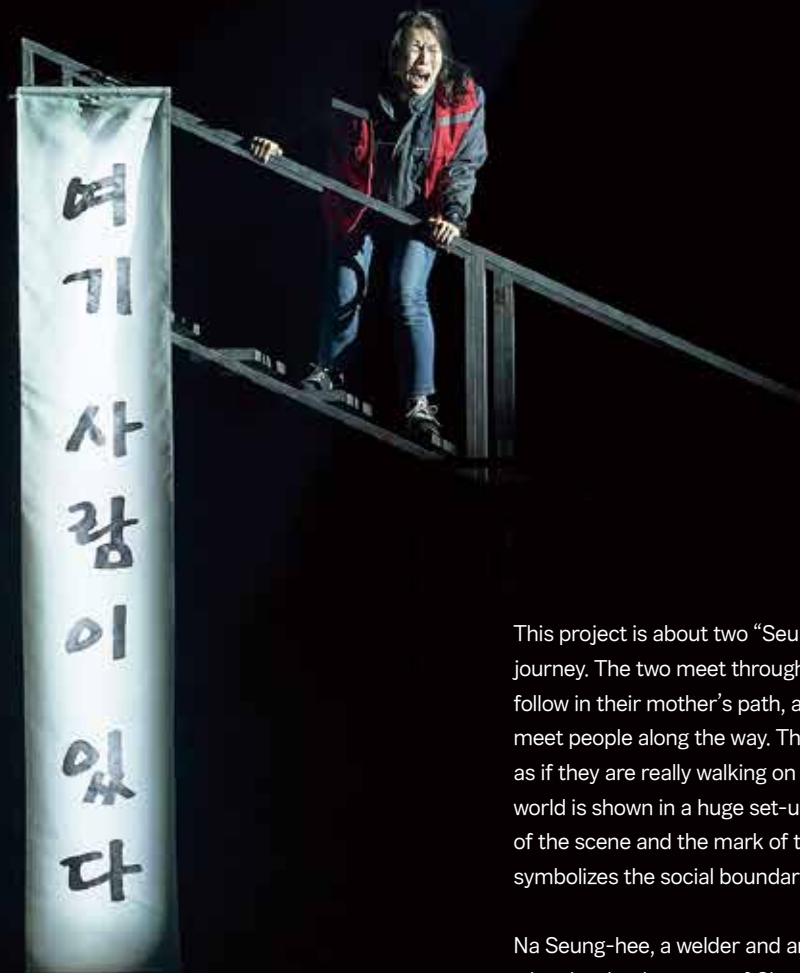
# Rose Mallow Street #85

**Premiere Year** 2021  
**Genre** Play  
**Creator** Directed by Choi Yong-hoon,  
 Written by Kim Sook-jong  
**Production** ACC,  
 Theater Group ZakEunShinHwa  
**Viewer Age** Ages 14+  
**Running Time** 100 minutes



Promotional video of  
 Rose Mallow Street #85

**Staff**  
 29 people (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up: 5 day  
 (depending on venue)  
 • Performer rehearsal: 5 day  
 • Strike: 1 day  
**Equipment**  
 Stage: 2 5-ton trucks, lights/sound: 1 1-ton truck  
 (depending on venue)  
**Scale**  
 • Seating: Medium-sized Theater (300 seats) ~  
 Grand Theater (800 seats+)  
 • Stage Area: (W)20m × (L)25m × (H)8m (at minimum)  
 ※ Number of equipment can change depending on  
 venue equipment list



This project is about two “Seung-hee”s who go on a journey. The two meet through their mother’s death and follow in their mother’s path, and the story unfolds as they meet people along the way. The two move about the stage as if they are really walking on a journey in a movie. Their world is shown in a huge set-up, which is the background of the scene and the mark of their mother, which also symbolizes the social boundaries they are trapped in.

Na Seung-hee, a welder and an orphan, finds that he has a brother by the name of Cha Seung-hee, the real son of the mother who raised him, when she dies. Then, he comes to understand his mother’s love for him, as he realizes they have the same name. On the day Cha Seung-hee is released from prison, Na Seung-hee goes to visit, saying he will give him the insurance money if he helps him with their mother’s funeral. Cha Seung-hee takes up the offer and the two go on a journey for their mother’s funeral. And through that journey, they come to understand each other and their late mother.



# Self-designation

**Premiere Year** 2021  
**Genre** SF Play  
**Creator** Produced by Jang Woo-jae,  
 Directed by Park Jung-hee,  
 Stage art Yeo Shin-dong,  
 Video design Yoon Min-chul,  
 Sound Design Jeon Min-bae, etc.  
**Production** ACC, Theatre Punggyeong  
**Viewer Age** Ages 14+  
**Running Time** 100 minutes

**Staff**  
 28 people (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up: 3-4 day  
 (depending on venue)  
 • Performer rehearsal: 1 day  
 • Strike: 1 day  
**Equipment**  
 Stage - 1 5-ton, Supplies & lights - 1 3.5-ton,  
 Sound - 1 1-ton truck (depending on venue)  
**Scale**  
 • Seating: Medium-sized Theater (300-800 seats)  
 • Stage Area: (W)10m × (L)7m × (H)8m (at minimum)



Promotional video of  
Self-designation



©Hwang Seonha



In the near future, AGI (artificial general intelligence) can control people's cognition, and there has been an introduction of AGI psychiatrists for mental counseling in this field.

An aspiring senior in film studies, Jenny, who introduced her film at an international film festival a couple of years ago, has been going through depression. Even with her AGI psychiatrist, Collie's help, she hasn't gotten better—in which she seeks "self-designation." This controls her negative cognition in her psychological depressive factors. Collie starts analyzing her designation algorithm, and it is found that her depression comes from somewhere else. Collie, along with Jenny's agreement, starts a completely new designation. This starts up rumors within the school, creating a debate about whether Jenny's choice is psychological suicide...



# Kushnameh - An Unending story

**Premiere Year** 2023

**Genre** Theater

**Creator** Producer Go Kang-min,  
Writer Ahn Ri-jun,  
Director Seo Jung-wan,  
Music director Han Bo-ram,  
Choreography director Ahn Mi-kyung,  
Voice director Ryu Mi,  
Stage and video design EASThug,  
Light design Jang Won-sub,  
Sound design Parkhan Kyung-eun

**Production** ACC, Playfactory Mabangzen

**Viewer Age** Ages 13+

**Running Time** 100 minutes



Promotional video of  
Kushnameh - Unfinished Story

## Staff

• Small theater : 38 people (including staff and cast)  
※ Depends on venue conditions

## Production Duration

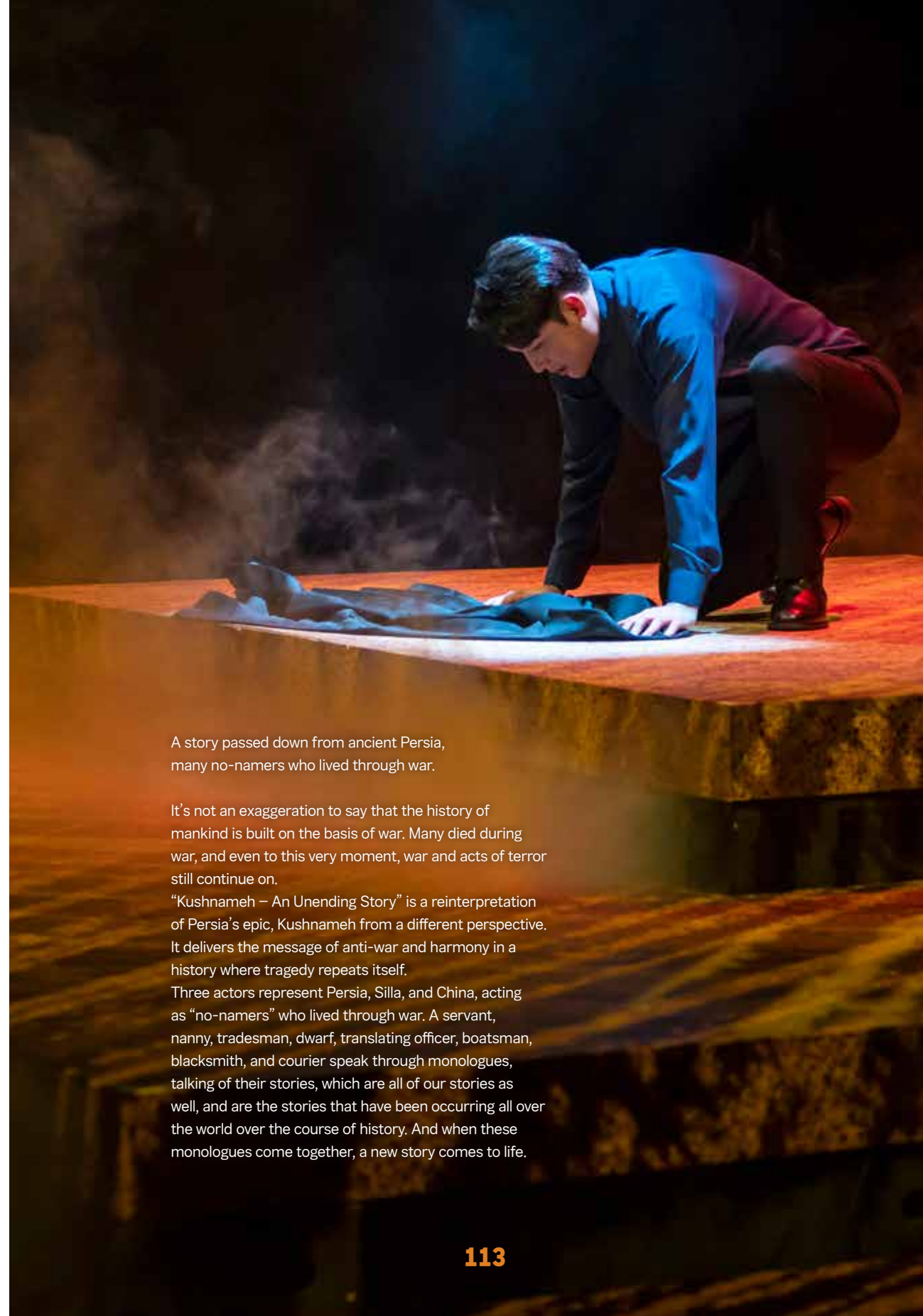
• 4 days for set-up, sound, and lights  
(Depends on venue conditions)  
• 2 days for rehearsals  
• 1 day for strike

## Equipment

• 1 1-ton truck for stage  
• 1 5-ton truck, 1 1-ton truck for LED  
• 1 1-ton truck for company  
※ Depends on venue conditions

## Scale

• Seating: Small theater (100-200 seats)  
• Stage (minimum): (W)12m × (L)15m × (H)8m  
(at minimum)  
※ According to equipment available, additional  
sound and light equipment may be needed



A story passed down from ancient Persia,  
many no-namers who lived through war.

It's not an exaggeration to say that the history of  
mankind is built on the basis of war. Many died during  
war, and even to this very moment, war and acts of terror  
still continue on.

"Kushnameh - An Unending Story" is a reinterpretation  
of Persia's epic, Kushnameh from a different perspective.  
It delivers the message of anti-war and harmony in a  
history where tragedy repeats itself.

Three actors represent Persia, Silla, and China, acting  
as "no-namers" who lived through war. A servant,  
nanny, tradesman, dwarf, translating officer, boatsman,  
blacksmith, and courier speak through monologues,  
talking of their stories, which are all of our stories as  
well, and are the stories that have been occurring all over  
the world over the course of history. And when these  
monologues come together, a new story comes to life.



# Suluusuu

**Premiere Year** 2021  
**Genre** Family Musical  
**Creator** Produced by Oh Se-hyuk,  
 Directed by Sohn Hyo-won,  
 Composer/Music Director Damiro,  
 Composer/Accompaniment Ustatshakirt  
**Production** ACC, N.E.P Contents  
**Viewer Age** Ages 8+  
**Running Time** 70 minutes

**Staff**  
 28 people (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up: 3 day  
 (depending on venue)  
 • Performer rehearsal: 1 day  
 • Strike: 1 day  
**Equipment**  
 Stage: 1 5-ton truck, Sound: 2 1-ton trucks  
 (depending on venue)  
**Scale**  
 • Seating: Medium-sized Theater (300 seats),  
 Grand Theater (800 seats+)  
 • Stage Area: (W)12m × (L)12m × (H)13m



Promotional video of  
Suluusuu



Recreated from a storybook called “The Suluusuu of Issyk-Kul” written by a Kyrgyz author and drawn by a Korean artist, a family musical produced by a collaboration of a Korean production and an ensemble from Kyrgyzstan, Ustatshakirt.

With the background of the lake Issyk-Kul of Kyrgyzstan in Central Asia, several musical numbers contain traditional Kyrgyzstan music played and produced by their ensemble, which shows the nature and music of Kyrgyzstan. The tale of Suluusuu gives children imagination, and to adults, a socially important message.

**The friendship of a queen of a beautiful lake, Suluusuu, and the children of a town ruined by the war.**

Moments of despair, where people stand at gunpoint from each other, burning their friends' towns down. The lake is dried up, filthy with debris from the war. The queen of the blue lake, Suluusuu, and a girl, Swoo, communicate beyond language through sound, and think of ways to clean the lake.

Can the people regain the compassion that they've lost from the war?  
 Can the lake become clean and beautiful again?



# The Story after Kungjjak - Eolssu

**Premiere Year** 2017  
**Genre** Family musical  
**Creator** Script and lyrics Kim Yeongseon,  
 Director Woo Sang-wuk,  
 Composer Park Ji-man  
**Production** ACC, Woo Company  
**Viewer Age** Ages 8+  
**Running Time** 110 minutes

**Staff**  
 25 people (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up: 1 day  
 (depending on venue)  
 • Performer rehearsal: 1 day  
 • Strike: day of production  
**Equipment**  
 1 5-ton truck for the stage and 2 1.5-ton trucks for  
 lighting and sound equipment (depending on venue)  
**Scale**  
 • Seating: Medium-sized Theater (300 seats+) ~  
 Grand Theater (800 seats+)  
 • Stage Area: (W)10m × (L)8m × (H)7m



Promotional video of  
 The Story after Kungjjak - Eolssu



Eolssu is the second musical series following the first entitled Kungjjak. This family musical series presents an opportunity for parents to take a trip down memory lane based on the novels they read in their early years and for children to experience the literary world of the early 20th century.

It consists of three musicals that can be enjoyed by all family members. The three musicals are modern reinterpretations of Spring Spring (1935 by Kim Yu-jeong), When Buckwheat Flowers Bloom (1936 by Lee Hyo-seok), and Rubber Shoes (1949 by Oh Yeong-su), the three representative modern novels acclaimed for their colorful insight into and poetic descriptions of human emotions.



# The Water

**Premiere Year** 2021  
**Genre** Pansori  
**Creator** Jeong Eun-hye  
**Production** ACC  
**Viewer Age** Ages 8+  
**Running Time** 70 minutes

**Staff**  
 9 people (including staff and cast)

**Production Duration**

- Sound, lights Set-up: 2 day (depending on venue)
- Performer rehearsal: 1 day
- Strike: 1 day

**Equipment**  
 Stage & instruments - 1 1-ton truck, Lights & sound equipment - 1 1-ton truck (depending on venue)

**Scale**

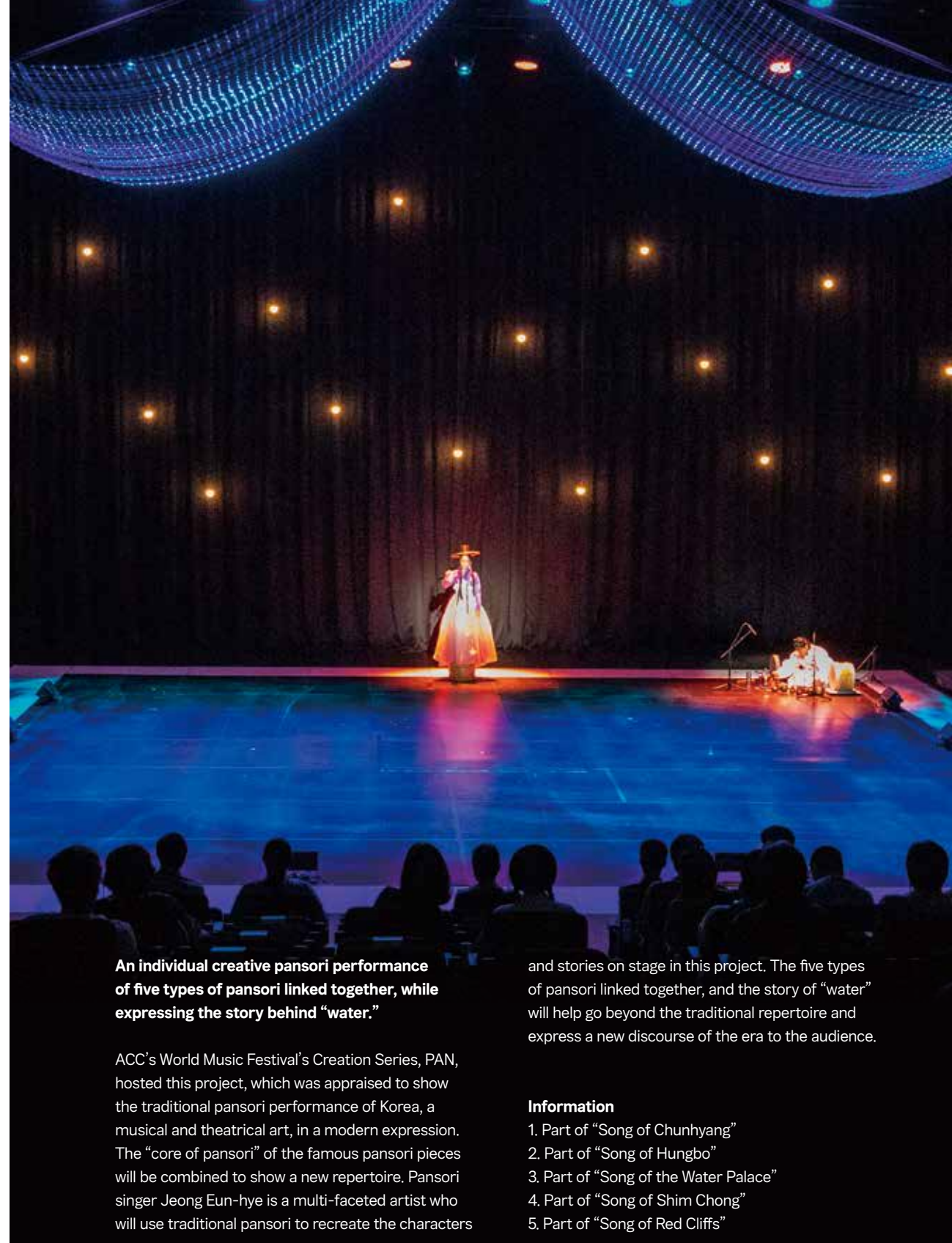
- Seating: Medium-sized Theater (300-800 seats)
- Stage Area: (W)18m × (L)14m × (H)8m

※ Number of equipment can change depending on venue equipment list



Promotional video of  
The Water

• Pansori singer Jeong Eun-hye is a multi-faceted artist exploring different fields of music. As a previous member of the National Changgeuk Company of Korea, she was known as a pansori diva, taking roles in "Medea," and "Andrei Serban's Different Chunhyang." She is actively involved in pansori and Korean traditional music, by holding her own stages. Having graduated from Seoul National University with a PhD in music, she also received the third prize in the pansori division at the National Traditional Festival in Jeonju, and also received the presidential award for excellence as a pansori singer.



**An individual creative pansori performance of five types of pansori linked together, while expressing the story behind "water."**

ACC's World Music Festival's Creation Series, PAN, hosted this project, which was appraised to show the traditional pansori performance of Korea, a musical and theatrical art, in a modern expression. The "core of pansori" of the famous pansori pieces will be combined to show a new repertoire. Pansori singer Jeong Eun-hye is a multi-faceted artist who will use traditional pansori to recreate the characters

and stories on stage in this project. The five types of pansori linked together, and the story of "water" will help go beyond the traditional repertoire and express a new discourse of the era to the audience.

#### Information

1. Part of "Song of Chunhyang"
2. Part of "Song of Hungbo"
3. Part of "Song of the Water Palace"
4. Part of "Song of Shim Chong"
5. Part of "Song of Red Cliffs"

# Daedong Dance

**Premiere Year** 2020

**Genre** Traditional arts

**Creator** Executive Director Sang-yeon Kim,  
Choreographer Deok-gi An,  
Jae-hyeok Jo, Seon-hoo Yoo,  
Composer Dae-sung Kim,  
Yeong-ran Park, Song-hee Jung,  
Light Designer Sang-min Noh,  
Videographer Myeong-woo Kim

**Production** ACC, Production Agency RYU

**Viewer Age** Ages 6+

**Running Time** 60 minutes

## Staff

45 people (including staff and cast)

## Production Duration

- Sound, lights Set-up: 3 day (depending on venue)
- Performer rehearsal: 2 day
- Strike: 1 day

## Equipment

1 2-ton truck for stage, 2 1-ton trucks for instruments and props (depending on venue)

## Scale

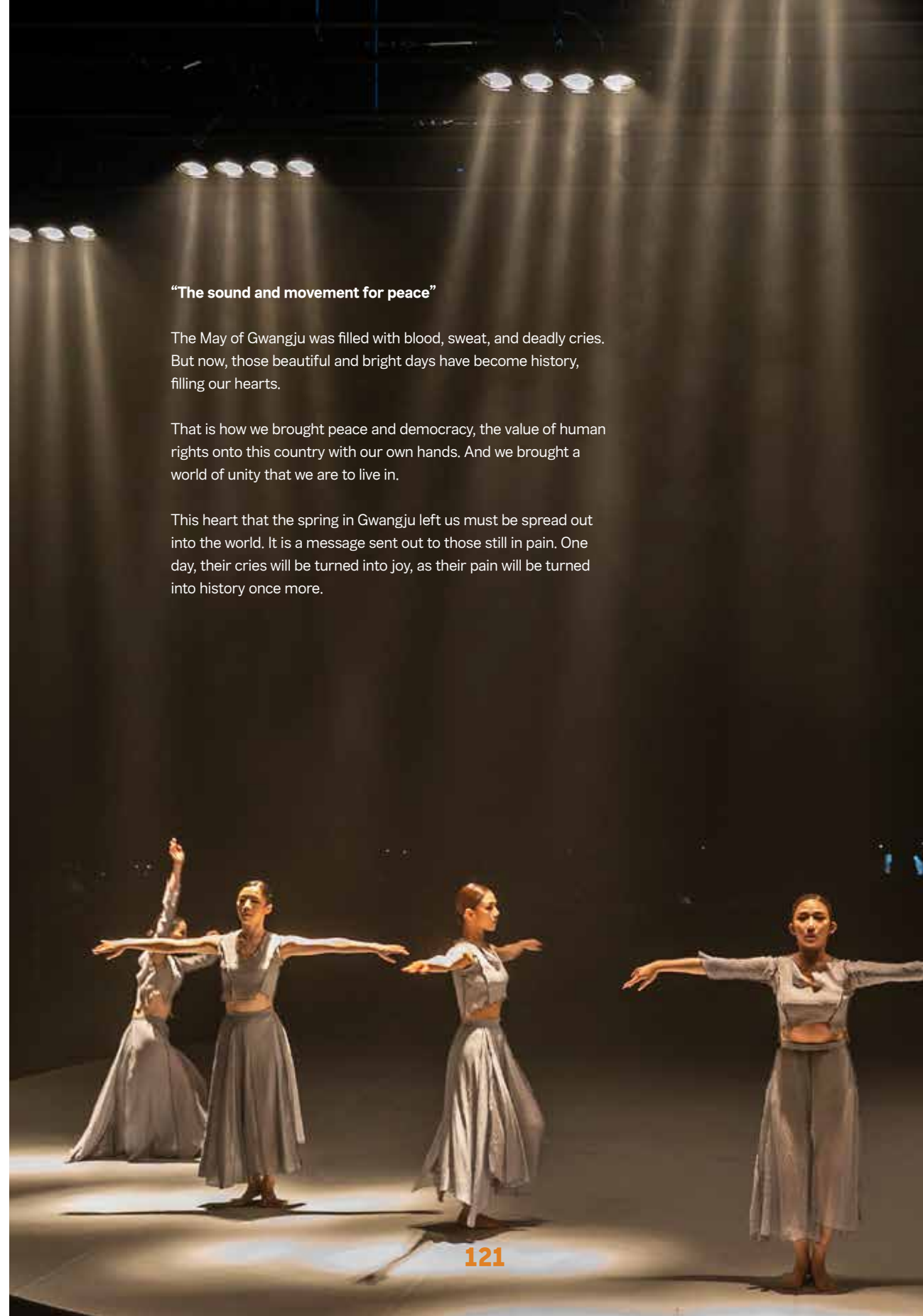
- Seating: Medium-sized Theater (300-800 seats)
- Stage Area: (W)14m × (L)17m × (H)10m
- ※ Number of equipment can change depending on venue equipment list



Promotional video of  
Daedong Dance



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## “The sound and movement for peace”

The May of Gwangju was filled with blood, sweat, and deadly cries. But now, those beautiful and bright days have become history, filling our hearts.

That is how we brought peace and democracy, the value of human rights onto this country with our own hands. And we brought a world of unity that we are to live in.

This heart that the spring in Gwangju left us must be spread out into the world. It is a message sent out to those still in pain. One day, their cries will be turned into joy, as their pain will be turned into history once more.

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# Story in Asia

**Premiere Year** 2019  
**Genre** Pansori  
**Creator** Producer Yoo Hyunjin,  
 Pansori vocalists Lee Seung-hee,  
 Kim So-jin,  
 Drummers KimHong-sik,  
 Lee Hyang-ha, Sin Seung-tae  
**Production** ACC, IPKOASON  
**Viewer Age** Ages 8+  
**Running Time** 70 minutes



Promotional video of  
 Story in Asia

**Staff**  
 9 people (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up: 1 day  
 (depending on venue)  
 • Performer rehearsal: 1 day  
 • Strike: 1 day  
**Equipment**  
 11-ton truck for stage setup and musical instruments  
 and 11-ton truck for lighting and sound equipment  
 (depending on venue)  
**Scale**  
 • Seating: Medium-sized Theater (300 to less than 800)  
 • Stage Area: (W)12m × (L)13m × (H)8m  
 ※ Lighting and sound equipment may have to be  
 additionally rented depending on on-site conditions.



IPKOASON selected the myths of Indonesia and Myanmar from among the compilation of Asian myths entitled One Hundred Asias. The boy and the girl, who are the protagonists of the two selected myths, respectively, grow into adults based on wisdom passed down by their father and mother. The original stories focus on delivering lessons common to ancient myths, such as rewarding virtue and punishing vice and following reason and the laws of nature. However, Mouth and Hand Studio strives to highlight the process the boy and the girl undergo to become adults under the theme of “wisdom passed down from generation to generation”. In addition to Korean traditional music, the traditional music of Indonesia and Myanmar (gamelan) is used at various moments to impart an exotic feel and deliver the story more effectively. This work employs a multiple narrative technique, through which two different pansori vocalists tell one story from two different perspectives, for a more enriching experience.



# Two Suns Rise

**Premiere Year** 2019  
**Genre** Pansori  
**Creator** Directed·Written by·Pansori·music director  
 Park Inhye,  
 Arrangement Yoo Chan-mi,  
 Choreography Kim Si-hwa,  
 Programming Kim Moon-go,  
 Stage designer Park Dong-woo,  
 Light designer Kim Geon-young,  
 Sound designer Jung Sae-rom,  
 Video designer ESThug  
**Production** ACC, Pansori Azit NohlaeBox  
**Viewer Age** Ages 7+  
**Running Time** 80 minutes

**Staff**  
 23 people (including staff and cast)  
**Production Duration**  
 • Set-up: 4 days  
 • Strike: 1 day  
**Equipment**  
 1 5-ton truck  
**Scale**  
 • Seating: Small to medium sized theater  
 (100-1000 seats)



Promotional video of  
Two Suns Rise



In a plentiful world, two suns arise! To find the hero that will save the withering land!

Though people have lost faith in God, modern society has been living in a fast and plentiful environment... Until one day, two suns arise in the sky and a severe heat strikes the world.

The land dries up, all plants die, and no one can come up with a solution when... A mythologist Kim Do-young goes to find people, saying he'll find heroes that can save them. Three people gather to look for legendary heroes, and head to the Glass World, where secondary gods are said to live in...



# Picture of Vacuum

**Premiere Year** 2022

**Genre** Dance

**Creator** Director Stephanie Thiersch,  
Writer Stawrula Panagiotaki,  
Joint choreography Min Hye-kyung,  
Music director Martha Mavroei

**Production** ACC, CID-UNESCO KOREA,  
MOUVOIR

**Viewer Age** Ages 8+

**Running Time** 60 minutes

**Staff**

15 People (including staff and cast)

**Production Duration**

• Stage, sound, lights Set-up: 2 day  
(depending on venue)

• Performer rehearsal: 2 day

• Strike: 1 day

**Equipment**

15-ton truck

**Scale**

• Seating: Medium-sized Theater (300 to less than 800)

• Stage Area: (W)35m × (L)20m × (H)8m

※ Lighting and sound equipment may have to be  
additionally rented depending on on-site conditions.



Promotional video of  
Picture of Vacuum



Picture a Vacuum was chosen as an ACC international joint project, led by choreographer Stephanie Thiersch of MOUVOIR and the Korean branch of CID-UNESCO.

Min Hye-kyung and choreographer Jang Hye-rim participated in the creation process. This project shows various traditions on the basis of the theme of lament. The project also shows the comfort to expand the value of the community through these cultural and traditional rituals.

This theme of lament embedded in traditional rituals shows how people handle sorrow in this joint dance production.



# Knotting the Time

**Premiere Year** 2022  
**Genre** Combined theater  
**Creator** Written by Pai Sam-shik,  
 Music by Choe Uzong,  
 Director/Choreography  
 Jung Young Doo  
**Production** ACC  
**Viewer Age** Ages 8+  
**Running Time** 90 minutes

**Staff**  
 41 People (including staff and cast)  
 \* This play can be changed into a concert or dance format,  
 and parts of the play can be substituted by a module, making  
 the number of staff adjustable.

**Production Duration**  
 • Stage, sound, lights Set-up: 2 day (depending on venue)  
 • Performer rehearsal: 2 day  
 • Strike: 1 day

**Equipment**  
 15-ton truck

**Scale**  
 • Seating: Medium-sized Theater (300 to less than 800)  
 • Stage Area: (W)35m × (L)20m × (H)8m  
 ※ Lighting and sound equipment may have to be additionally  
 rented depending on on-site conditions.



Promotional video of  
Knotting the Time



**From winter to spring: The story of women told by dance and song**  
**A beautiful performance put on by Bae Sam-sik, Choi Woo-jung, and Jung Young-du**

<Knotting the Time> shows the life of women living through the time in nature. The main theme runs around the seasons that bring the cyclic order to our lives. The backdrop of the seasons and the timeframes we see show the knotted hearts of the women, along with the timeworn stories of the past.

Through the days enduring through the hunger and the cold, the difficult farming, the women tease and laugh, while they weep in sorrow for lost ones, or as they enjoy peace in cool rain while eating peaches. There, we can see the images of our own mothers and grandmothers in the past. The women living among the nature is shown within the genre. The story is combined with the music and dance, and is combined into one full performance. With Bae Sam-sik's script, Choi Woo-jung's directing, and Jung Young-du's choreography, the lives of these women are portrayed in the most beautiful way.

From the long nights of winter that hold the sorrowful things that seep down into our hearts, and the short summer nights that last for just that bright moment, the lives of these women are portrayed through dance, song, and musical performance. A mother, peering down at her children down in the freezing cold, used to be a woman of spring, and was also a little girl, listening to her grandmother's stories by the stove. These women all hold seasons and time in their lives, which will be shown through this play.





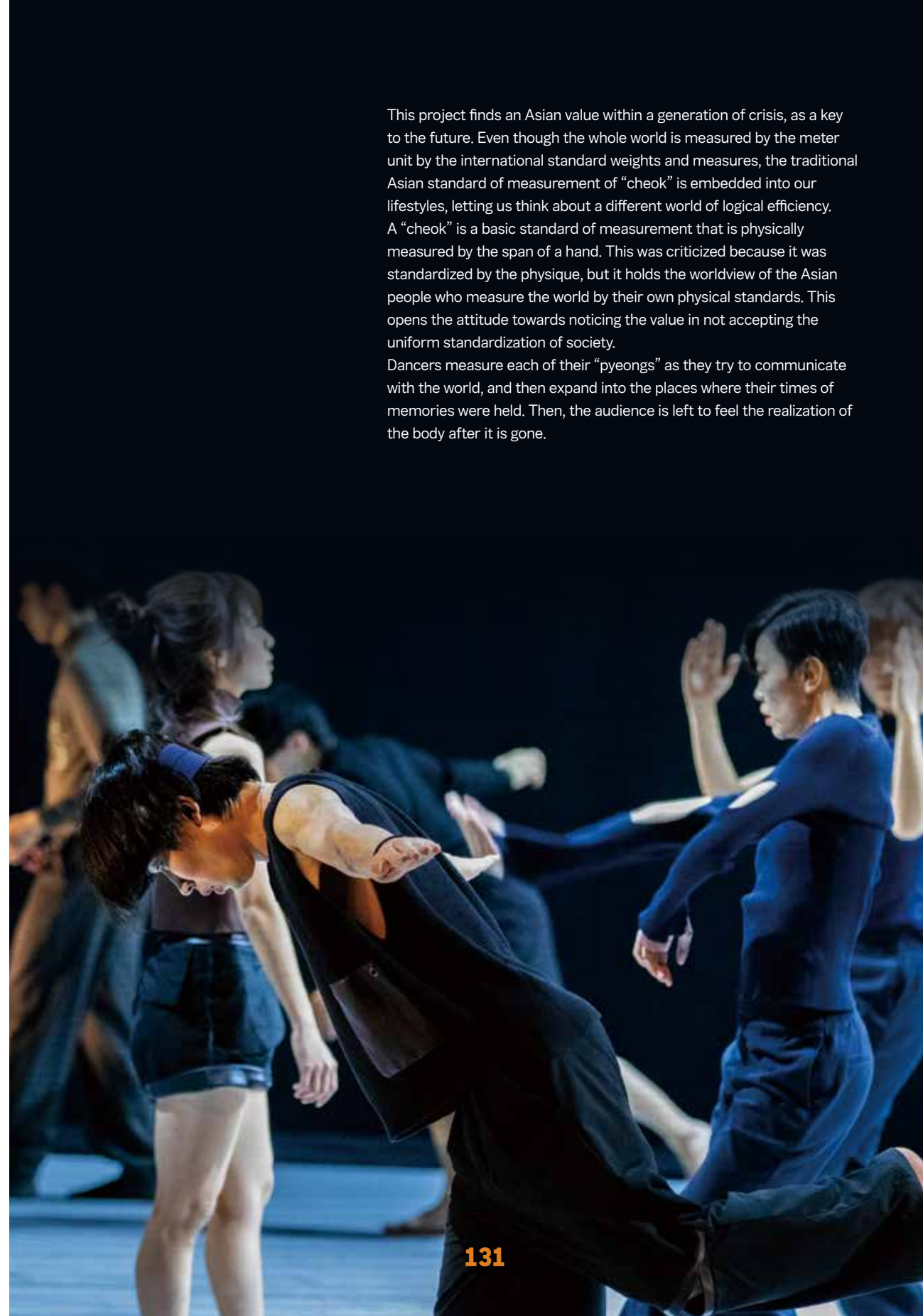
# Cheok

**Premiere Year** 2021  
**Genre** Modern Dance  
**Creator** Choreography/Art Director Ahn Ae-soon,  
 Music by Park Min-joon,  
 Dramaturgie Kim Ji-yeon,  
 Stage Art Kim Jongseok,  
 Lights Lee Seung-ho,  
 Video Choo Mi-rim,  
 Wardrobe Lee Seo-yoon,  
 Production Stage Director Kim Jimyung  
**Production** ACC  
**Management** Yellowbomb  
**Viewer Age** Ages 8+  
**Running Time** 60 minutes



Promotional video of  
Cheok

**Staff**  
 17 people (including staff and cast)  
 ※ not including set-up & strike  
**Production Duration**  
 • Stage, lights Set-up: 2 day  
 (depending on venue)  
 • Performer rehearsal: 1 day  
 • Strike: 1 day  
**Equipment**  
 Stage - 1.5-ton trucks, lights/sound - 1.1-ton truck  
 (depending on venue)  
**Scale**  
 • Seating: Medium-sized Theater (300-800 seats)  
 • Stage Area: (W)13m × (L)13m × (H)18m  
 (at minimum)  
 ※ Number of equipment can change depending  
 on venue equipment list  
 ※ This performance was developed as a  
 collaborative project of the Asian Dance  
 Community at the Asia Culture Center.



This project finds an Asian value within a generation of crisis, as a key to the future. Even though the whole world is measured by the meter unit by the international standard weights and measures, the traditional Asian standard of measurement of “cheok” is embedded into our lifestyles, letting us think about a different world of logical efficiency. A “cheok” is a basic standard of measurement that is physically measured by the span of a hand. This was criticized because it was standardized by the physique, but it holds the worldview of the Asian people who measure the world by their own physical standards. This opens the attitude towards noticing the value in not accepting the uniform standardization of society.

Dancers measure each of their “pyeongs” as they try to communicate with the world, and then expand into the places where their times of memories were held. Then, the audience is left to feel the realization of the body after it is gone.

# Homo Lupiens

**Premiere Year** 2021  
**Genre** Modern Dance  
**Creator** Choreography/Directed by  
 Kim Kyung-shin  
**Production** ACC, Unplugged Bodies  
**Awards** Codako Awards 2022 Best  
 Choreographer, Best Dancer  
**Viewer Age** Ages 8+  
**Running Time** 60 minutes

**Staff**  
 34 people (including staff and cast)  
**Production Duration**  
 • Stage, lights Set-up: 5 day (depending on venue)  
 • Performer rehearsal: 2 day  
 • Strike: 1 day  
**Equipment**  
 Stage - 2 5-ton trucks, lights/sound - 1 1-ton truck  
 (depending on venue)  
**Scale**  
 • Seating: Medium-sized Theater (300-800 seats) ~  
 Grand Theater (800 seats+)  
 • Stage Area: (W)12-28m × (L)10-28m × (H)7-10m (within)



Promotional video of  
 Homo Lupiens



This project was appraised as the stage for the 2020 ACC Modern Dance Incubating Creative Stage Showcase, and was highlighted domestically and internationally as a ACCF created dance stage before it was created into a performance in 2021. This project illustrates both the future of mankind and the desires of mankind in a witty way while it maintains the artistic approach, so that the audience comes to understand the natural born desires of man through the dance performance.

In the era of the 4th Industrial Revolution, the results of research on robots has become clear, and mankind has become able to see the different types of humans and the changes in society relating to careers through the predictions of the research of the future. Ironically enough, as robots have taken over many tasks for humans, mankind must survive and develop into a new kind of man. The pleasure and enjoyment that robots cannot substitute for—that is what mankind must seek for the future. The knowledge of man, tools of man, and robots will soon be overcome by this new kind of man, demonstrated by the word “Homo Lupiens,” a combination of the words “Homo Ludens” and “Homo Faber.” This is the third series of the Unplugged Bodies, which will portray the basic desire of man—the desire to overpower and to live. The story is shown by the movement between the dignity of man and the desires of man, in order to understand the life of mankind. The competition between the pleasures of man and the knowledge of man creates “Homo Lupiens.” Life is a continuation of escape.





# HereThere

**Premiere Year** 2017  
**Genre** Modern Dance  
**Creator** Choreography Ahn Ae-soon,  
 Dramaturgie Kim Jae-ri,  
 Rehearsal director Hwang Soo-hyun,  
 Music director Kim Ki-young,  
 Composer/Sound designer  
 Pi Jeong-hoon,  
 Costume designer Lim Sun-yeol,  
 Light designer Kinsei

**Production** ACC  
**Viewer Age** Ages 13+  
**Running Time** 60 minutes



Promotional video of  
HereThere

**Staff**  
 25 people (including staff and cast)  
 ※ Separate set-up and strike staff

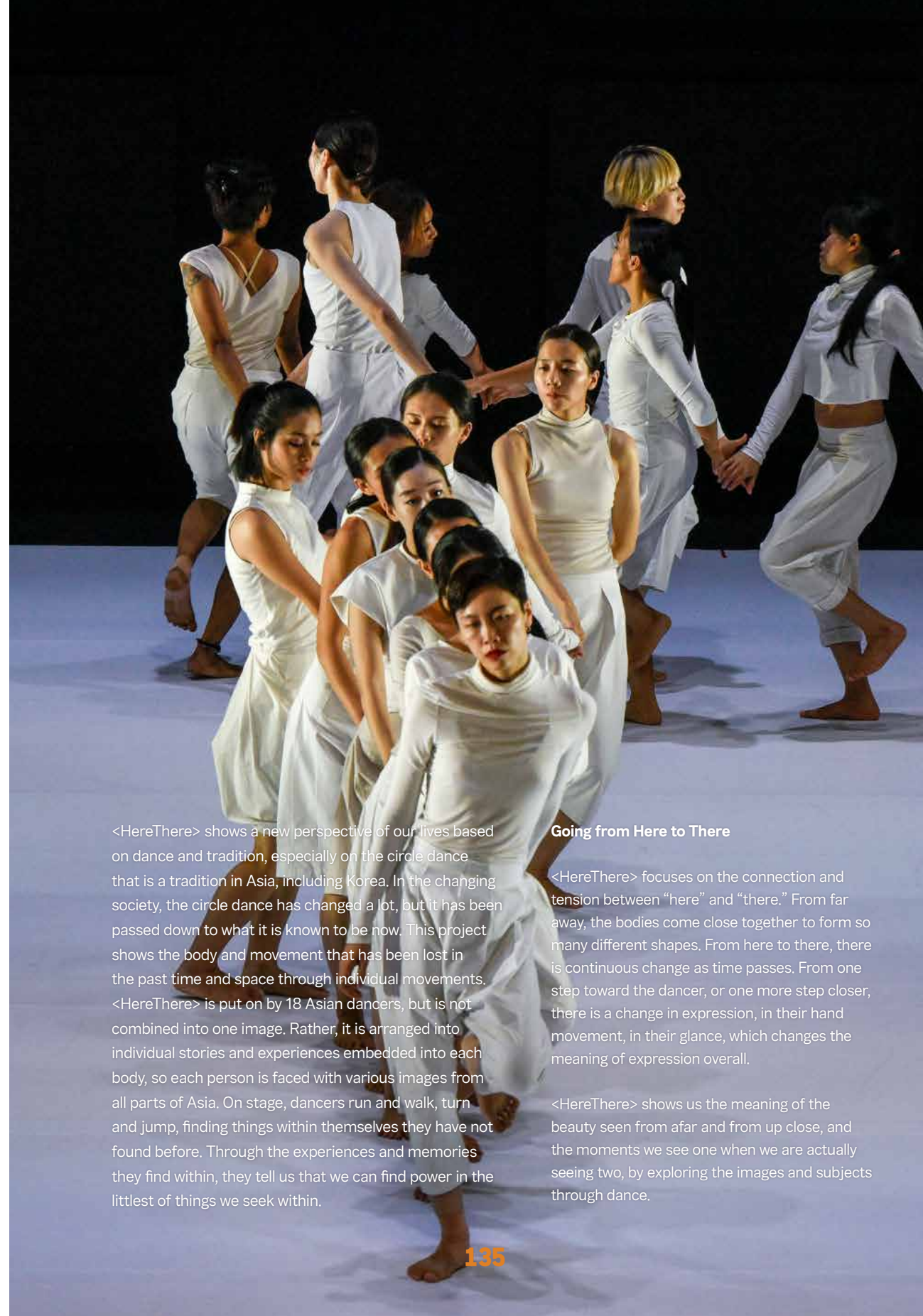
**Production Duration**

- Stage, lights Set-up: 2 day (depending on venue)
- Performer rehearsal: 2 day
- Strike: 1 day

**Equipment**  
 1 5-ton truck for stage, 1 1-ton truck for lights and sound (depending on venue)

**Scale**

- Seating: Medium-sized Theater (300 to less than 800)
- Stage Area: (W)13m × (L)13m × (H)18m
- ※ Lighting and sound equipment may have to be additionally rented depending on on-site conditions.
- ※ This performance was developed as a collaborative project of the Asian Dance Community at the Asia Culture Center.



<HereThere> shows a new perspective of our lives based on dance and tradition, especially on the circle dance that is a tradition in Asia, including Korea. In the changing society, the circle dance has changed a lot, but it has been passed down to what it is known to be now. This project shows the body and movement that has been lost in the past time and space through individual movements. <HereThere> is put on by 18 Asian dancers, but is not combined into one image. Rather, it is arranged into individual stories and experiences embedded into each body, so each person is faced with various images from all parts of Asia. On stage, dancers run and walk, turn and jump, finding things within themselves they have not found before. Through the experiences and memories they find within, they tell us that we can find power in the littlest of things we seek within.

## Going from Here to There

<HereThere> focuses on the connection and tension between “here” and “there.” From far away, the bodies come close together to form so many different shapes. From here to there, there is continuous change as time passes. From one step toward the dancer, or one more step closer, there is a change in expression, in their hand movement, in their glance, which changes the meaning of expression overall.

<HereThere> shows us the meaning of the beauty seen from afar and from up close, and the moments we see one when we are actually seeing two, by exploring the images and subjects through dance.

**ASIA CULTURE CENTER**

# **YOUTH/CHILDREN'S PERFORMANCE**



# A Child on the Road

**Premiere Year** 2022

**Genre** Youth Play

**Creator** Writer Kim Ji-hyeon,  
 Direction Lee Yeong-suk,  
 Stage/Object/Costume Design Gang Jeong-hwa,  
 Composition Kim Jae-hun,  
 Lighting Jeong Yu-seok,  
 Video Jeong Hye-ji,  
 Animation Jeong Gyeong-eun,  
 Sound Park Jin-ho

**Production** ACC, Theatre Company Olive & Jjinkong

**Awards** Winner 2022 Sookhee Kim Special Award for  
 Performing Arts Festival for Youth

**Viewer Age** Ages 12+

**Running Time** 65 minutes

**Staff**

16 people (including staff and cast)

**Production Duration**

- Stage, sound, lights Set-up: 3 day (depending on venue)
- Performer rehearsal: 1 day
- Strike: 1 day

**Equipment**

Video, Stage, Props 1-ton truck (depending on venue)

**Scale**

- Seating: Medium-sized Theater (300 seats+) ~ Grand Theater (800 seats+)
- Stage Area: (W)12m × (L)8m × (H)7m (at minimum)



Promotional video of A Child on the Road

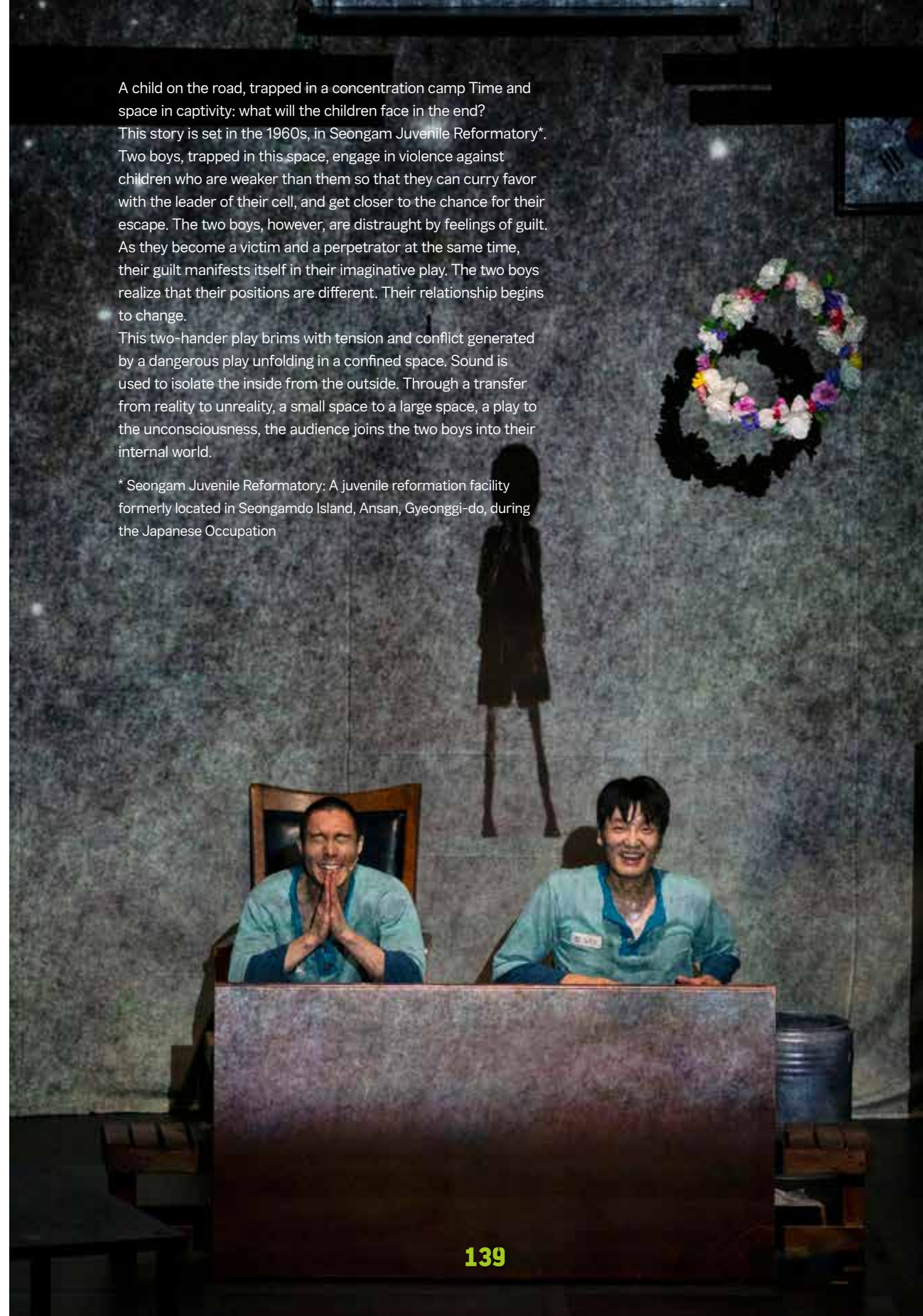


A child on the road, trapped in a concentration camp Time and space in captivity: what will the children face in the end?

This story is set in the 1960s, in Seongam Juvenile Reformatory\*. Two boys, trapped in this space, engage in violence against children who are weaker than them so that they can curry favor with the leader of their cell, and get closer to the chance for their escape. The two boys, however, are distraught by feelings of guilt. As they become a victim and a perpetrator at the same time, their guilt manifests itself in their imaginative play. The two boys realize that their positions are different. Their relationship begins to change.

This two-hander play brims with tension and conflict generated by a dangerous play unfolding in a confined space. Sound is used to isolate the inside from the outside. Through a transfer from reality to unreality, a small space to a large space, a play to the unconsciousness, the audience joins the two boys into their internal world.

\* Seongam Juvenile Reformatory: A juvenile reformation facility formerly located in Seongamdo Island, Ansan, Gyeonggi-do, during the Japanese Occupation





# Dancing Scientists

**Premiere Year** 2020  
**Genre** Mime play  
**Creator** Directed by Lee Jung-hoon  
**Production** ACC, Pantomime Factory  
**Viewer Age** Ages 13+  
**Running Time** 90 minutes  
 (including performance and career talk)



Promotional video of  
Dancing Scientists

**Staff**  
7 people (including staff and cast)

**Production Duration**

- Stage, lights Set-up: 2 day (depending on venue)
- Strike: day of production

**Equipment**  
Stage, Props 1 1-ton truck

**Scale**

- Seating: Little Theater (under 300 seats) or auditorium
- Stage Area: (W)7m × (L)7m × (H)3m



©Lee Seul

With the pandemic that seems to have no end, this play portrays the depression in society that youth face about the future. It will reconnect the ties with each other, heal people's pain, and reignite new dreams about the future. Also, it is a cultural art-based career experience program that puts a new meaning on future career paths.

In a school, students are chatting about, studying, and dancing. They dream of their future and are joyful. As time passes, news of COVID19 shows up, and students are stuck at home. Classes are held online and they have to wear face masks; if they leave the house for a while, they must wash their hands. If they go to school, they cannot talk to each other, and they can't tell how their friends are feeling because of their masks, making it more awkward. If they cough, they glance at each other, and if they aren't wearing masks, no one comes near them. In the end, each person is in their own personal space. Like the COVID-blues, everything turns blue. A student majoring in science cries for help and whips on a lab gown and rushes to the laboratory...





# Frogs and Whales

**Premiere Year** 2021  
**Genre** Children's Play  
**Creator** Directed by Lee Do-yoon,  
 Written by Lee Do-yoon, Choi Ha-neul,  
 Choreography by Goo Sun-jin,  
 Composed by Ombre, Sohn Hee-nam,  
 Kim Sol-ji  
**Production** ACC, Bookmark Theater  
**Awards** 2021 Puppet Festival Chuncheon  
 Grand Prize  
**Viewer Age** Ages 3+  
**Running Time** 40 minutes

**Staff**  
 13 people (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up: 2 day  
 • Strike: day of production  
**Equipment**  
 Stage & Props 1 1-ton truck  
**Scale**  
 • Seating: Little Theater (under 300 seats)  
 • Stage Area: (W)7m × (L)7m × (H)4m



Promotional video of  
Frogs and Whales



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**A play to induce imagination and combination of senses using a shadow play and a puppet play.**

A recreation of the Vietnamese tale "The Toad Who Brought the Rain," transformed into a children's play.

A frog named GruGru goes on an adventure for his friends suffering from drought, which allows the audience to understand the importance of nature and water that is undergoing trouble because of plastic waste.

## GruGru's adventure to find Mr. Whale

The forest is becoming more barren because it does not rain. A frog named GruGru goes on an adventure to the ocean to find his teacher, Mr. Whale, to help his friends suffering from drought.

GruGru goes on a boat to find Mr. Whale, but runs into a storm that causes him to fall into the ocean...

Will GruGru safely find Mr. Whale and will it rain again on the forest?

# Giant Angalo

**Premiere Year** 2021  
**Genre** Children's Musical Play  
**Creator** Written by Lee Ga-hyun,  
 Directed by Choi Eun-jung,  
 Music Director Lee Woo-young,  
 Shin Chang-ryul,  
 Choreography Ji Kyung-min,  
 Composed by Shin Chang-ryul  
**Production** ACC, The Forest  
**Viewer Age** Ages 3+  
 (main audience) families with toddlers  
 or young children  
**Running Time** 50 minutes

**Staff**  
 18 people (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up: 1 day  
 • Strike: day of production  
**Equipment**  
 11-ton truck for stage  
**Scale**  
 • Seating: Little Theater (under 300 seats) ~  
 Medium-sized Theater (800 seats)  
 • Stage Area: (W)7m × (L)6m × (H)3m



Promotional video of  
Giant Angalo

## Introduction

This dance and play is a newly created children's musical play based off of the Filipino tale of "Why is the Sea Salty?" and the Korean folktale "The Magical Millstone."

It uses instruments close to those of traditional Filipino instruments, and the main theme song is created by the rearrangement of the Filipino folk song Orde-e. The project helps the audience reflect upon the peaceful harmony of mankind and nature as it speaks about friendship, consideration, and selfishness through Angalo the Giant and two other characters.

## Plot

A long time ago, in a town's salt island, a huge millstone spills out salt. The people cross the sea to gather salt and live in peace. One day, a huge storm strikes the town and there is no way to go and get the salt. The people heave a sigh looking towards the salt island, and then remember Angalo the Giant. Will the people be able to receive Angalo's help to retrieve the salt?





# YEON - The Story of a Monster

**Premiere Year** 2020  
**Genre** Mixed  
**Creator** Director and playwright Lee Mi-hee,  
 Music director and composer  
 Lee Bo-ram  
**Production** ACC, The befu  
**Viewer Age** Ages 5+  
**Running Time** 50 minutes

**Staff**  
 10 people (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up: 1 day  
 (depending on venue)  
 • Performer rehearsal: 1 day  
 • Strike: day of production  
**Equipment**  
 1 1.5-ton truck for stage (depending on venue)  
**Scale**  
 • Seating: small-sized Theater (less than 300) ~  
 Medium-sized Theater (less than 800)  
 • Stage Area: (W)7m × (L)6m × (H)3m  
 ※ Barrier-free performances available  
 (Screen commentary and audio commentary  
 provided)



Promotional video of  
 YEON - The Story of a Monster



“Missing the monster YEON!”  
 “Painting the monster YEON!”  
 “Imagining the monster YEON”

This work depicts the heartwrenching friendship between a boy and a monster YEON based on a motif taken from a myth about the origin of the Spring Festival of China.

A group of street artists tells an old story from China that they came to hear while roaming around the world. Once upon a time in a small village of painters in China, there lived an orphan boy. One day, he draws a painting of a kite and becomes close friends with the kite. The kite leaves the village after being hurt by the village people but promises the boy to return and visit him once a year. When the kite comes back, the village people assault it, thinking it is a monster.



# The Giggling Tree

**Premiere Year** 2015  
**Genre** Musical play  
**Creator** Director Yun Jeong-seop,  
 Puppet director Mun Jae-hee,  
 Original work Park Sae-bom,  
 Playwright Choi Eun-i  
**Production** ACC  
**Viewer Age** Ages 8+  
**Running Time** 50 minutes

**Staff**  
 18 people (including staff and cast)  
**Production Duration**  
 • Set-up: 2 day (depending on venue)  
 • Strike: day of production  
**Equipment**  
 3 1-ton truck for stage setup (depending on venue)  
**Scale**  
 • Seating: Small-sized Theater (less than 300)  
 • Stage Area: (W)12m × (L)8m × (H)4m  
 ※ Light must be fully blocked as the use of visual media is key to this work.  
 ※ A ceiling height of 4m must be ensured due to the height of the LED curtain.  
 ※ Lighting and sound equipment may have to be additionally rented depending on on-site conditions.



Promotional video of  
The Giggling Tree



This complex multi-media musical play, employing videos and objects (child-shaped puppets), is aimed at renewing the importance of the most precious values in life that must be cherished and preserved, including nature, through the friendship and adventures of children.

Pani loses her cherished doll Gomgomi on the day she moves into a new apartment. Her mother says it might be in the trash can. Pani believes that the old junkman pulling his cart must have taken Gomgomi and races to his junkyard. She comes across the brothers Geongjunggi and Umjjiri there, and the children decide to investigate Gomgomi's whereabouts together.





# Child of the Tree

**Premiere Year** 2020  
**Genre** Children's musical play  
**Creator** Script and lyrics Gu Do-yun,  
 Composer and music director  
 Min Chan-hong,  
 Director Hong Seongyeon  
**Production** ACC, Creative Group Donghwa  
**Viewer Age** Ages 5+  
**Running Time** 50 minutes

**Staff**  
 20 people (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up: 1 day  
 (depending on venue)  
 • Performer rehearsal: 1 day  
 • Strike: 1 day  
**Equipment**  
 1 1-ton truck for stage setup  
**Scale**  
 • Seating: Small-sized Theater (less than 300)  
 • Stage Area: (W)8m × (L)8m × (H)6m



Promotional video of  
Child of the Tree



<Child of the Tree> is inspired by the Korean myth "Tree Boy and Large Flood". It is a story about a boy who has an unusual father and how he learns to understand the world. The cast plays Korean traditional instruments on stage, and the story unfolds with the accompanying traditional music. This children's musical play is designed to expand the breadth and width of children's imaginations through the simple, easy-to-understand verbal expressions, instrument-playing, and movements of the actors.

Once upon a time in a small village, a child is sitting at the foot of a large tree, crying. He is Tree Boy, who is bullied by others because his father is the large tree. He is always alone with no friend but cannot leave his beloved father. Tree Boy draws water for his father and protects him from pests, while his father offers shade for Tree Boy against the sun and shows him a wider world by placing him on the highest branch. However, one day, heavy rain pours down and submerges the entire world! After everything disappears under water, the lonely Tree Boy undertakes a journey to find a new world along with his father. Where will the father and son be led to at the end of their very first journey together?



# Burying the Moon

**Premiere Year** 2022  
**Genre** Children's Play  
**Creator** Directed by Cheon Jeong-myeong,  
 Script Park Ji-sun,  
 Music Director Lee Seo-yeon,  
 Musicians Lee Seo-yeon, Ahn Hye-ri,  
 Ahn Jun-seo,  
 Movement Map Byeon Youngmi,  
 Lighting Design Woo Soo Jung,  
 Object Design Seohyunje,  
 Costume Design Lim Eun-joo,  
 Sound Director Jeon Min-bae,  
 Stage Director Seo Hyun-je,  
 Planning Seohee Kim, Jusun Kang  
**Production** ACC, Story Bucket  
**Viewer Age** Ages 7+  
**Running Time** 60 minutes

**Staff**  
 14~15 people (including staff and cast)  
 ※ not including 2 stage crew & 3 lighting crew  
**Production Duration**  
 • Stage, sound, lights Set-up: 2 day (depending on venue)  
 • Performer rehearsal: 1 day  
 • Strike: day of production (3-4 hours)  
**Equipment**  
 When using theater lighting and sound equipment,  
 Stage & Props 1 1-ton truck (depending on venue)  
**Scale**  
 • Seating: Small-sized Theater (less than 100) ~  
 Medium-sized Theater (less than 300)  
 • Stage Area: (W)11m × (L)9m × (H)5m (at minimum)

In a village deep within India, there lives a girl named Latika. No matter how thirsty she is, Latika refuses to drink water because it will make her want to go to the toilet. I'm Going to Bury the Moon! is her story.

Four storytellers and three musicians tell her tale, sometimes with words and movements and, other times, with dance and music like those in the Indian subcontinent!

If the original story by Andrée Poulin's picture book Burying the Moon focused on the story of women suffering from a lack of toilets in developing areas, the play I'm Going to Bury the Moon! spotlights Latika's journey as she breaks the silence imposed upon her and talks about and makes her own decisions on her needs. Are you ready to hear Latika's story? Then, let's go and meet her now!

Latika lives in a small village in India. Her village has no toilet. The village women wait until nightfall to take care of their business in the field after dark.

Tonight, Latika goes to the dark field by herself. The moon begins to rise, round and bright. Is the moon unaware of Latika's activities? The moonlight illuminates the world without heeding what she is doing. Latika wants to bury the Moon. Or rather, she wants to make "that place."

She grabs a pickax. Is she really trying to bury the moon? Or is she trying to build "that place"?



Promotional video of Burying the Moon



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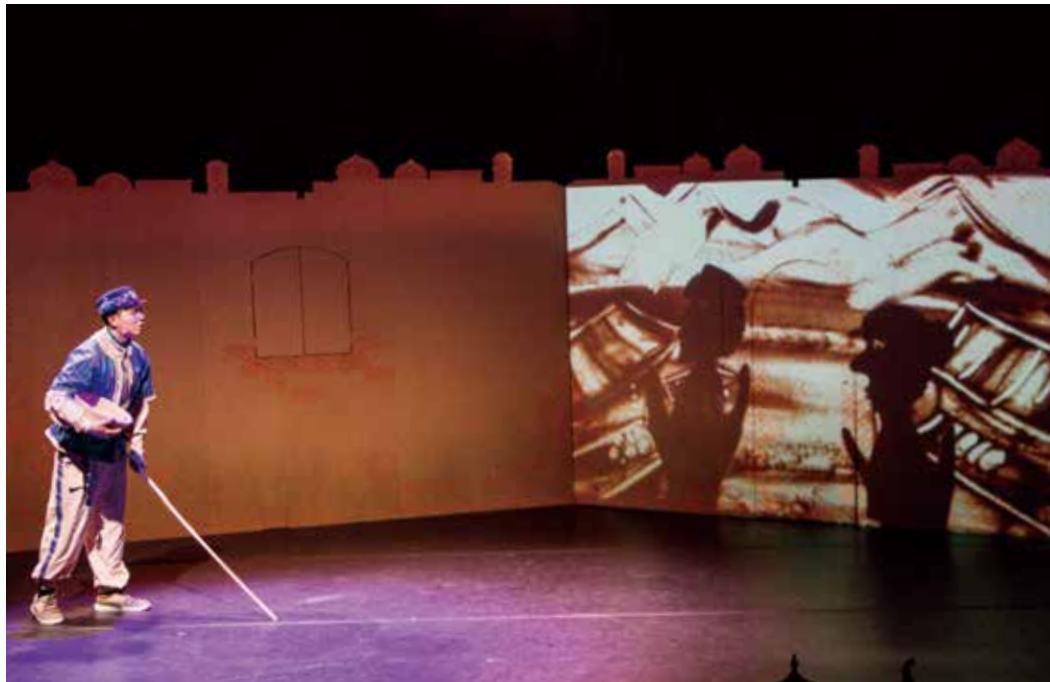
# The Magic Spring

**Premiere Year** 2020  
**Genre** Children's Play  
**Creator** Director Jeong Ji-hyeon,  
 Playwright Mun Jin-yeong,  
 Music director and composer  
 Lee Seunggyu  
**Production** ACC, Project Group Beyond Story  
**Viewer Age** Ages 5+  
**Running Time** 50 minutes

**Staff**  
 10 People (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up: 1 day  
 • Performer rehearsal: 1 day  
 • Strike: day of production  
**Equipment**  
 1 1-ton truck  
**Scale**  
 • Seating: Small-sized Theater (less than 100) ~  
 Medium-sized Theater (less than 500)  
 • Stage Area: (W)10m × (L)7m × (H)7m (at minimum)



Promotional video of  
The Magic Spring



## It is time to face the truth that is known to all but forgotten by all!

The Magic spring, created based on a myth from Tajikistan, is not an ancient story of a faraway land but a story about all of us living with wounds. It poses the question of how we can cure and save one another. The two-dimensional sand art and shadow show, combined with the three-dimensional live movements of actors on the stage, offer an opportunity for the audience to fully stretch its imagination. The heart-touching music and eccentric costumes also add to the atmosphere unique to Tajikistan.

"Where is the mystical Magic Fountain that can cure all wounds?"

The king, who has long sought the Magic spring to build a stronger country, hears that a blind boy met a strange old man in the marketplace and regained his vision with magic water given by the old man. The greedy king orders to capture and imprison the boy and waits for the old man to reappear. Can the greedy king meet the old man?

And where is this Magic Fountain located?

# Two Goblins, Going to Town

**Premiere Year** 2022  
**Genre** Physical-Objects Theater  
**Creator** Co-creator Ahn Hye-min, Yoon Hee-kyun,  
 Co-producer Park Ho-bin,  
 Stage art & costumes Cho Kyung-hee,  
 Sound design Kim Tae-wan,  
 Light design Yoon Kwang-duk,  
 Director Ahn Chae-hyun  
**Production** ACC, Fantapedia  
**Viewer Age** Ages 5+  
**Running Time** 50 minutes

**Staff**  
 8 People (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up: 1 day  
 (depending on venue)  
 • Performer rehearsal: 1 day  
 • Strike: day of production  
**Equipment**  
 Van  
**Scale**  
 • Seating: Small-sized Theater (less than 300)  
 • Stage Area: (W)8m × (L)8m × (H)6m



Promotional video of  
 Two Goblins, Going to Town



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The "Two Goblins, Going to Town" play is a modernized re-expression of Japanese writer Hirosuke Hamada's story book, "The Tears of the Dragon."

The ACC and Fantapedia came together to use various props and movements to make this children's play artistic. By breaking sticks and piling them on top of each other, this play will bring children to understand a new world of sensation and perception.

This play shows a red oni who wants to be friends with humans, but can't because he's different in color and shape. But through the blue oni, he becomes friends with everyone. It shows the main theme of diversity and finding oneself.

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# Banana flowers have bloomed

**Premiere Year** 2023

**Genre** Children's play

**Creator** Percussion Instruments OLSSU

**Production** ACC, Percussion Instruments OLSSU

**Viewer Age** All ages

**Running Time** 40 minutes

**Staff**

14 people (including staff and actors)

**Production Duration**

• 1 day for stage set-up

(Depends on venue conditions)

• 1 day for rehearsal, performance, and strike

**Equipment**

1-ton truck for stage, lights, sound (each)

**Scale**

• Exterior

- Stage (minimum): 12m × 8m × 8m

• Interior

- Small theater (under 300 seats)

- Stage (minimum): 12m × 8m × 6m



This play's motif comes from the Filipino folktale, "The Monkey and the Turtle," and is reenacted as a percussion and dance non-verbal performance play. In the peaceful Ooh-aah Island, the two animals go on a journey to find a banana tree, and they will show the audience the value of being different, not wrong.

On this island, monkeys live together. One day, a turtle comes to live with them. The monkeys are not so fond of the slow turtle. When a storm washes up a banana tree, a monkey and the turtle go on a journey to look for the tree. What will happen on their journey?



# A song of Boyar

**Premiere Year** 2018

**Genre** Theater play with sound

**Creator** Written by Kim Ji-hyun,  
Director Lee Young-sook,  
Sound director Kim Jae-hoon,  
Costumes and stage design Kang Jung-hwa,  
Lights Kim Yong-ho,  
Sounds Ahn Se-woon

**Production** ACC, Theatre Company Olive & Jjinkong

**Viewer Age** Ages 8+

**Running Time** 60 minutes

**Staff**

9 people (including staff and actors)

**Production Duration**

All schedules possible  
(Arranged after agreement)

**Equipment**

1 1.4-ton truck

**Scale**

- Bigger than a small-sized theater
- Stage pockets needed  
(at least 2mx2m, on each side of stage)



Promotional video of  
A song of Boyar



## Becoming true friends beyond borders

Refugee matters are inevitable, even in Korea. This performance for children and families will question the basic values and ideas, while taking the opportunity to expand awareness of cultural diversity.

Boyar means "wind" in the language of the Rohingya people of Myanmar. It stands for the refugees wandering like the wind, but it also stands for the song that children sing as they suffer as refugees.

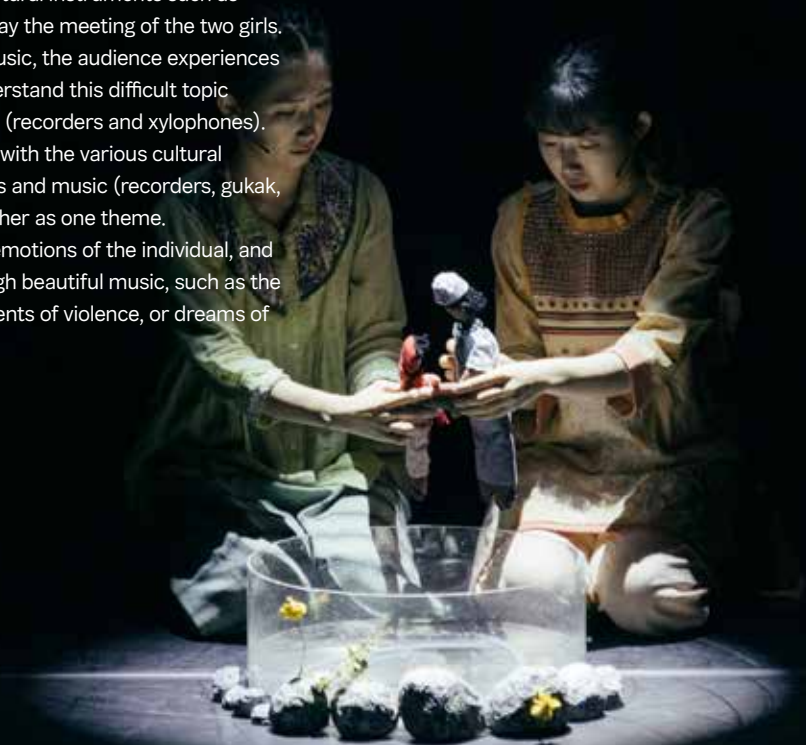
**This story symbolizes the issue with refugees through an imaginary village called Hanarin, to tell the story from a child's perspective.**

The refugee issue was displayed physically on stage from a spatial perspective. Instead of a reciprocal or humanitarian compassion, we wanted to develop a spatial perspective that the audience could relate with. The big part of the story is for the audience to feel the prejudice and hostility toward someone foreign entering personal space, but then to break down those barriers through a process of understanding and relating with one another. Can we, like Lia, share a space and become friends with someone despite the negative prejudices surrounding us? This will be a time to ask ourselves this question.

## Theater play with sound

Various lifestyle sounds and playful object sounds will be played musically along with cultural instruments such as recorders and janggu, to portray the meeting of the two girls. Using everyday sounds and music, the audience experiences various sounds, having to understand this difficult topic through percussion and music (recorders and xylophones). This music concept combines with the various cultural background of the instruments and music (recorders, gukak, Baroque music), coming together as one theme. Everyday sounds portray the emotions of the individual, and imagination is provoked through beautiful music, such as the character remembering moments of violence, or dreams of their old hometowns.

In a small but beautiful village called Hanarin, a girl named Lia builds a friendship with a refugee girl named Kushi. Lia spends peaceful days with her mango tree, Gogo. One day, everywhere in her village is taken, and so is Gogo. Tents take over her village. And Kushi and her family come to live in the tents. Lia just doesn't like her. It just feels like everything is Kushi's fault, that she has nowhere to play anymore, that her forest is gone. One day, Lia sees her friends making fun of Kushi, and she starts getting worried. Lia goes over to Kushi and asks her her name. They get close, but Lia's brother tells her she can't be friends with the refugees. Will Lia and Kushi be able to become friends?





# Three Friends

**Premiere Year** 2020  
**Genre** Puppet show  
**Creator** Adaptation and director Sin In-seon,  
 Playwright Yang Su-geun  
**Production** ACC, INS Puppet Theatre Lab  
**Viewer Age** Ages 4+  
**Running Time** 45 minutes

**Staff**  
 11 people (including staff and actors)  
 \* Excluding those needed for stage setup/  
 depending on venue  
**Production Duration**  
 • Stage, sound, lights Set-up: 2 day  
 (depending on venue)  
 • Performer rehearsal: 1 day  
 • Strike: 1 day  
**Equipment**  
 • Stage setup – 1 2.5-ton truck, Props and sound  
 equipment - 1 Starex  
 • Lighting subject to change depending on on-site  
 conditions  
**Scale**  
 • Seating: Small-sized Theater (less than 300)  
 • Stage Area: (W)12m × (L)8m × (H)7m (at minimum)



Promotional video of  
 Three Friends



## “Where does the sun hide at night?”

A baby goat, lamb, and calf wonder where the sun hides at night. The three baby animals sneak out of their yurt and set off on an adventure. The curious baby goat, smart lamb, and strong calf keep running along the path through the meadow in search of the sun's hideout at night. They encounter a series of predicaments but successfully overcome them by joining forces and putting their heads together. The three little friends finally escape from savage beasts and run without a break to return home in the evening. Everything seems to have gone well, except one thing. What could it be? Let's dive into the story about questions that children are so curious about but adults have long forgotten!





# Sia & Fam : Treasure Hunters

**Premiere Year** 2017

**Genre** Children's musical play  
(English version available)

**Creator** Playwright and director Kim Yeong-won,  
Composer Lim Jae-hun, Russian Roulette,  
Lee Eun-yeong

**Production** ACC, Sunday Truck

**Viewer Age** Ages 3+

**Running Time** 50 minutes



Promotional video of  
Sia & Fam : Treasure Hunters

## Staff

20 people (including staff and cast)

## Production Duration

- Stage, sound, lights Set-up: 1 day (depending on venue)
- Performer rehearsal: 1 day
- Strike: day of production

## Equipment

1 3.5-ton truck for stage setup, props, lighting, and sound equipment (depending on venue)

## Scale

- Seating: Small-sized Theater (less than 300)  
~ Medium-sized Theater (less than 800)
- Stage Area: (W)10m × (L)7m × (H)10m



What are the treasures sought by Asian children?

Do they really exist?

Sia and her friends form a group of treasure hunters and undertake a journey to find the treasures of Asia!

Sia is a cheerful, kind-hearted girl with a strong sense of responsibility. She sets off treasure hunting across Asia with Gonee, who is reliable and considerate; Paree, who is smart and full of helpful information; Kalee, who is an ardent reader knowledgeable about everything; Elee, who likes mathematics and science and can build anything; and Keynee, who brims with imagination and artistic energy and makes the others laugh. Throughout their journey, they encounter cute animal friends, a book of wisdom handed down for thousands of years, an intrepid hero admired by Asian children, and various treasures hidden in different corners of Asia.



# Eoduksini

**Premiere Year** 2023  
**Genre** Children's Theater  
**Creator** Written and directed by Park Sungchan,  
 Music by Bae Mijin,  
 Program by Cho Hye-rang,  
 Stage designer Park Sungchan,  
 Costume designer Kim Jung-hyang,  
 Light designer Park Jong-seok  
**Production** ACC, Theater Sungchanpa  
**Viewer Age** Ages 5+  
**Running Time** 60 minutes

**Staff**  
 16 people (including staff and cast)  
**Production Duration**  
 • 3 days for set-up  
 • 1 day for strike  
**Equipment**  
 11-ton truck for equipment  
**Scale**  
 • Seating: Theater with 100 - 500 seats



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## Korea's lovely goblin, Eoduksini's identity journey

When they receive attention, they grow bigger, but when they don't, they grow so tiny that they disappear... Young eoduksini, Eoduk, lives amidst people, amidst the darkness, waiting for people to notice him.

Eoduk realizes that as the world changes and develops, his existence will soon be forgotten, and to be noticed once more, he goes on a dangerous journey into the light, away from the darkness.

Soon, he meets "Kiddo," a lonely and hurt child left behind by the world. The two embrace each other's scars and go on a journey to be remembered and noticed by the world.



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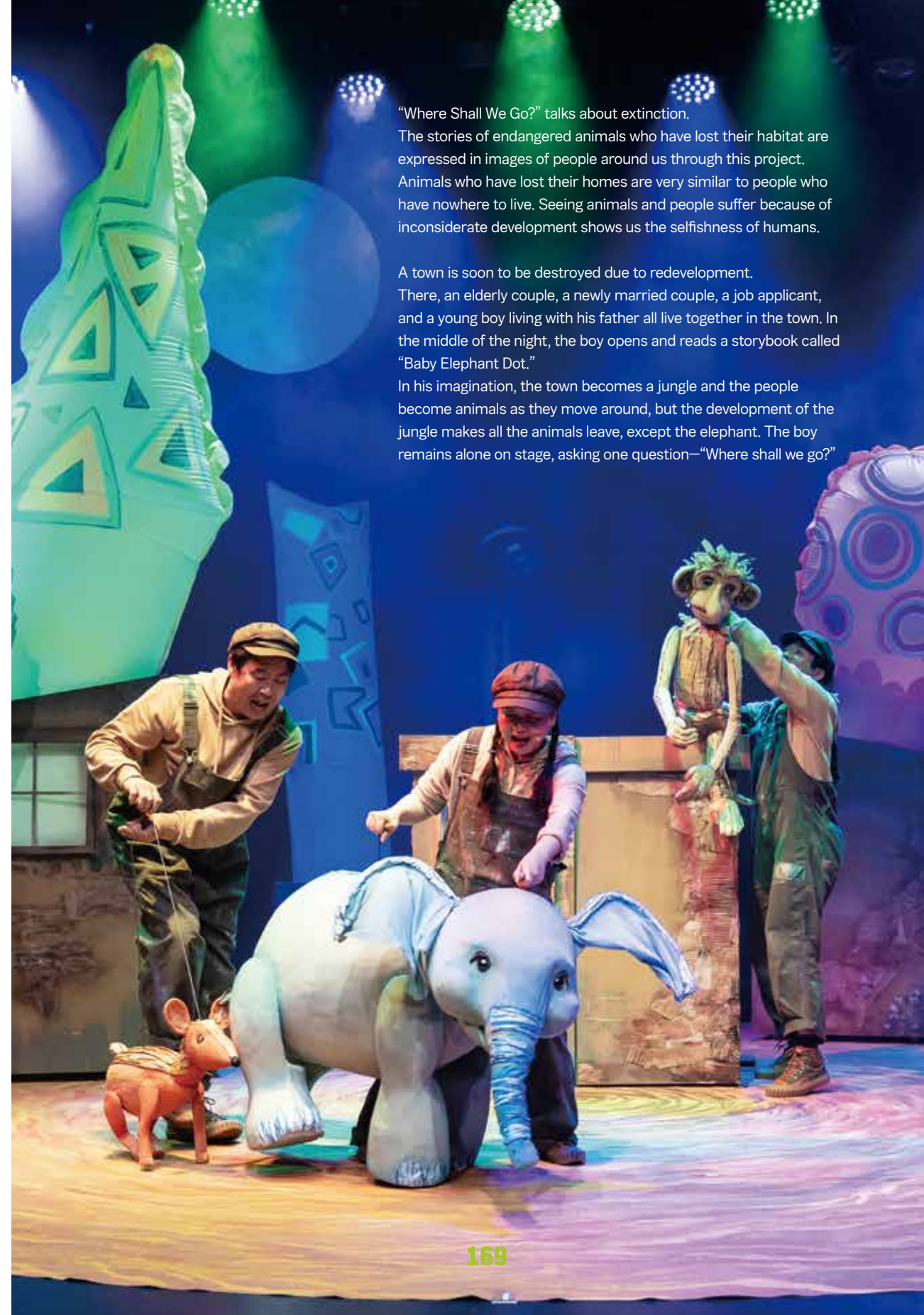
# Where should I go?

**Premiere Year** 2021  
**Genre** Children's play  
**Creator** Directed by Park Jae-chun,  
 Written by Kim Soo-jin, Seo Woon,  
 Music Director Chae Seok-jin,  
 Stage Design by Art Factory  
 (Kim Eung-hyung)  
**Production** ACC, Play Theater YA  
**Viewer Age** Ages 5+  
**Running Time** 50 minutes

**Staff**  
 10 people (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up: 2 day  
 (depending on venue)  
 • Strike: day of production  
**Equipment**  
 Stage and Props, 2 1-ton trucks for supplies  
**Scale**  
 • Seating: Small-sized Theater (less than 300) ~  
 Medium-sized Theater (less than 800)  
 • Stage Area: (W)8m × (L)8m × (H)4m



Promotional video of  
 Where should I go?



"Where Shall We Go?" talks about extinction.

The stories of endangered animals who have lost their habitat are expressed in images of people around us through this project. Animals who have lost their homes are very similar to people who have nowhere to live. Seeing animals and people suffer because of inconsiderate development shows us the selfishness of humans.

A town is soon to be destroyed due to redevelopment. There, an elderly couple, a newly married couple, a job applicant, and a young boy living with his father all live together in the town. In the middle of the night, the boy opens and reads a storybook called "Baby Elephant Dot."

In his imagination, the town becomes a jungle and the people become animals as they move around, but the development of the jungle makes all the animals leave, except the elephant. The boy remains alone on stage, asking one question—"Where shall we go?"



# A house that never collapses

**Premiere Year** 2023

**Genre** Pop-up puppet show

**Creator** Written by Roh Sung-sin,  
Art director Roh Sung-sin,  
Director Jang Eun-sil,  
Music director Yoo Seung-chan

**Production** ACC, Studio Hat

**Viewer Age** Ages 5+

**Running Time** 40 minutes

**Staff**

6 people (including staff and actors)

**Production Duration**

- 2 days for set-up (Depends on venue conditions)
- Strike on day of performance

**Equipment**

1 1-ton truck for stage supplies

**Scale**

- Seating: Small theater (under 300 seats)
- Stage Area: (W)8m × (L)6m × (H)4m



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Our homes are where we are born, and where we continue on our lives. It is where we learn to live with others and where we learn about the world.

The world changes with new things every day, ever since the old past to the far future. But in whatever situation, our homes will provide us with the same meaning in our lives.

“A House that Never Falls Apart” will tell us how to build the house in our hearts a bit more strongly through a story of two houses.



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# Let's Go! Mime Artists-Turned-Firefighters!

**Premiere Year** 2018  
**Genre** Musical play with miming  
**Creator** Director by Lee Jeong-hun  
**Production** ACC, Pantomime Factory  
**Viewer Age** Ages 5+  
**Running Time** 45 minutes

**Staff**  
 9 people (including staff and cast)  
**Production Duration**  
 • Stage, sound, lights Set-up / Performer rehearsal /  
 Strike: 1 day  
**Equipment**  
 1 1-ton truck for stage setup  
**Scale**  
 • Seating: Small-sized Theater (less than 100) ~  
 Medium-sized Theater (less than 300)  
 • Stage Area: (W)8m × (L)5m × (H)5m (at minimum)  
 ※Able to tour around daycare centers, schools, etc.



Promotional video of  
 Let's Go! Mime Artists-Turned-Firefighters!



## Fire safety education provided through miming and other shows appealing to children

"This play is designed to help children learn about the importance of fire safety in an exciting, joyful way. Children are taught practical ways to stay prepared for accidents through the performance consisting of miming, juggling, and magic."

Mime artists are transformed into firefighters, running frantically to put out the fire and keep everyone safe!

When the performance starts, the mime artists begin to busily search for something in the audience. They react to the imagined fire, teach the audience how to put out a fire with a fire extinguisher, and dance to the music. The audience are led to come up to the stage, hold fire hoses, and take part in the play to learn how to stay safe in a fun way.



# Hati and the Clowns

**Premiere Year** 2020  
**Genre** Play  
**Creator** Director and playwright  
 Park Jeong-un  
**Production** ACC, Theatre Tobaki  
**Viewer Age** Ages 5+  
**Running Time** 55 minutes



Promotional video of  
Hati and the Clowns

**Staff**  
 10 people (including staff and cast)

**Production Duration**

- Stage, sound, lights Set-up: 1 day (depending on venue)
- Strike: day of production

**Equipment**  
 1 1-ton truck

**Scale**

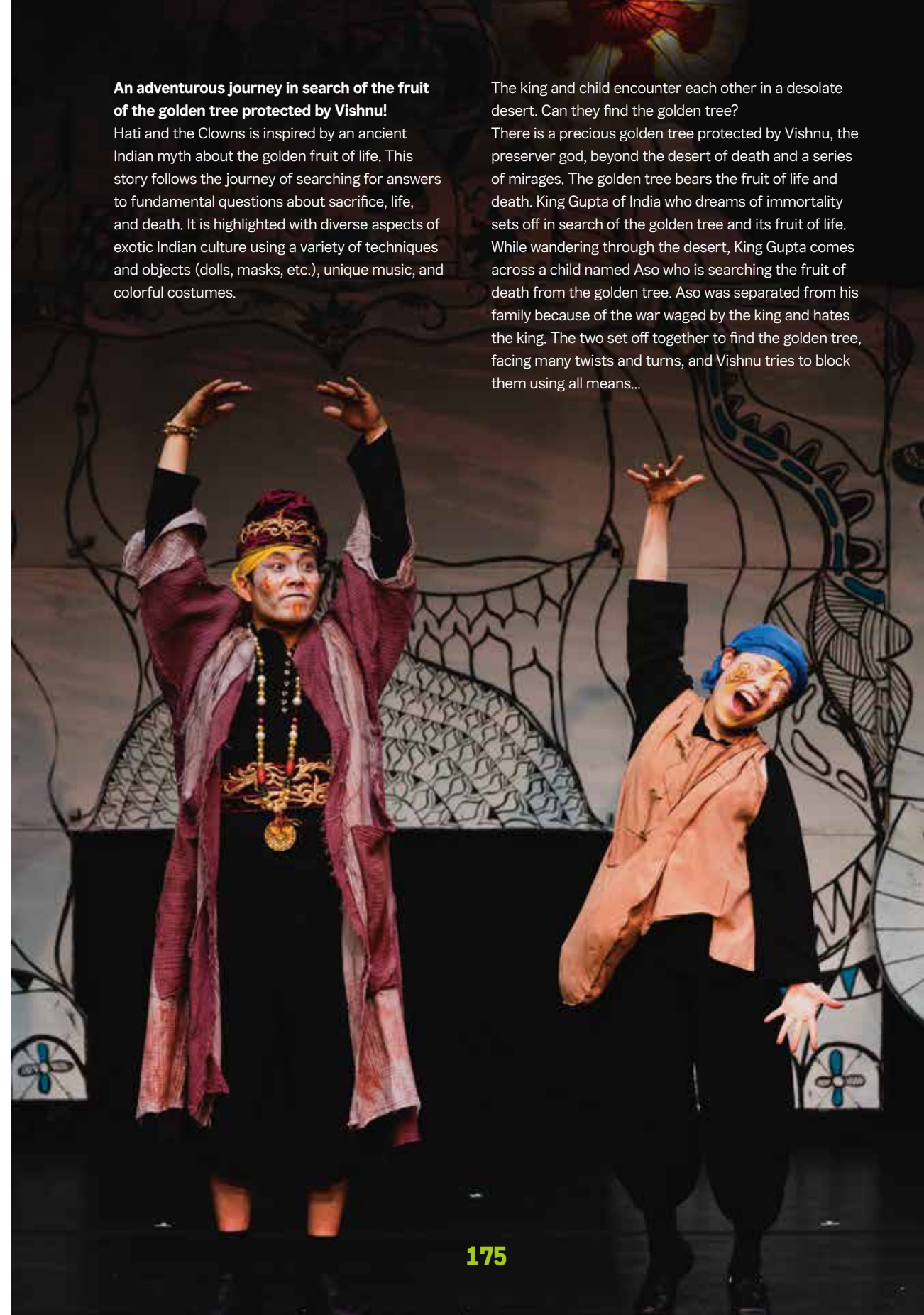
- Seating: Small-sized Theater (less than 100) ~ Medium-sized Theater (less than 500)
- Stage Area: (W)10m × (L)7m × (H)7m (at minimum)



## An adventurous journey in search of the fruit of the golden tree protected by Vishnu!

Hati and the Clowns is inspired by an ancient Indian myth about the golden fruit of life. This story follows the journey of searching for answers to fundamental questions about sacrifice, life, and death. It is highlighted with diverse aspects of exotic Indian culture using a variety of techniques and objects (dolls, masks, etc.), unique music, and colorful costumes.

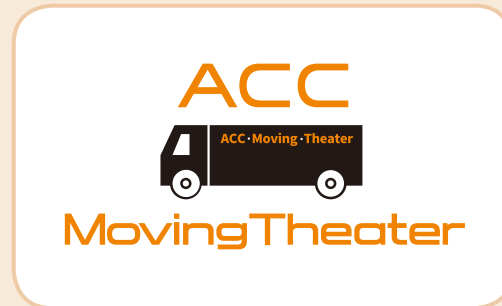
The king and child encounter each other in a desolate desert. Can they find the golden tree?  
 There is a precious golden tree protected by Vishnu, the preserver god, beyond the desert of death and a series of mirages. The golden tree bears the fruit of life and death. King Gupta of India who dreams of immortality sets off in search of the golden tree and its fruit of life. While wandering through the desert, King Gupta comes across a child named Aso who is searching the fruit of death from the golden tree. Aso was separated from his family because of the war waged by the king and hates the king. The two set off together to find the golden tree, facing many twists and turns, and Vishnu tries to block them using all means...



# Asia Culture Center Moving Theater

## The Moving Stage

The ACC Moving Theater is Korea's biggest moving theater topped with sound, lights, and LED displays, created by the ACC.



## Moving Theater

Sortation	Standard	Note
<b>Size (19.5ton)</b>	- Vehicle size: 12.565m(w) x 2.430m(d) x 3.78m(h) - Stage size: 9.86m(w) x 5m(d) x 3.78m(h) ※ Stage height around 1m	
<b>System</b>	- Sound: 1 console (MIDAS X32/32CH), 1 speaker [Main (Nova/840W/4ea), Monitor(Nova/200W/6ea, 700W/3ea), Sub Woofer(Nova/2000W/2ea), LED Speaker(Nova/4ea) / Each AMP included] - Lighting: Console 1EA (Avolites), 1 light [LED BEAM Moving (350w/6ea 324w/6ea), LED Blind laser (250W/3ea 200W/2ea), etc.] - Video: LED display board (for waterproof) 1EA [6.2m(w) × 2.4m(h)] - Others: wired/wireless microphone (NOVA/10ea/4ea), MR equipment (CDP), etc.	Own Equipment Uses
<b>Audience</b>	- Composition of audience according to external performance space ※ Example) Square: Utilize simple chairs such as paper chairs, stair stage space: Utilize stairs, etc.	
<b>ETC</b>	- Organize guidance, system booths, etc. depending on the space	



	Types	Brand	Model	Unit	Note
<b>Stage</b>	<b>- The Moving Stage</b>				
	Stage Bridge			10	
	Tightening Band			6	4 tightening instruments
	Screen Below the Stage			1	
	Stairs			2	
	LED Video Edition		6144mm X 2304mm	1	
	Rubber Cone(B)			1	
	Rubber Cone(R)			1	
	Wooden Support			4	
Broom			1		
<b>Video</b>	Scaler	VD WALL	LVP515	1	
<b>Lights</b>	<b>- CONSOLE</b>				
	DMX CONSOLE	AVOLITES	PEARL 2010	1	
	SPLITTER	-	SPL-8 DMX Splitter	1	
	<b>- SPECIAL LIGHT</b>				
	BEAM MOVING LIGHT	CHINA	BM-230 / 350w	6	
	LED MOVING LIGHT	CHINA	LM108 RGBW / 324w	8	
LED BLINDER LIGHT	CHINA	LB-200 / 250w	3		
LED COLOR LASER	CHINA	LSJ55A - 4구 / 200w	2		
<b>Sounds</b>	<b>- CONSOLE</b>				
	Digital Console	MIDAS	X32	1	
	<b>- SPEAKER</b>				
	Main Speaker	NOVA	AT2	4	
	Sub Woofer Speaker	NOVA	AB2	2	
	Speaker Bumper	NOVA	AC2	2	
	Monitor Speake	NOVA	VS12	2	
	Monitor Speaker	NOVA	VS10M	6	
	<b>- AMPLIFIER</b>				
	Main Speaker Amp	NOVA	XPS3600	3	
			XPS2000	2	
	Sub Woofer Speaker Amp	NOVA	XPS3600	2	
Monitor Speaker Amp	NOVA	XPS1400	3		
<b>- ETC</b>					
Speaker Processor	NOVA	DC8000	1		
CP Player	Aplus	CDA2000	1		
Wireless Mic System	Shure	SLX24/SM58	4		



# ACC Children Character Sia & Fam



**Sia & Fam**

“Sia & Friends” is ACC Children character!  
 “Sia & Friends” is made up of Sia, Gonee, Paree, Kalee, Elee, and Keynee, symbolizing characters from Korea, Northeast Asia, Central Asia, West Asia, South Asia, and Southeast Asia.  
 These characters are ACC Children content and are used widely over performances, exhibitions, animations, children’s songs, and products to introduce Asian culture to the world.

**Awarded the 2020 KOCCA Local Character Grand Prize**



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# ACC Children



## Activities & Exhibitions

### Culture Adventure A thrilling cultural journey through Asia

Culture Adventure is a permanent exhibition space for children to experience various Asian cultures under the theme of "A journey into Asia!" It includes sections on "nature and life," "knowledge and civilization," and "sense and expression." Children can enjoy themselves as they learn and develop their understanding of cultural diversity while growing their imagination and creativity.

### Play Kids

#### A dedicated space for small children to play freely

Play Kids is a dedicated space for small children that encourages their imagination and creativity as they discover engaging activities and enjoy free physical activities based on the theme of "Sia and Friends Explore the Rainbow Land".

## Education

### Play Library

#### A children's space for experiencing culture through books

Play Library provides access to children's books and materials from Korea and other Asian countries, and also offers a variety of book-themed cultural programs including exhibitions and workshops. At present, it possesses and provides about 20,000 types of books from Korea and other countries and strives to awaken children's curiosity about Asian culture and books.



## Education

### Play Culture

#### An exciting and creative journey for developing children's curiosity and creativity

Play Culture offers educational programs that develop children's cultural sensitivity and creativity through various play and creative activities related to the culture and arts of Asian countries.

Through creative activities based on Asian culture, children can understand cultural diversity and experience the process of recreation by combining technology with artistic imagination through experimental arts activities. In addition, it provides a variety of experience activities in connection with exhibition and event contents, a special program for summer and winter vacations, and several educational programs for a group of infants and elementary school students.

## Performance Playhouse

#### An exciting imaginative journey for fostering children's artistic sensitivity and dream

Centered on Children's Theater as Korea's representative theater exclusively for children, ACC Children offers performances of various genres through domestic and international cooperation and contests throughout the facility.

It aims for the audience's active viewing through participation-oriented performances that develop children's creativity and sensitivity, and provides an opportunity for children to feel and think for themselves.



## Exchange

### A global cultural journey for communicating and sharing children's cultural contents

ACC Children offers distinctive cultures of Asia through contents exchanges and cooperation with children's cultural and arts organization in various countries in Asia. The Cultural Festival for Children and Family "HOW FUN" provides various domestic and international programs that inspire dream and hope in children who will lead the future and where the whole family can enjoy together.





# Asia Culture Center Foundation New Books

A small gift will be provided to those who purchase children's books and magazines.

The books are available at online, offline bookstores, libraries, and DLAC(ACC Culture Shop)!



## Three Friends

Children's Book KRW 15,000



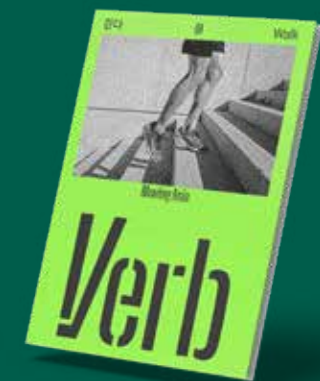
## Breathing City

Pop-up Book KRW80,000



## Pilgrimage Route of Far East and Siberia

Collection of Plays KRW12,000



## Verb, First Issue

Magazine KRW15,000

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