

National Asian Culture Center Foundation Distribution Content Book

PERFORMANCE

EXHIBITION

MEDIA ART

FILM

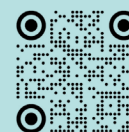
2026

The National Asian Culture Center Foundation (ACCF)
seeks to promote, supply, and encourage the diverse and creative
contents of Asian culture while enhancing the enjoyment of culture
by the citizens.

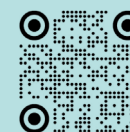
The performances, exhibitions, media art, and film content created
and produced by the National Asian Culture Center (ACC) contains
the values specific to Asia, which are then distributed around the
world to promote cultural connection.

This guidebook displays the artistic vision and possibility of
cooperation and connection of the content of ACCF.

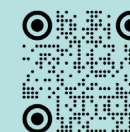
As the leading cultural medium of the future of Asia,
ACCF will continue to seek to open new roads in culture.



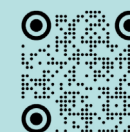
Website



Instagram



Facebook



Youtube



KakaoTalk

CONTENTS

01 EXHIBITION

008 Collaboration in Distributing
Visual Arts Content

EXHIBITION

009 Immigration on Ceramics
010 Record of Dreams
011 ACC FUTURE SPORTS DAY
012 Park Jo-yeol and Soldier's Mementos
013 Aqua Paradiso
014 Fan Letter
015 The View of Hanui

CHILDREN'S EXHIBITION

016 Asia Story Bundle
017 The Arabian Nights

02 MEDIA ART

020 Interstellar Message Written
in 9 Languages of the Earth
021 The Woman Carrying
A Basin Over Her Head
022 The Trace of Ferns
023 Symbiotic Do-si
024 Now You See Me
025 A Map of Written Sound
026 Long Shape Earth, Pictogram Jungle
027 Dream
028 End Island VER.2
029 He Left on the Very Day I Came Back
030 New World? II
031 Data-verse, Gwangju
032 Browsing
033 Drifting Scenery
034 Invisible Factory Run Project-Rayon
Plant Run
035 Ludenstopia
036 Groundhog Day:
A Week of Punxsutawney Phil
037 The Last Monument
038 Machine Learning
039 Legend of Meta-1004 Island
040 Everything is Connected

03 FILM

041 Babel × Babel II
042 Erosion Landscape
043 How to Make a Song with
Opposite Value? ver.ACC
044 Sound Wall
Sound Slope
045 Salpim Exercise
046 New Calligraphy Outing
047 Colors Lasting for a Very Short Time
048 9, Cloud, Dream
049 Various Farewell
050 In My Backyard
051 Electric Dreams
052 A Three-Dimensional Preparat
053 Give Them Eternal Peace:
Everything will be OK
054 A Prefabricated Scene
055 As Below, So Above
056 Beyond the Dimension
057 Chandra Chronicles: In Neuroverse
058 Carbon Clock @ACC
059 Chromatography
060 Standing at the Center of Existence
061 Can't Be a Fossil

064 Seon-yu-hu-bu-gah
065 The Still Side
066 Anachronic Chronicles:
A Voyage through Inside-Out Asia
067 a.k.a How to Improve the World
068 Cemetery of Splendour

04 PERFORMANCE

072 Collaboration in Distributing
Performance Content

ART-TECH(INTEGRATIVE) PERFORMANCE

073 The Two Eyes

074 BBRUN

075 Liberal Marriage – Film-Dubbing
Show

PLAY

076 Camino de Far East Siberia

077 I Wasn't There in Gwangju

078 Forget Me Not

079 The Wharf without a Husband

080 Dignity Delegated

081 The Wedding Story of Kim and Shin

082 Red Oleanders

083 Rosetta

084 Personal Librarian

085 Semetei

086 Time Painter

087 After War

088 Rose Mallow Street #85

089 Kushname-Unfinished Story

090 Fine Dining

091 A Fragile Being, Drifting Through Air &
Day: Then Jumps, Jumps!, Jumps!!

INTERDISCIPLINARY ARTS

092 Anti-Shaman Shaman Club

093 Dappertutto Gwangju

MUSICAL

094 Suluusuu

095 The Story after Kungjjak - Eolssu

MUSICAL PLAY

096 The Water

097 Daedong Dance

098 Story in Asia

099 Sirirung Sirirung:
The Swallow's Journey

100 Two Suns Rise

DANCE DRAMA

101 1 Degree Celsius

102 Picture a Vacuum

103 Knotting the Time

104 Whispers at the Table

105 Frankly

106 Cheok

107 HereThere

05 YOUTH CHILDREN'S PERFORMANCE

YOUTH PERFORMANCE

110 A Child on the Road

CHILDREN'S PERFORMANCE

111 Frogs and Whales

112 Giant Angalo

113 YEON-The Story of a Monster

114 The Giggling Tree

115 Child of the Tree

116 The Magic Spring

117 Two Goblins, Going to Town

118 Mirhai's Torn Book

119 Banana Flowers Have Bloomed

120 A Song of Boyar

121 Three Friends

122 Finding Shreya

123 Sia & Fam: Treasure Hunters

124 When We Bite AARUUL

125 Eoduksini

126 Where Should I Go?

127 A Brave Tanty

128 The Great Miracles

129 A House that Never Collapses

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

131 Hati and the Clowns

06 PARTNERSHIP

134 Passengers of 99 Ship

135 Chunja in Wonderland

136 Tale of Rabbit

BRAND BUSINESS

138 ACC Children

139 ACC Culture Shop <DLAC>

EXHIBITION

Collaboration in Distributing Visual Arts Content

The National Asian Culture Center (ACC) continuously creates and produces experimental content that expands the arts and concepts of Asia, and actively shares this work through collaborations with a wide network of domestic and international institutions. The ACC embraces a broad spectrum of contemporary art such as media art, participatory installations, and humanities-based exhibitions. Its projects are designed to be structurally flexible, so that they can be reconfigured or adapted to different regional and spatial contexts. Through diverse models of collaboration, such as co-curated projects, traveling exhibitions, content licensing, and locally integrated programs, the National Asian Culture Center Foundation (ACCF) offers new possibilities for cultural exchange and content distribution.

Inquiries

ACCF Cultural Content
Promotion Team
T +82-62-601-4665, 4671
M accfc@accf.or.kr

Distribution Content

Curated exhibitions

- Various exhibitions at the ACC Creation Center reflecting contemporary artistic currents and social issues since 2022
- Various exhibitions at the ACC Culture Museum showcasing Asian cultural collections, research outcomes and archival materials

Children’s exhibitions

- *Aisa Story Bundles* combining a series of three immersive media works inspired by storybooks about Asia with educational programs and self-guided activities

Commissioned projects

- Media art, installations, interactive art, films, and other works commissioned or co-produced by ACC

Open call for partner institutions

Content scope Media art (videos)

Eligibility Any domestic institution with facilities for media art

Period Every November

Selection Approx. 12 institutions

Method

[ACCF] Recreation or rental of artwork

[Partner institutions] Operation/installation of media art exhibition, artwork rental, promotion, etc.

Collaboration by invitation on ACC exhibitions and artworks

Content scope ACC exhibitions, children’s exhibitions
ACC-curated artworks (media art, interactive art, installations)

Period All throughout the year (within budget)

Selection

[ACCF] Curation and planning of exhibition concept, artist liaison, recreation of artwork, artwork delivery, etc.

[Partner institutions] Artwork rental fees according to scale, exhibition space curation, promotion materials, etc.

* Exhibition scale, budget, and other details to be negotiated



Website

EXHIBITION

Immigration on Ceramics

Immigration on Ceramics showcases the vibrant contemporary ceramics scene outside Asia, highlighting artists with experiences of migration.

Ceramics have long been regarded as part of the traditional heritage of Asia, a symbolic medium embodying the region’s essence. The culture of ceramics, which spread globally alongside humanity’s historical migrations, has been reinterpreted as contemporary art, particularly in the United States, a place of vibrant racial and cultural convergence. This exhibition features four artists: Steven Young Lee (Korean-American), Linda Nguyen Lopez (Vietnamese/Mexican-American), Se Oh (Korean-American), and Amy Lee Sanford (Cambodian-American). Their works are rooted in personal migration narratives of cultural conflict and identity

Genre Ceramics, installation media

Artists/Teams⁴

Steven Young Lee (Korean-American)
Linda Nguyen Lopez (Vietnamese/Mexican-American)
Se Oh (Korean-American)
Amy Lee Sanford (Cambodian-American)

exploration, derived from their diverse migration-related backgrounds as second-generation immigrants or adoptees. In this context, their art tells stories distinct from the ceramic traditions developed within Asia. *Immigration on Ceramics* seeks to reinterpret contemporary ceramics through a new perspective on migration—an enduring phenomenon in human history—rather than through formalistic interpretations.



Records of Dreams



Website

This project portrays the dreams of the people during a period of rapid industrialization and economic development in Korea, as seen in photographs by Kim Hanyong.

In the 1950s and 60s, Kim Hanyong (1924-2016) was a photojournalist whose black and white photography captured the turbulence of modern history, including the Korean War. As the period of industrialization began, he continued his career by photographing advertisements.

This project displays two worlds that Kim left behind in his work: one, shown in black and white, of ordinary people living with determination amid war and poverty; the other, in color, showing the

Genre Archival exhibition

Artists / Teams Kim Hanyong (ACC Archive)

abundance and idealized images of advertisements. Both are connected to a shared theme—a generation's dreams of a better life.

The exhibition also focuses on the celebrities and products in Kim's advertisements. It offers a retrospective look at the actors and models who defined that era, and chronicles the birth and evolution of 14 products, such as refrigerators, cars, and spices, in an exploration of the history of industrialization and consumer culture in Korea.



010

ACC FUTURE SPORTS DAY

ACC Future Sports Day is an interactive exhibition featuring art and technology. Modeled after the familiar field or sports day, it uses digital technology to propose a new type of sports day for the future.

Genre Event, exhibition, digital art, sports, games

This exhibition features both an archival exhibition and interactive works. The exhibition will explore the history of sports day events, the process of research and development undertaken for the exhibition, and changes in technology and physical activities over time. In the interactive works, participants will be able to directly experience sports day games of the future, and take part in new forms of sports that combine digital technology with play.

Two events will also be held during the program. Every week, participants can join in a creative hackathon where they will have to plan and develop their own sports games. Afterward, there will be a real-world Future Sports Day, where participants will be able to play the games developed during the hackathon.



011

Park Jo-yeol and Soldier's Mementos



Website

This exhibition highlights the life and works of playwright Park Jo-yeol, focusing on his renowned play, *Soldier's Mementos*. It also explores censorship in theater during the 1970s and 80s in Korea.

Born in Hamju County, South Hamgyong Province in what is now North Korea, Park Jo-yeol (1930–2016) fled to the south during the Korean War. He served as a soldier for about 13 years before becoming a playwright. In 1974, he wrote *Soldier's Mementos*, a play that uses humor and irony to reflect on the wounds of war and the playwright's longing for his hometown. During the height of the Cold War and anti-communist ideology, the play was deemed a "subversive and problematic work" for its themes

Genre Archival exhibition

Artists / Teams Park Jo-yeol (ACC Archive)

of war and the military. As a result, it was banned from being performed for many years. Fourteen years later in 1988, it premiered at Michu Theater Company. The following year, it won the award for Best Playwriting at the Baeksang Arts Awards and received widespread acclaim. In the late 1980s, Park actively campaigned against the practice of pre-censoring theater scripts, leading the movement for freedom of expression. This project will use his play *Soldier's Mementos* to highlight Park's life and the era in which he lived, with a focus on the censorship regulations that were in place at the time.



012



Website

Aqua Paradiso

An exhibition exploring alternative human relationships with aquatic ecosystems

A reflection on the importance of water as a source of life, *Aqua Paradiso* introduces diverse narratives of water as it appears in human mythology and history, and as it circulates within, and heals, the natural ecosystem.

The exhibition, which features 11 contemporary artists from Korea and abroad, examines various narratives centered around water: 1) water from the era of myths and legends; 2) water that witnessed the history of colonial theft; 3) water as it exists in the human unconscious, where it creates narratives; 4) water as an absolute regulator that balances natural ecosystems; 5) water as a physical fluid that propels the universe; and 6) water as a healer.

Genre Painting, photography, videos, installation media, etc.

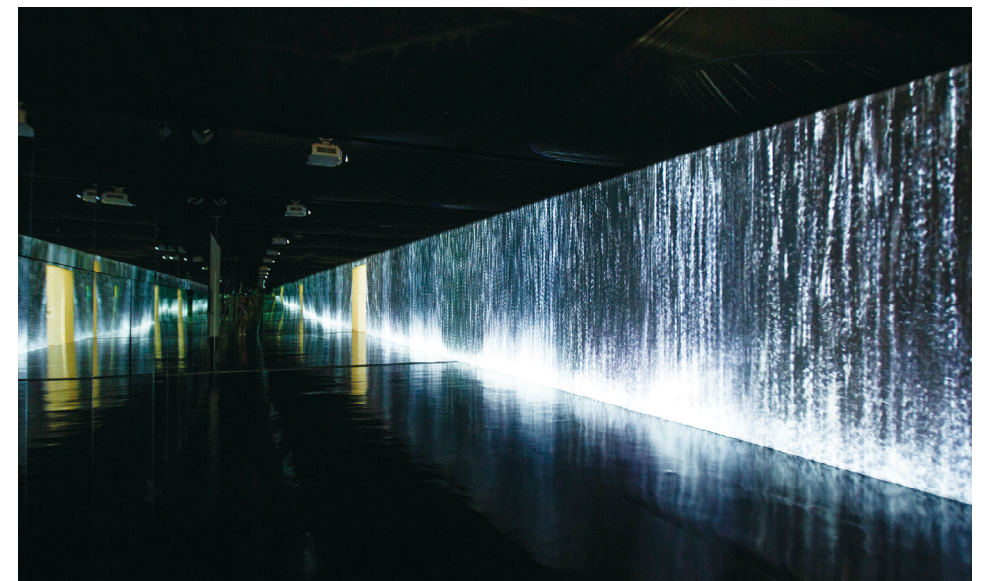
Artists/Teams11

Domestic7 Hyewon Kwon, Tae-eun Kim, Dakd Jung, Boo Ji Hyun, Ligyung, Vakki, Eco Orot
International4 Liu Yu (Taiwan), Maryanto (Indonesia), Adrien M & Claire B (France), Yee I-Lann (Malaysia)

Overseas Exhibition

Jul. 25. ~ Sep. 19. 2025 Korean Cultural Center in Austria
Oct. 7. ~ Nov. 28. 2025 Korean Cultural Center in Italy

Through its exploration of the importance of water to the survival and equilibrium of humanity, nature, and the universe, the exhibition highlights nature's profound potential and sublime essence.



013

Fan Letter



Website

A media art exhibition exploring urban soundscapes through Asian pop music based on “trot” and “ppongjjak” rhythms

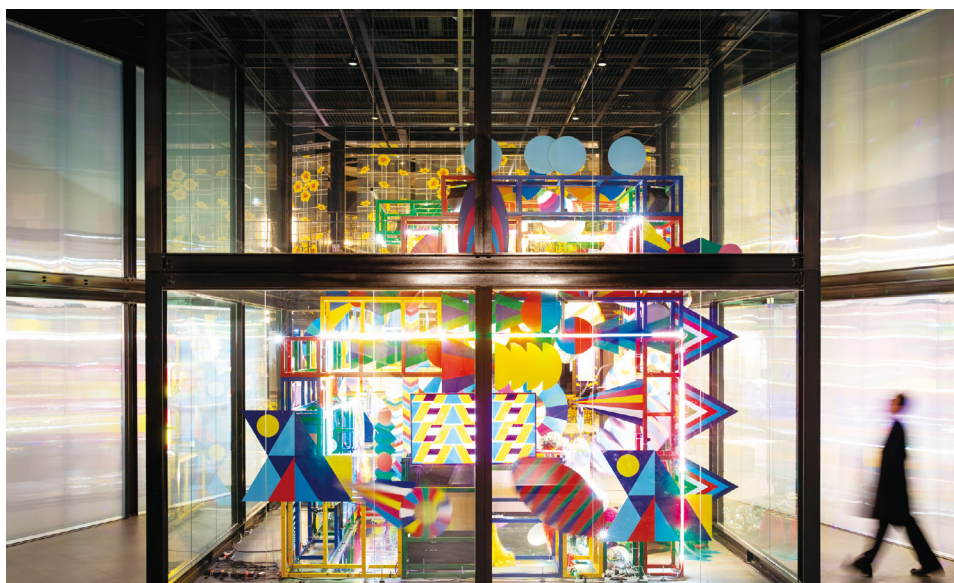
Fan Letter explores the rough yet heartfelt traces of life within Asia’s smooth cityscapes, as expressed through the “trot” and “ppongjjak” rhythms of Asian music. The exhibition features 14 works divided into two themes, “Trot and Urban Soundscape” and “Asian Ppongjjak Across Boundaries.” These works highlight aspects of urban spaces that have often gone unnoticed or unheard. In addition to the main exhibition, two related exhibitions provide a broader perspective on Asian popular music: *ACC Archive: A Collection of Asian Popular Music* explores music from four Asian countries that is similar in form and feeling to Korean trot, while *OASISRECORDS Archive: The History and Evolution of Trot* introduces trot-related music and materials released by

Genre Media art

Artists/Teams¹³

Domestic⁷ MOGWAA, MAENGGONGYI SEODANG, MIRA PARK, VAKKI, SINSIGAJI, YOON GYEOL, TECHNO GAKSULI
International⁶ KORNKRIT JIANPINIDNAN, ROBERTO SANTAGUIDA, MOI TRAN, MOCH HASRUL & ANGGA CIPTA, MAYWA DENKI, ELECTRONICOS FANTASTICOS!

OASISRECORDS. These two exhibitions will deepen our understanding of trot and Asian pop music and help us sketch out an image of our past and present. As its name suggests, *Fan Letter* is a tribute to the genre of trot, which has brought comfort and joy to the lives of residents of Asian urban spaces. It is also a fan letter to ourselves, especially those of us who have eked out lives in unseen corners. We hope this letter reaches you well and delivers a message of solace.



014

The View of Hanui



Website

This exhibition presents new landscapes in the era of climate crisis.

The outdoor space of ACC, composed of co-existing outer, middle, and inner areas, is transformed to create multilayered landscapes of climate crisis. *The View of Hanui* renders visible the tactile sensation of encountering a cool and dry westerly wind in the heat of summer—called *hanui* wind in Korean—raising awareness of the plight of contemporary people facing climate crises.

Part 1 Outer | ‘A Landscape as Nature Itself’:

Created by Drift Collective and LEE Lee Nam, the landscape displayed on ACC’s Fire Road helps us recall nature’s magnificence.

Genre

Installation art, videos (mapping projection, media cube)

Artists/Teams¹¹

Domestic⁹ KIM Namjoo+JI Kangil, KIM Haneul, PARK Cheonkang (HAPSA), PARK Hunkyu +LEE Sunkyung, Lifethings, Seoul Express, STUDIO 1750, LEE Lee Nam, HAN Seok Hyun
International² DRIFT Collective, FENG Jiacheng

Part 2 Middle | ‘A Landscape Changed by Humans’:

The artwork by Park Hoon-kyu + Lee Sun-kyung, Seoul Express, Studio1750, and Feng Jiacheng reinterprets landscapes of nature altered by human intervention.

Part 3 Inner | ‘A New Landscape of Climate Crisis’:

Created by Kim Ha-neul, Park Chun-kang, Kim Nam-joo + Ji Kang-il, Lifethings, and Han Seok-hyun, the new landscape reveals contemporary responses to the climate crisis, aiding us in imagining mankind’s future.



015

Asia Story Bundle



Website

Asia Story Bundle is an interactive children's program consisting of children's picture books published by ACC that have been adapted into interactive hands-on content.

This program uses children's picture books published by ACC to adapt old stories told across Asia into interactive content for children.

By participating in the exhibition, children can become the main character of the stories and see, hear, and feel the culture, nature, and animals of Central Asia through the interactive display.

The program consists of three stories: *The Suluusuu of Issyk-Kul*, a Kyrgyz tale of Queen Suluusuu of the blue Issyk-Kul Lake; *My Cloud Friend*, a story about Uzbekistan's wide steppes and natural phenomena; and *When Will the New Year Begin?*, a story about Nauryz, the Kazakh New Year.

Genre Children's interactive exhibition

Artists/Teams

Domestic⁴ Kang Hyesook (*The Suluusuu of Issyk-Kul*)

So Yungyeong (*My Cloud Friend*)

Jung Hyeonjin (*When Will the New Year Begin?*), INDIGO

International³ Altyn Kapalova (*The Suluusuu of Issyk-Kul*)

Muhabbat Yuldasheva (*My Cloud Friend*)

Duyesen Kenneth Arazvjecoooley (*When Will the New Year Begin?*)



016



Website

The Arabian Nights

This exhibition is based on “The Arabian Nights,” a masterpiece of Arab oral literature that features folktales, legends, and myths from the Middle East.

Genre

An experiential exhibition combining archival materials, artifacts, immersive content (live sketching)

Artists/Teams Curated by ACC

Based on research conducted by ACC, this exhibition is composed of eight sub-themes. Individual exhibition themes include: “Origins and Transmission” (texts and videos), “Translation Timeline,” “Scheherazade” (archival materials and videos), “Lost Asia” (Westernized Asia), “Live Sketch Experience” (immersive experience connected to six key characters), “International Versions” (introducing major translations), “Arab Life and Customs” (artifacts and collections related to West Asia), and “Asian Story Map and VR Exhibition Experience.”

* Selected materials, including three videos (interviews and documentaries), exhibition content based on converging technology, and an online VR exhibition, have been produced and developed specifically for this exhibition.



017

MEDIA ART

MEDIA

Interstellar Message Written in 9 Languages of the Earth



Preview

This interstellar message transmits structuralized information about human languages for the purpose of communicating with extraterrestrial intelligence. Reflecting the uniqueness and diversity of humanity's languages, it has made steady, continuous efforts to encourage interest in lesser known languages, and with this in mind, aims to inform the universe of the current state of human civilization.

This interstellar message to the distant universe is actually an "echo of space" directed toward mankind.

* This piece was created from the 2021 video *Interstellar Message Written in Six Languages of the Earth* and was updated in 2022 at the C-LAB Exhibition in Taiwan

Year 2022

Running time 15 min

Production Form Single-channel video, color, sound

Production Unhappy Circuit

The Woman Carrying A Basin Over Her Head



Preview

Leung Chi Wo and Sara Wong's project portrays stories of people walking the streets of the city. The project appropriates a photograph by Kim Ki-Chan, a work from the ACC Archive. In this photograph, taken in an alley near Seoul Station in 1970, four women walk with a basin on their heads. This way of carrying basins came to be used to facilitate people in carrying stuff in crowded streets and demonstrates the movement of the body that adapts and changes with the city structure. The artists' structural analysis of the city is not only physical but also progresses to imagining the social and cultural system that begins with an individual's life as a woman of a certain period of time. The figures' gestures in the photograph are re-played by another woman born many years later, showing the encounter and interaction between the two persons, transcending the generation gap.

* Commissioned by *Walking, Wandering*

Year 2023

Running time 9 min 10 sec

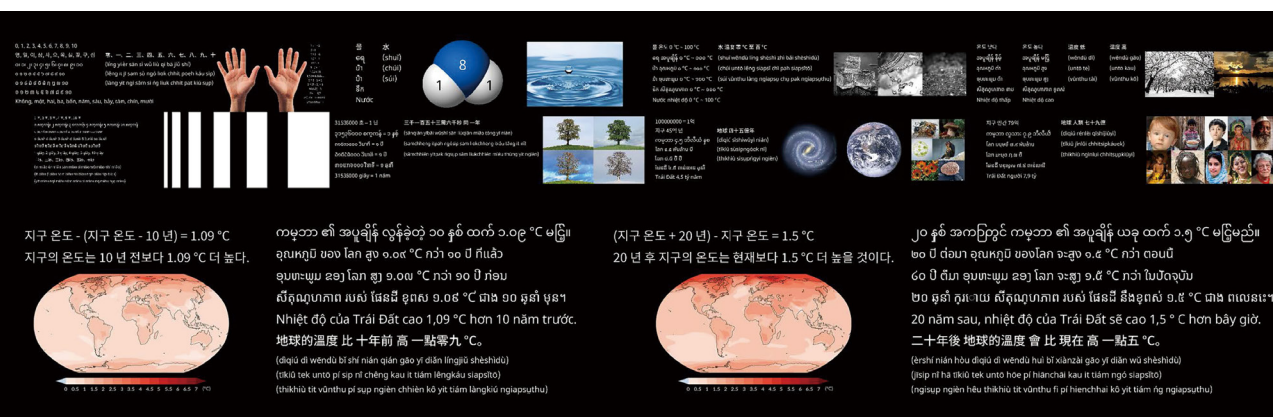
Production Form Single-channel video, color, sound

Production Support

Original photograph by Kim Ki-Chan.

Courtesy of Kim Ki-Chan's Photographs Collection, ACC Archive.

Production Leung Chi Wo + Sara Wong



The Trace of Ferns



Preview

"There are certain beings who duplicate their histories as they expand their territories. They move quietly through time, flashing a green light in the darkness. They exist on the same planet as us, but have always lived independently of humans.

When did my fascination with pteridophytes begin? Those red nerves, skins with green vessels, their breaths of air released after drinking in sunshine...

Pteridophytes help us imagine their world, a world that has never been experienced by human DNA. The direction of light, humidity, even their natural enemies are contained within their shape—these perfect organisms that reflect the algorithm of an era, these spores that hold the genetic information of an epoch.

These plants take into account environmental changes, making economical adjustments to their biological processes like a cold and heartless program—nature itself."

— Artist's Note

Year 2022

Running Time 2 min 25 sec

Production Form Single-channel video, color, sound

Production Kim Uljiro

The artist's interest in ferns' self-replication and asexual breeding led to the creation of a 3D program where ferns are cultivated in a virtual incubator and germinated using implanted human movement. In the project, humans act as a cultural medium for the spores, and the collision between the different growth timelines of the two or more species results in the birth of hybrid organisms. This becomes an experiment in cultivating a new species that will emerge after the Anthropocene, as well as an exploration of a world with vague species boundaries and histories.

* Commissioned by *BANDI WALK*



022

Symbiotic Do-si



Preview

Inspired by aerial photographs and the urban structure of the five cities of the Mekong, this project imagines a city in symbiosis with the Mekong River.

Aerial images and 2D patterns are combined into 3D images to portray a vividly imagined dance of space and time.

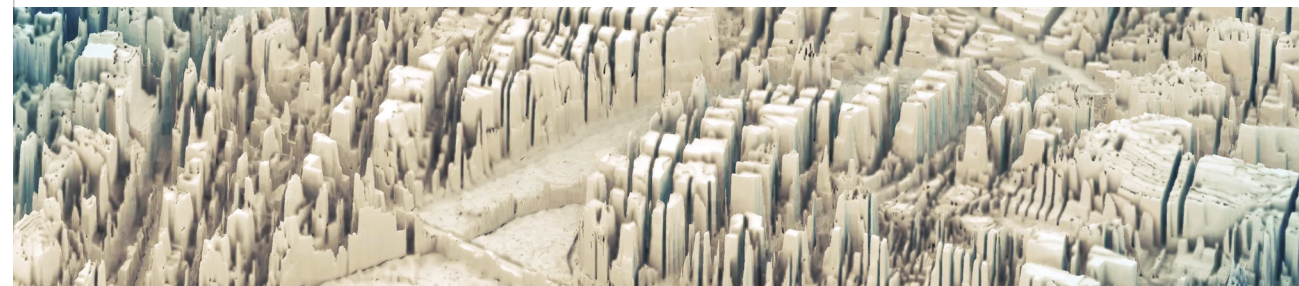
Symbiotic cities on contemporary maps have lost their "dance." As the modern age advances, humanity has left a rather stubborn mark on the maps of Asia. Will nature-defeating urban technology be able to relieve our anxieties about unpredictable natural disasters and bring everlasting peace to mankind?

Year 2021

Running Time 9 min 59 sec

Production Form Single-channel video, color, sound

Production Kim Daecheon



023

Now You See Me



Preview

With the advance of social media, we often find ourselves locking away the meaning of art within a square, two-dimensional picture instead of savoring it.

This project seeks to go beyond this narrative. A wall blocks us off and tells us that we cannot get to the other side. However, what if the wall breaks down? What could be beyond the wall?

On the other side of the wall, there are no limits.

A thought that emerges from a square space becomes the inspiration for a new world.

Other people's thoughts combine with mine to create yet another expansive new world.

Beyond the wall, time is no longer important. Once incompatible perspectives are mixed together, we will be able to see a transcendent world without end.

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

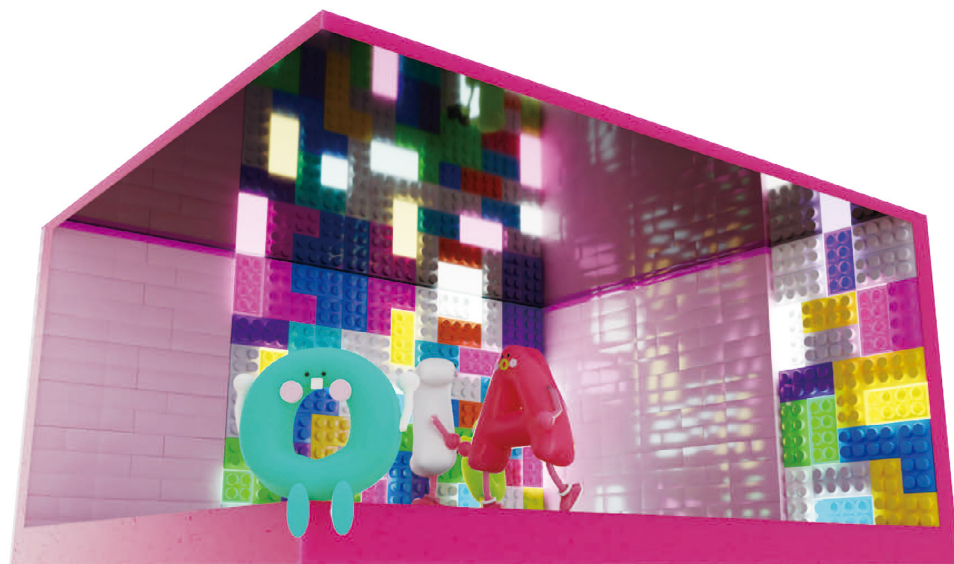
Year 2022

Running Time 3 min 45 sec

Production Form

4-channel video, 3D graphics, color, sound

Production FROM (Lee Soo-jin)



024



Preview

A Map of Written Sound

Inspired by her interest in cities and architecture, Goeun Park has been working on a graphic design project visualizing research-based data. The question she asks is: where did the names that distinguish one surrounding area from another come from?

A Map of Written Sound seeks to recover lost or forgotten names of old streets and places in Gwangju. From how people of old once called Gwangju "a place where rocks fall down like water," naming it "Rockwater" after Mudeungsan Seoseokdae, we can presume that there were many places named after its surroundings. Old place names, which were passed down orally, not by text, used to be recorded in Chinese characters, and today those places have names that do not sound the way they are meant to. In this project, the artist collects forgotten place and road names and restores them to their rightful places on the map.

Year 2023

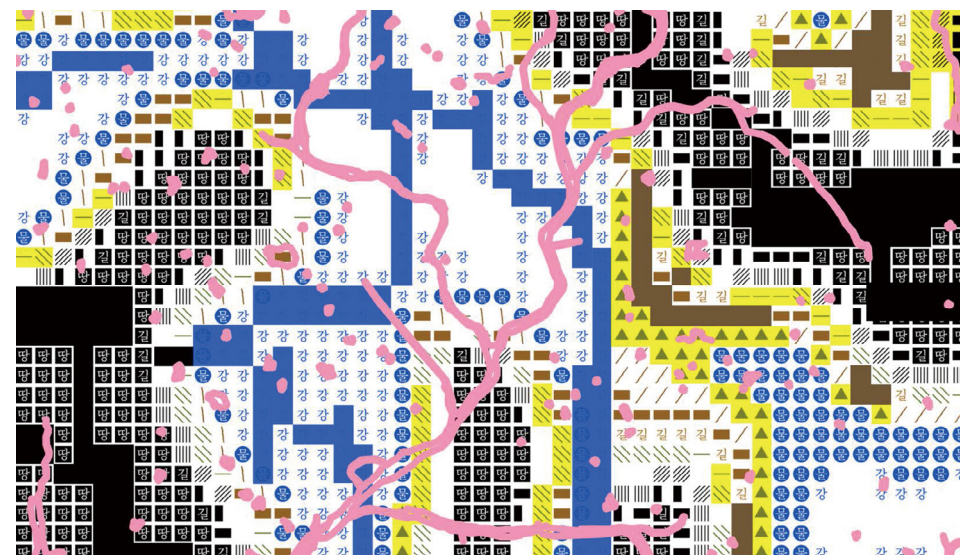
Production Form

Interactive art, projection mapping, color, sound

Production Goeun Park

When viewers move around objects with unfamiliar names, the screen reveals a map with stories of the past that even residents of Gwangju might not be familiar with. By taking a walk through the map, whose colorful lines and contours reflect the societal and regional changes that are contained in place names, it becomes possible to appreciate the stories of the city embedded within.

* Commissioned by Walking, Wandering



025

Long Shape Earth, Pictogram Jungle



Preview

Long Shape Earth, Pictogram Jungle is a media facade made up of two videos in which the floor and the wall become the earth and the jungle respectively. The artist uses the floor, or earth, to depict humans swimming in an ocean of life, and the walls, or the jungle, to portray diverse animals and wildlife. These two perspectives show humans from the viewpoint of nature, and nature from the viewpoint of humans. In the jungle, the artist features familiar animals such as dogs and cats, as well as rare animals such as mountain goats, leopards, rhinoceroses, and piranhas, zooming in and out of them on the screen. Each animal, displaying characteristics unique to their species, shouts "I'm alive!" in Korean, Japanese, Chinese, Vietnamese, Thai, or Hindi. The artist highlights this phrase and its meaning to tell us that humans do and must live with nature.

Year 2022

Running Time 5 min

Production Form Animation, color, sound

Production Lee Jo Heum

A "live ring" also appears around each Instagram profile picture—a function designed for humans and animals alike to share their stories and lives with others. By walking on "earth" and entering the "live rings," the audience is able to appreciate anew how we are all living this life together.

* Commissioned by **BANDI WALK**



026

Dream

Dream is an anamorphic work that imitates nature to portray a sunken treasure ship's dream of a beautiful voyage. The Shinan ship, which set sail loaded with treasures, ultimately failed to reach its destination and was swallowed by the sea after encountering a storm. What would the Shinan ship have looked like if it hadn't met the storm?

Dream depicts the beautiful image of a treasure ship sailing peacefully across the sea as it cuts through the rolling waves in a spray of foam. Believing that beauty is best expressed through imitation, the artist portrays the treasure ship with both vitality and stability by imitating nature. Central to this process is the particle, which possesses nature's two paradoxical characteristics—similarity and individuality—embodying both qualities simultaneously. These particles come together to form a vibrant and diverse depiction of nature. In this

Year 2022

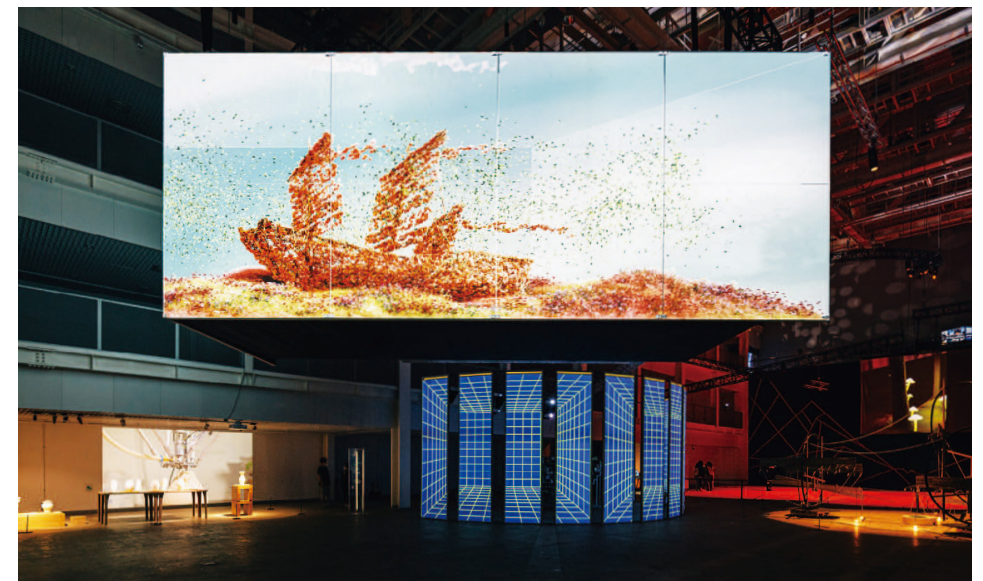
Running Time 4 min

Production Form Anamorphic, particles, 4216×1200px

Production Co-created by Yuhwan Jang and ACC

way, the image of a treasure ship sailing peacefully, free from any danger or concern, cultivates a sense of stability and tranquility in the viewer.

- Immersive representation of the ship's detailed movement through the use of particle animation and 3D anamorphic videos reinterpreting the scanning data of the Shinan ship
- Surreal portrayal of the ship through media art
- Use of advanced technology in particle animation



027

End Island VER.2



Preview

End Island (Ver.2) is a project dedicated to the memory of extinct animals. The human artist imagines herself becoming a non-human being and combines parts of her body with those of extinct animals in an attempt to understand how these hybrid beings might feel and experience the world. An isolated island is a jail made by nature. Surrounded by a dull, flat wall of ocean that cannot be crossed, the island is far removed from the mainland. On *End Island*, extinct animals—the Mauritius blue pigeon, bluebuck, southern pig-footed bandicoot, moa, Waimanu penguin, Steller's sea cow, passenger pigeon, Dokdo sea lion, Floreana giant tortoise, Azuero spider monkey—live alongside endangered species such as the firefly, as well as imaginary animals like the eyeball jellyfish. Here, objects that were built to develop and maintain man-made systems but were later discarded also make an appearance. The remote, othered island serves as their communication zone,

Year 2022

Running Time 8 min 41 sec

Production Form

Digital 3D animation, projection mapping, color, sound

Production Jung Haejung

and they use their various senses to understand the island and the world they live in. The artist imagines the temporal and physical space that they perceive; she also attempts to become a hybrid. The island's residents exchange looks, slide past each other, and in a brief moment of recognition, pass by their different respective worlds. The screen moves from one viewpoint to the next as though in a relay race, and as it slides down a wormhole-like hole underground, it enters a psychological space of sensation. On the island, the waters rise, and eventually the project ends when everyone goes underwater.

* Commissioned by BANDI WALK



028



Preview

He Left on the Very Day I Came Back

From long ago to the present day, countless plants and animals have become victim to human appetites, ostentation, and desire for immortality. Mistaken beliefs about the special powers or effects of body parts of certain species have created false myths that many—who continue to consume the animals in secret—swear by even to this day. *He Left on the Very Day I Came Back* is about a bear that became a god after giving everything it had to humans. A bear's bile and paws, long considered to be good for stamina or valued as a gourmet ingredient, are sold at high prices on the black market. Bear heads and skins are displayed like trophies in wealthy households. In this surreal allegorical film, the artist gives a comic treatment of a cruel and tragic reality brought about by the selfishness of mankind, placing it in view alongside the anxieties that we, and also the earth, are facing today.

* Commissioned by BANDI WALK

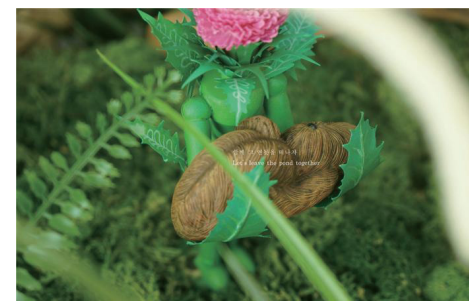
Year 2022

Running Time 5 min

Production

Stop motion animation, 3-channel video, color, sound

Production Jang Jongwan



029

New World? II



Preview

This project reveals the hidden side to the non-fungible token (NFT), which has received attention for its role in creating new economic ecosystems. NFTs first became widely known in late 2020, when it gained special prominence in the art world, influencing the value of digital art and offering artists new avenues of exploration. But artists have also voiced concern about NFTs.

Most NFTs are traded on blockchains including Ethereum. These platforms use networks with strong encryption for virtual asset mining and NFT verification. Such networks consume considerable amounts of energy, enough to cause a power outage, and create environmental problems by producing electronic waste. However, virtual asset miners and NFT creators do not take these problems seriously.

Year 2022

Running Time 3 minutes

Production Form

Data visualization video, single-channel video, color, sound

Production Digital Serotonin

This project uses data from one of these platforms, OpenSea, and pictures of computer hardware to discuss environmental problems caused by NFTs. The social and economic influence of digital asset technology is represented as an enormous ocean wave, which also recalls the image of trash on the seashore.

* Commissioned by BANDI WALK



030

Data-verse, Gwangju

Data-verse Gwangju is created by 2ENTER, a four-member Taiwanese artist group that constructs visual representations of cities and data flow using game engines and web interaction.

This project was built on geographical, historical, and sensory data from the city of Gwangju. Input from live sources, such as news, aviation, weather, and trending search terms, flow through the project, while texts created by viewers are projected into the virtual city. In this way, this project explores how our consciousness and experiences in reality are recreated through data.

* ACT Festival 2025 Commission Project *Neuroverse: Sailing Through the Sentient Universe*

Year 2025

Running Time Flexible

Production Form

Internet-based live interactive digital video, projection mapping

Production 2ENTER (Taiwan)



031

Browsing



Browsing is a moving image created by the artist collective After New Order as a physical representation of their attitude of active resistance against a web system that has been reorganized around huge digital platforms. The artists bring to attention 12 different elements of the main exhibition hall of ACC, such as corners and gaps, that they observed while walking through the space from various heights and perspectives.

This recalls the pedestrian's experience of rediscovering meaning in things they've overlooked or going down paths they've never gone down before. Likewise, users of the web can step outside the systems demarcated by digital platforms and freely explore other roads.

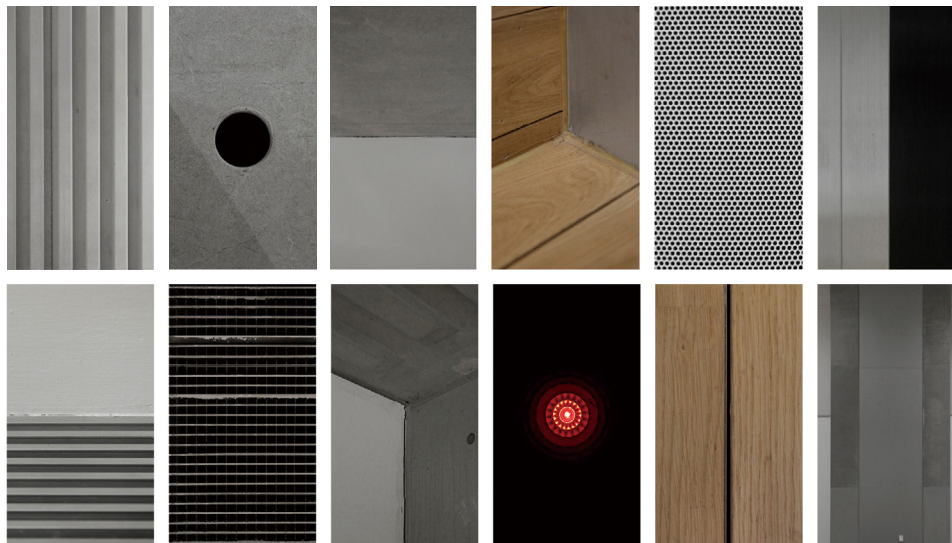
* Commissioned by *Walking Wandering*

Year 2023

Running Time Video loop

Production Form 12-channel video, color, no audio

Production After New Order



032

Drifting Scenery

DRIFT Collective is a group of artists who take part in observing drift ice. Starting from the Amur River in Russia, ranging to the seas in Shiretoko of Hokkaido, drift ice was once a familiar phenomenon in the fishing village of Shari, but it is now disappearing due to global warming.

In *Drifting Scenery*, these artists present their long-term documentation of Shari's changing environments, such as the drift ice seen from the village, the sounds surrounding the ice, and even the seasons that no longer come. This work serves as a record of nature that is changing under the climate crisis and will invite us to reflect upon the relationship between nature and mankind.

* Commissioned by *The View of Hanui*

Year 2023

Running Time 12 min

Production Form Multi-channel video, color, sound

Production

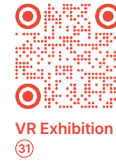
DRIFT Collective (Park Hyunjung, KAMIMURA Yoichi, NISHINO Sohei, KOGANEZAWA Takehito, KWOK Colleen)



033

Invisible Factory

Run Project-Rayon Plant Run



VR Exhibition
31

Artist Kim Gemini goes running in search of traces left behind by factories. Once a primal act of survival, like hunting for food, running has become an exercise to improve one's health or a hobby. In this project, the artist crosses the borders of Korea, China, and Japan in pursuit of traces of factories on "vacation," focusing on the relocation of industrial sites to examine the birth and growth of modern cities and contemporary consumer society. Rayon is a type of fiber that is used in the lining of suits, women's clothing, pajamas, bedding, and more. In East Asia, rayon production was begun in Japan by Toray Group in the 20th century, and then brought to Korea in 1964 when production facilities were moved to Namyangju. In 1993, it was sold to a Chinese synthetic fiber company, and became "invisible" in the early 2000s. After it became known that rayon production caused carbon disulfide poisoning, production sites moved further into city outskirts, and now, a nice green-colored apartment complex sits on a former

Year 2023

Running Time 12 min 30sec

Production Form

Archive, single-channel video, color, sound

Production Gemini Kim

factory site, but has rayon really disappeared? Under different eco-friendly names, such as viscose and modal, rayon continues to be delivered to consumers. In a display of ambivalence from a city resident and consumer, the artist wears "eco-friendly" materials made of rayon as he runs along the factories' relocation paths, now scrubbed clean of any traces of labor and illness. Running while out of breath as a primal act of survival versus running as a hip hobby, the labored breathing of workers versus the "high" of consumption—the artist runs through these disparities and celebrates the city's "victory".

* Commissioned by WALKING, WANDERING



034

Ludenstopia



Preview

This project rearranges two spaces as understood by an AI that is unaware of the historical, social, economic and cultural implications of space, and a third space as imagined by the same AI. The boundaries between society and the individual, reality and fantasy, survival and play are blurred in this place, which we call *Ludenstopia*—a playful world.

As we probe the meaning of space as interpreted by an AI that does not depend on physical space, we ask more broadly of humans, who live not only in a physical space but also within the concept of the "gap": what does it mean to live with space?

Year 2021

Running Time 4 min 36 sec

Production Form

Multi-channel video, 3D graphic, color, sound

Production Slitscope (Kim JaeMin, Kim KeunHyoung)



035

Groundhog Day: A Week of Punxsutawney Phil



Preview

Traversing books and movies, nature and people, the artist considers every moment that can be experienced both directly and indirectly—in other words, those things that one can experience by looking at the past and the present—as a means to assess and explore oneself.

Year 2022

Running Time 2 min 25 sec

Production Form Digital collage, animation, sound

Production Choi Ji-ii

Punxsutawney is the name that the artist decided to give the main character of the movie “Groundhog Day.” This character lives the same repetitive life every single day. The artist tells the viewers that it might feel like we begin every day at the same starting line like Punxsutawney, but each day, with every step, we become a different individual. Accumulating thoughts, speech turning into image before it can be organized, along with moments found in those parts of everyday life that we consider inevitable—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*



The Last Monument



Preview

PARK Hunkyū, a graphic designer and media artist, has presented experimental artworks that incorporate Korean traditional music with various videos. In *The Last Monument*, a collaborative work with graphic novelist LEE Sunkyung, he aims to raise awareness of the dangers of global warming through the disappearing glacier. Inspired by the fact that glacier researchers engrave the names of Iceland's vanishing glaciers on to stones, this work commemorates glaciers that have already disappeared or will disappear in the near future. Commemorating things that once existed by engraving them into stone can serve as a warning of the disasters we might experience if we forget about their existence. A call for action on climate change that may already be too late, the work also contains the symbolism of Gwangju, where the entire city has become a monument marked with the scars of modern Korean history, and at the same time, a longing for the city's bright future.

*Commissioned by *The View of Hanui*

Year 2023

Running Time 3 min

Production Form 3D graphics, sound

Production PARK Hunkyū, LEE Sunkyung



Machine Learning



Preview

When a moving machine is created using human motion and then becomes a substitute for the human body, is it the machine that is moving, or the human body?

A machine's movements are recorded as data patterns before being inputted into the human body. Through this process, we are able to think about how we might foster ties between humans and technological advances—not by framing it as a conflict between human and machines, but by seeing it in terms of things in between.

Year 2021

Running Time 10 min 57 sec

Production Form Single-channel video, color, sound

Production Jeon Bo-kyung



Legend of Meta-1004 Island

Based on the motif of the Shinan ship, which was excavated near the Shinan islands, *Legend of Meta-1004 Island* is a digital space created using the metaverse platform Spatial and artistic imagination. This project begins with the story of the "BOMULSUN 3.0" research team detecting a signal asking to excavate Meta-1004 Island, where legend has it that there is a sunken treasure ship containing numerous treasures and works of art. As the "BOMULSUN 3.0" research team sets out to investigate, the audience too becomes explorers alongside them in the metaverse.

A tour of Meta-1004 Island features an underwater archeology research institute explaining underwater archaeology and the history of the Shinan ship; a

Year 2022

Running Time N/A

Production Form

VR, PC, projector, Xbox controller, metaverse platform (Spatial)

Production Co-created by Studio Embers 703 and ACC

space for discovering virtual underwater relics; a space reinterpreting works from the "BOMULSUN 3.0" offline exhibition; a space where works created in collaboration with AI can be viewed; and a space at the very top of the island that holds its secrets. The audience will be led through a metaverse world where the past, present, and future converge, and reality and virtuality overlap.



Everything is Connected



Preview

Everything is Connected is the title and the message of this project.

Three billion years ago, when humans did not exist, only single-celled organisms were able to survive because there was more carbon dioxide than oxygen in the planet's atmosphere. Cyanobacteria was the first organism in existence to be able to photosynthesize, changing carbon dioxide into oxygen. Thanks to cyanobacteria, oxygen levels rose, an ozone layer developed, and multicellular organisms appeared 900 million years later. It would hardly be an exaggeration to say that the creation of our ecosystem, including human beings, was led by a small, unnoticed organism. Just as how cyanobacteria took part in changing the earth's environment, the artist says, the choices and actions that we make will hopefully change the earth's environment today.

This project has three parts: projection mapping, app art, and sound. Videos show the Big Bang, cosmogony, and the future earth. AI-generated

Year 2022

Running Time 6 min

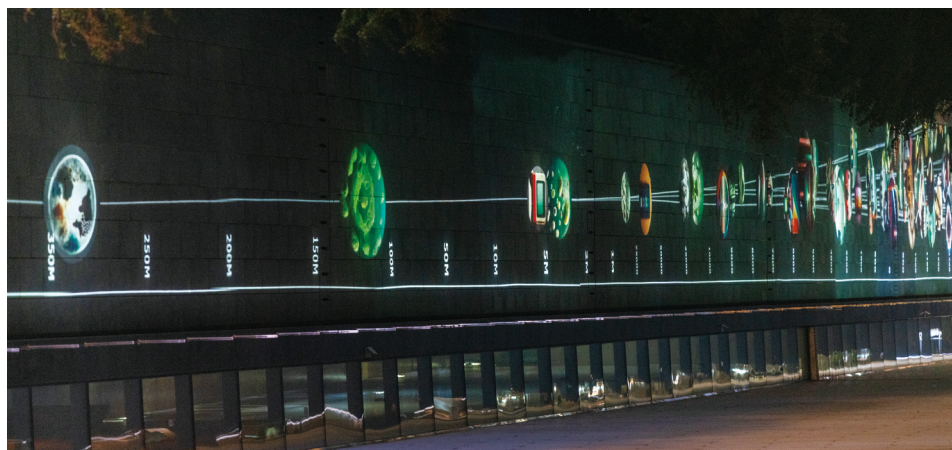
Production Form

Website & videos, projection mapping, color, sound

Production Digital Serotonin

images make up the floor, depicting a timeline from 450 million years ago to the year 2060. The video also asks ten questions that guide the viewer to an app, through which the audience can collaborate with the artist in using AI to create images of how earth might look like in the future. At the same time, a sample of Bach's "The Well-Tempered Clavier" plays in the background—an essential piece of modern music. The artist presents the audience with a series of choices: will we be able to preserve the planet the way it is, or will we find a way to coexist with nature, or replace nature with technology?

* Commissioned by **BANDI WALK**



040

Babel × Babel II



Preview

For decades, people have predicted that mankind will cease to exist due to an environmental crisis. Such predictions are being made to this day.

Warnings about an impending environmental crisis have helped to promote awareness of the planet, but in the face of a reality beyond one's control, the individual feels a sense of helplessness, which turns to fatigue, then unconcern. However, the environmental crisis is a reality that's here to stay.

Babel × Babel II is a participatory web art project that sounds the alarm on the climate and environment crisis, which will become inevitable if we do not lose our arrogance toward nature. The audience can participate by uploading images of trash, and the project, placing the environmental crisis at the center of conversation, hopes this experience will show how individual actions can affect the environment in both small and big ways. The process of building a huge tower of trash—like the tower of Babel in ancient Babylonia—will help raise awareness of what the environmental crisis

Year 2022

Running Time 3 min

Production Form

Web-based participatory digital art, color, sound

Production AABB (Seok Jaewon, Kim Minjae, Ku Jaeun)

currently looks like. From everyday trash to industrial waste, auto exhaust, food waste, excess industrial products, even unnecessary images produced and reproduced on smartphones, all the colorful trash thrown by the participants on to the tower will pile up high, soaring into the sky. Some participants will be sincere, others light-hearted, but their trash will still be saved and piled up on the tower regardless.

* Commissioned by **BANDI WALK**



041

Erosion Landscape



Preview

When an area undergoes redevelopment, existing towns disappear without a trace and a new town comes in, violently cutting off the past. As a result, the region becomes disconnected from its historical and cultural context. In order to reflect on this phenomenon, we seek to give continuity to a town's past, present, and future.

This project recreates a town that is to disappear due to redevelopment by archiving it through 3D scanning, and shares the results with the future.

Year 2021

Running Time 2 min 29 sec

Production Form Single-channel video, color, sound

Production Hong Suk-jin



How to Make a Song with Opposite Value? ver.ACC



Preview

This project deals with the artistic interest in emotion, energy, the subconscious, metaphors—all the weird worlds that are linked to our lives and have long existed in opposition to a life lived according to the profit-based values of reason and rationality. In particular, the project poses the question, “In the face of natural disasters on a global scale, are homo sapiens heading in the right direction?” as it contemplates contemporary concerns such as climate disaster, ecological problems, and fear of viruses like COVID-19.

Year 2021

Running Time 7 min 21 sec

Production Form Single-channel video, color, sound

Production Lee Su-jin



Sound Wall Sound Slope

Sound Wall / Sound Slope is a participatory exhibition at the ACC Media Art Lab Facade, where viewers can use text messages to create sounds and videos.

In *Sound Wall*, which is displayed on the 75-meter-wide media wall, the geometric shapes of Hangul (dots, lines, and faces) are broken apart or recombined. Meanwhile, *Sound Slope* is displayed on the escalator screen of the media cube, where the basic concepts of the Korean script (circle-sky, square-ground, triangle-person) are transformed into text, before returning to their regular shape. Through their mobile devices, viewers can type in text, which briefly appears onscreen, and then break down. The shapes collide with onscreen obstacles, and these effects also make various sounds. At the heart of this project is the Korean script, which doesn't just deliver the meaning of the text itself, but also functions as a generative principle of sound. With family and friends, viewers can transmit

personal stories or emotions to the media facade through four-letter texts. In the process, Hangul characters become a tool for creating both meaning and artistic insight. Texts written by viewers may be meant as a friendly joke, or serve as a way of reaching out to others. The ACC media facade becomes a window of communication that links art with people, and people with other people.

Year 2022

Running Time N/A

Production Form Live participatory installation art

Production Tacit Group



Sound Wall
Website



Sound Slope
Website



Sound Slope
Preview



044

Salpim Exercise

A research team of artists, activists, and dancers created *Salpim Exercise* in a workshop held with residents of Gwangju. This exercise serves to offset the physical vulnerabilities caused by muscle use and movement in the labor of caregiving. It also experiments with new physical experiences between those receiving and giving care, whose function is to support one another's bodies, or assist with movement.

These exercises are accessible to anyone, and the audience can participate by following along to video guidelines or to performers in the exhibition hall. The mats, cushions, and soft props on the floor can serve as tools for exercise, or as resting or caregiving aids for visitors. Visitors are free to follow along to the exercise or simply rest and watch the performers. Anyone can be an exercise partner, including children, the elderly, and people with disabilities.

During their brief stay inside the installations, people

Year 2023

Running Time 20 minutes (open screening)

Production Form

Single-channel video, color, sound, polyurethane foam variable installation

Production

Co-created by Cho Youngjoo Performance Team (Cho Youngjoo, Shin Sun-jeong, Jung Jae-woo) and ACC

are invited to join in on the exercise. Having been created with various needs in mind, such as rest, care, and exercise, the installations are made of soft materials, similar to those found in caregiving settings like nurseries, nursing homes, and hospitals. At the same time, they blur and explore the boundaries between 'receiving' and 'giving' care. Ultimately, this project is an expression of the convertibility of symbiosis/reciprocity in caregiving through movement.



045

New Calligraphy Outing

New Calligraphy Outing allows classical paintings from the southern provinces to be viewed more closely and in greater detail using gigapixel technology, which creates composites of ultrahigh-resolution images of objects. These paintings, which are expressive of both tradition and modern succession, include the works of artists such as Yoon Du-seo, known for his dignified reinterpretation of the classical painting of the horse; Sochi Heo Ryeon, who captured the essence of Namjong's literati painting with his ability to reproduce a scenery with minimal brush strokes; Nam Nong Heo Geon, who modernized the traditional Namjong literary style and created a new style called "Shin Namhwa"; and Saho Song Su-myeon, a 19th-century literary artist skilled in the "four gentlemen" (the plum, orchid, chrysanthemum, and bamboo). You can encounter the spirit and aesthetics of the classical painters of the Namdo region as passed down through generations.

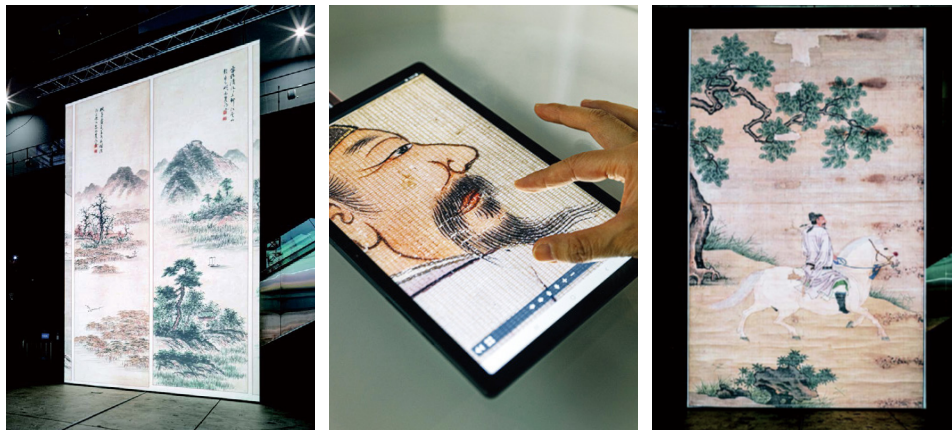
Year 2022

Running Time N/A

Production Form

Gigapixel imagery, navigation, projection mapping

Production Co-created by Darwin Tech and ACC



046



Preview

Colors Lasting for a Very Short Time

Seoul Express is an artist group composed of JEON Yujin and HONG Minki, who have been active in music and film respectively. The group conducted a research project, *My Backyard: Excavating Memories*, in the 2023 ACC Interactive Art Lab, and the work derived from the project, *Colors Lasting for a Very Short Time*, is presented in this exhibition. There is an abandoned space where past history and lost memories remain, like traces. The place is less a fixed place than a temporary passage and a portal to another world. This passage and its short journey, defined by variability and temporality, address the fateful limitations of all living things on earth and evoke the communal nature of beings who coexist even for a moment. Through a process in which scattered fragments of visual elements go back in time to establish organic relationships and take shape, we are invited to look at ourselves as temporary existences, finite human lives in an infinite world.

*Commissioned by *The View of Hanui*

Year 2023

Running Time 4 min

Production Form Multi-channel video, stereo

Production Seoul Express



047

9, Cloud, Dream



Preview

In this modern adaptation of the Joseon-era novel *The Cloud Dream of the Nine*, the project uses AI technology as well as 3D animation based on the book to add a spatiotemporal interpretation to the story. The video novel is displayed using a database that is based on text prompts from the book and deep learning.

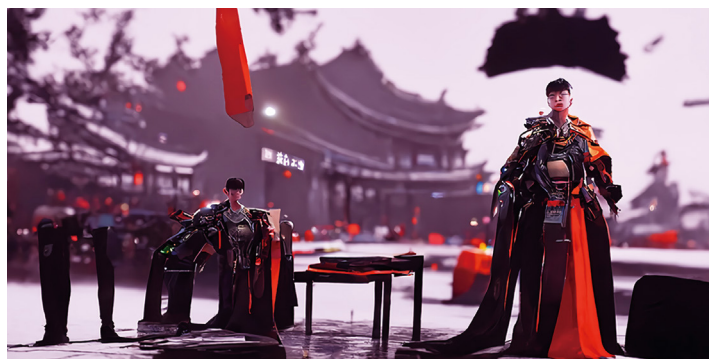
Based on the original narrative literary work of oriental thought, this project recreates the novel by applying various neural networks to the boundaries between dreams and reality. Each sentence contains text that forms the parameters for the videos and music, providing material for an AI algorithm-based generator.

Year 2022

Running Time 7 min 30 sec

Production Form Single-channel video, color, sound

Production Cho Young-gak



048

Various Farewell



Preview

“Terrible things can happen to you, but don’t forget—we can only trick happiness through sadness. Like encounters, farewells have no rhyme or reason.”

While new encounters take various forms, farewells too can assume various shapes and stories. Each viewer will also have their own encounters and farewells. More than a spectacle to be seen, *Various Farewell* offers the audience a multi-sensory display of videos, music, and scents, promising a spatial experience that will be remembered for years to come.

Year 2022

Running Time 5 min

Production Form
4-channel video, 3D graphics, color, sound

Production Circle(Jeon Min-su)



049

In My Backyard



Preview

In an imaginary space called “the backyard,” which symbolizes a “repository of memories” and a “site of excavation,” personal memories and stories are recreated, forming another world as those fragments come together. In the 2023 ACC creative workshop “My Backyard: Unearthing Memories,” the artists collaborated with participating researchers to trace fragments of individuals’ memories like clues. Through this, they explored how personal data and stories can expand into the new imaginative space of the “backyard,” or the shared story. This exhibition is the result, showcasing the connections they found. The researchers’ stories, objects, and thoughts are recreated and reinterpreted into still images, videos, texts, datasets, and sounds, using 3D scanning and game engines. They are then merged into one “backyard.” Not merely

Year 2023

Running Time 6 min

Production Form Single-channel video, color, stereo

Production Co-created by Seoul Express and ACC

about arrangement or placement, it is more like a combination of connection and integration. They may have started out as personal memories or events, but they end up coexisting in one space, creating unintended connections and finding new narratives. The process of engaging in the research and exhibition is also a part of the sense of connection and community that the project seeks to achieve.



050

Electric Dreams

Inspired by Philip K. Dick’s science fiction short story collection *Electric Dreams*, this multi-channel interactive artwork presents the artist’s visual interpretations in response to the questions each story asks.

Starting with a prompt (command) as used in generative AI, images shown on eight screens interact with the audience as they are reinterpreted into “hybrid dreams,” giving viewers the experience of walking through the “dream of human and machine interaction.” In this age of artificial intelligence, what does it mean to be human? What exactly is emotion? What is art? This exhibition is a result of research on generative AI and programming languages conducted by artists and citizen researchers during a creative workshop called “Electric Dreams: AI and Interactive Art.”

Year 2023

Running Time N/A

Production Form

Custom software (openFrameworks), 8 large monitors, computer, kinect sensors, scaffolds

Production Co-created by Studio Embers 703 and ACC



051

A Three-Dimensional Preparat



Preview

A Three-Dimensional Preparat is an extension of *The Trace of Ferns*, a project originating from the artist's awe of ferns. Displayed on the media wall of ACC, this organic project brings to life another spatial narrative, taking the organisms cultivated from the previous project and transplanting them into a virtual digital terrarium.

The artist juxtaposes features of the work, such as images and information spanning both the upper and lower displays, with the structure of the plants as they root themselves down in soil. The audience, who looks up from below, acts as nutrients that get delivered to the organisms above. In the midst of this historical cycle of circulation and growth, this project questions whether mankind and nature can become one to create a better future ecosystem.

* Commissioned by *BANDI WALK*

Year 2022

Running Time 3 min

Production Form 4-channel video, color, sound

Production Kim Uljiro



052



Preview

Give Them Eternal Peace: Everything will be OK

This video project was created as a public act of remembrance and commemoration of Asia's painful history. The illustrative art represents both the abuse of state power as it occurred in countries all over Asia and its victims.

Like a beautiful multitude of dotted lights that disperse then come together, the project remembers Asian pro-democracy movements and the lives of victims of state violence, in a reminder to the audience and to members of the public that such painful moments in history must never be repeated.

Year 2021

Running Time 11 min 58 sec

Production Form Single-channel video, color, sound

Production Team Hitchcock A



053

A Prefabricated Scene



Preview

A reconstruction of old animal folktales collected from Gwangju, this project is a synesthetic digital animation of tigers, snakes, birds, horses, and the sights of Mudeungsan Mountain.

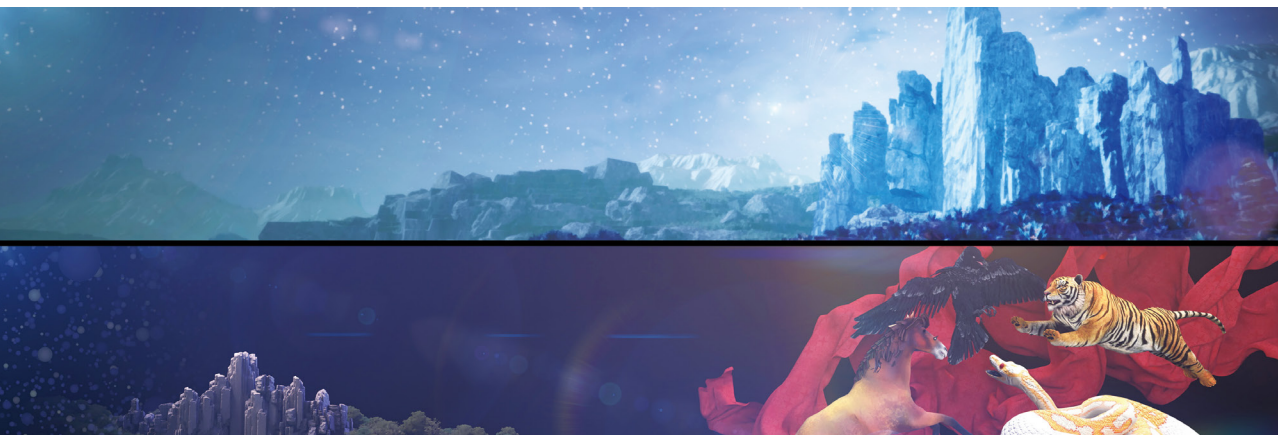
The project consists of three narrative structures, based on local material collected from Gwangju as well as newly invented stories, that describe tense conflict between animals. Pitting people against the personalities of animals as seen in folklore throughout time, the project satirizes the formation of fundamental relationships between human beings and the structure of society. By reestablishing relationships that went unnoticed between humans and between animals, it creates a space for fictional stories of the equal world we live in.

Year 2022

Running Time 3 min 40 sec

Production Form Single-channel video, color, sound

Production Moon Chang-hwan



054



Preview

As Below, So Above

As Below, So Above tells of a conversation between a Jōdo Shinshū Buddhist monk and a supply officer on the last day of WWII, inside a basement fort at the front line between Manchuria and the Soviet Union. Covering an area of 21 square kilometers situated below a city and mountains, the basement fort was built away from prying eyes. The conversation begins with questions about the standoff with Soviet forces, before moving on to the topic of banned Buddhist scriptures. Locked up in the dark maze-like fort, they must endure fear and anxiety. But it is just as scary to head outside. Through a ceiling cratered by the Soviets, all they can hear is the wind, and there are no enemy forces in sight, but the soldier doesn't

Year 2023

Running Time 32 min 27 sec

Production Form Single-channel video, color, sound

Production Lee Kai Chung

dare leave the quiet darkness of the fort. Perhaps the person he has been talking to all this time is someone he made up due to his fear. The artist connects this to the modern-day pandemic, with its physical lockdowns, atmosphere of fear, and the confusion that came with sudden freedom. The artist asks us what we are not able to see, and where we are not able to go, because of collective fear and trauma.

* Commissioned by *Walking, Wandering*



055

Beyond the Dimension



Preview

The relationship between any two individuals is not quite two-dimensional. The influence of society on the individuals within the relationship could be the structure's unexpected third dimension, a result of expanding the z-axis.

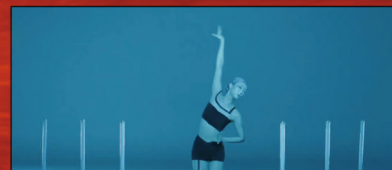
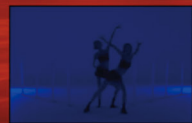
The dancers' movements, as seen in perspective in a flat two-dimensional image, is turned into a three-dimensional video, in this expressive commentary on relationships.

Year 2022

Running Time 8 min 7 sec

Production Form Single-channel video, color, sound

Production Lee Hyun-min



Chandra Chronicles: In Neuroverse

Chandra Chronicles: In Neuroverse tells the story of Chandra, a fictional character, through four primary scenes: A.C. (After Chandra), in which Chandra is a retired neural network coordinator; B.C. (Before Chandra), in which neural nodes are shown to be in their primal state before Chandra's arrival; C.C. (Circa Chandra), in which Chandra is in her prime; and D.C. (Dreaming Chandra), in which Chandra's dreams are shown.

The audience gets to "become" Chandra, absorbing information and sensations beyond time and place. The project uses VR, AR, PC games, digital videos, and crystal installations.

Korean media artist Yeom Inhwa uses AI and XR to investigate collaborative sensations between human and non-human agents. She created the biotech start-up Biove to connect science and art.

* ACT Festival 2025 Commission Project *Neuroverse: Sailing Through the Sentient Universe*

Year 2025

Running Time Flexible

Production Form

HMD VR, digital video, mobile AR, acrylic/crystal installations, PC

Production Inhwa Yeom



Carbon Clock @ACC



Preview

Carbon Clock @ACC uses augmented reality as a portal to the digital world of ACC, where viewers can experience spatial changes that vary depending on the level of carbon emissions via an AR app. The project also shows a macroscopic view of the earth through video. By comparing the future with the present, and reality with the virtual world, we are able to experience more directly the amount of time we have left before our transition to a carbon-neutral society in 2050. Through the AR app, the audience is met with ten questions on how to decide the direction of the virtual world. The viewer's choice of answers determines the amount of carbon emissions, and the calculated amount has a continuous effect on the virtual world, which keeps evolving as 50 years

Year 2022

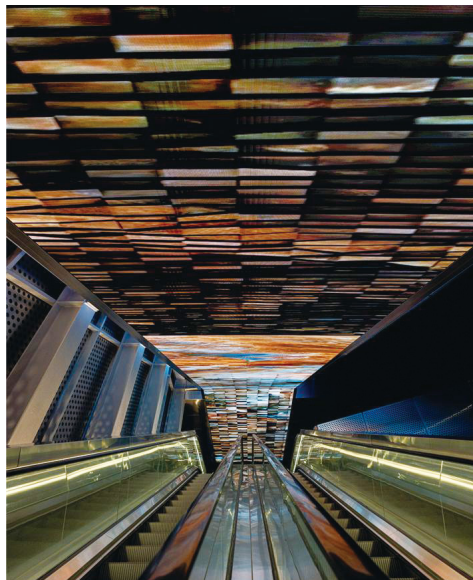
Running Time 7 min

Production Form AR, color, sound

Production Kayip × Lee Seul-bi × Lee Ji-hyun

pass by in five minutes. As the audience observes these changes, they may leave a message to their future selves, 50 years from now. The messages will remain etched on the floor, and as they accumulate during the exhibition, they create the basis of the virtual world. When our time is up, only those messages will be left floating around.

* Commissioned by *BANDI WALK*



058

Chromatography

In this participatory generative media art project, a physical phenomenon finds visual expression as photo images taken by the audience are separated and transformed according to set values. It is an interactive, live content created through camera interaction with the audience.

Chromatography is an experimental technique used in physics and chemistry to separate mixtures. This project visually expresses the separation and transformation of the participant's image based on set values. However, it goes beyond merely depicting experimental phenomena. Its aim is to interpret meanings recorded by the behavior of color through a process of "chroma-to-graphy." By observing how set values change one's "chroma," the audience can discover their own narratives.

Year 2023

Running Time N/A

Production Form

Interactive installation media, AI art generator

Production Co-developed by Plinqer and ACC



059

Standing at the Center of Existence



Preview

An internationally active media artist, LEE Lee nam has established a unique artistic vision by integrating digital technology with classical paintings. In this exhibition, the artist reinterprets 'The Sun, Moon, and Five Peaks,' the painting that stood behind the royal throne in the Joseon Dynasty. The waterfall from 'The Sun, Moon, and Five Peaks' stretches out in a large stream that runs along the Fire Road of ACC. This gigantic image of nature, vividly conveyed through a large projector to the sound of falling water, amplifies the sense of wonder. Unlike paintings of the Joseon Dynasty, the media artworks of LEE are dynamic and experiential. While this work shows the classical beauty of nature, it also conveys the sublime beauty that can be felt when nature is viewed from afar.

* Commissioned by *The View of Hanui*

Year 2023

Running Time 3 min

Production Form Multi-channel video, color, sound

Production LEE Lee nam



060

Can't Be a Fossil



Preview

Can't Be a Fossil is a futuristic tale about how life on earth is wiped out by human civilization. The project depicts a world where humanity, possessing an anthropocentric view of nature, preserves and protects animals by developing incubators for near-extinct species and quarantining them from a polluted environment. Plastic, a defining feature of the Anthropocene, piles up in layers as fossils, and relentless development leads to the destruction of the planet. But just as how cells cycle through formation, death, and regeneration, the destruction of mankind allows the earth to repair its regenerative abilities, and it is suggested that a new age of geological time will emerge. Humans have cycled repetitively between development and destruction. Technology developed to take care of one problem has often led to another in unexpected ways. Electric cars were developed to reduce environmental pollution, but the consumption of raw materials such as lithium for battery production has led to water pollution and the destruction of the ecosystem. Similarly, the use of fossil fuels to produce electricity has simply changed the source of pollution. Believing that the loss of animals' rights to life and freedom was caused once again by the human tendency to attempt to solve one problem only to end up with another, the artist argues that it is time that the earth needs for environmental recovery, not more technological development.

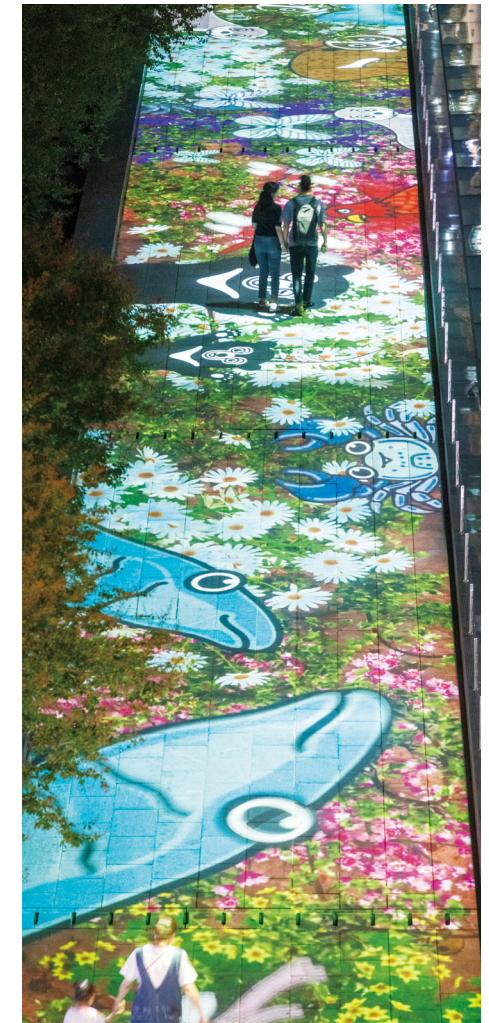
* Commissioned by *BANDI WALK*

Year 2022

Running Time 5 min

Production Form Projection mapping, color, sound

Production Yonghyun Lim



061

FILM

Seon-yu-hu-bu-gah

While watching a film, and from outside a film—can we say that time flows equally in both situations? If every moment of a moving image is mechanically divided into minutes or seconds, does each segment of time carry the same weight?

Seon-yu-hu-bu-gah is a mythical tale that originated the saying, 'He who is engrossed in playing the wizard does not realize his axe is rotting.' Inevitably, the film has a fixed running time, in which the audience is enclosed for the duration of the screening, but time that spans the film is qualitatively different from time that flows in the real world. Starting with "flowing water" and ending with "seeing fire," the film presents the space in which the moving image is being screened as the mythical world of the tale, revealing the relative aspects of time as it flows between the world within and the space of the screening, and between the film and the reality.

Year 2021

Rating General Audience

Genre Documentary

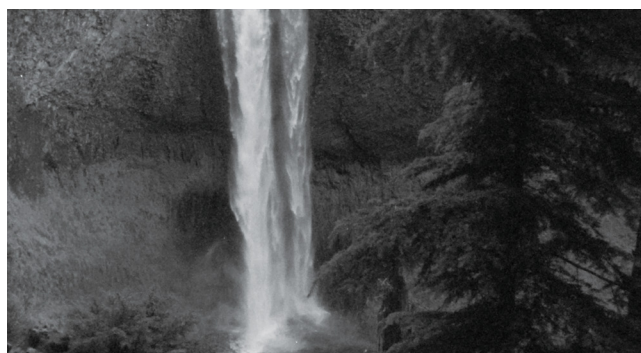
Country Korea

Running Time 12 min 23 sec

Format DCP

Color B&W

Director Kim Minjung



The Still Side

This film navigates the ruins of a fallen civilization, observing its relics. Marine life is represented in murals and architectural ornamentation. A dolphin remains joyfully stuck in midair, turned to stone. In contrast to the constant life and movement of the sea, the world on the other side, being made of concrete, is still, quiet, and solid. The human occupants have gone, but diverse life forms fill the architectural spaces they left behind.

While producing the film, the filmmakers searched for the meaning of these specters of tourism and imagined different futuristic lifeforms. The fact that a pandemic was beginning to sweep through the world during the film's production may be relevant. Perhaps the film is a post-apocalyptic projection of the filmmakers' own remembered economic disasters. Being part of a generation that experienced the false promises of progress

Year 2021

Rating General Audience

Genre Documentary

Country Philippines, Argentina, Korea

Running Time 54 min 35 sec

Format DCP

Color Color

Director Miko Revereza, Carolina Fusilier

and freedom, they also investigate their own connections with the island of Capaluco and the people associated with it: the collapse of the neo-liberal economy in Argentina and the failed American dreams of Filipino immigrants.



Anachronic Chronicles: A Voyage through Inside-Out Asia

Taking the form of remote audio conversation as its main narrative, this essay film consists of four chapters. Each chapter has its own focus but is also interconnected.

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

Year 2021

Rating General Audience

Genre Documentary

Country Hong Kong, Japan, Korea

Running Time 104 min 20 sec

Format DCP

Color Color

Director Pan Lu & Yu Araki



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-focused film foregrounds indigenous sounds, voices and music against the backdrop of a land that has gone through periods of Christianization, colonization, war, and socialist transformation. This essay film, punctuated with conversations between the filmmaker and her own 16-year-old daughter on visual and aural memories, can be seen as the third and final installment 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

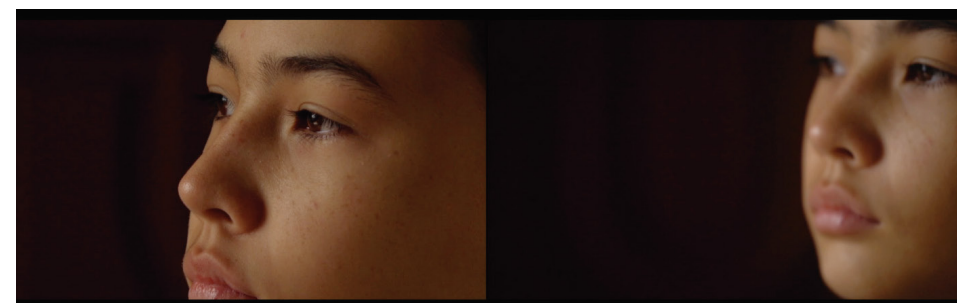
Country Vietnam, Korea

Running Time 45 min 42 sec

Format DCP

Color Color B&W

Director Nguyen Trinh Thi



FILM

Cemetery of Splendour

The center stage of Apichatpong Weerasethakul's new cinematic imagination is Khon Kaen, his hometown. Places tied to his personal memories, including the hospital where his parents used to work and the elementary school which used to endlessly screen films about various diseases, become material for the new film that he dreams. A soldier afflicted with a sleeping sickness meets a housewife who tends him in the 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 create 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 120 min 21 sec

Format DCP

Color Color

Director Apichatpong Weerasethakul

Awards

2016 Grand Prize, Bildrausch Film Festival, Basel,

Switzerland

2015 Best Film, Asia Pacific Screen Award, Australia



068



069



PERFORMANCE

Collaboration in Distributing Performance Content

The National Asian Culture Center (ACC) serves as a leading creative platform and cultural exchange hub for the Asian performing arts. It produces performances inspired by contemporary Asian themes and discourse. The National Asian Culture Center Foundation (ACCF) operates diverse models of collaboration to promote the domestic and international distribution of performance content and to build a sustainable platform for cultural exchange.

Inquiries

accfc@accf.or.kr

Performance Distribution

+82-62-601-4664

Children's Performance Distribution

+82-62-601-4670

Performance Video Distribution

+82-62-601-4668

Distribution Content

Performances

- Repertory performances created and produced by ACC
- ACC partnership performances

Performance videos

- Video recordings of performances showcased on ACC stages
- Distributed to domestic or international arts or cultural institutions and to culturally marginalized regions

Distribution Process

Year-round call for partners

Invitation Distribution of ACC performances through the invitation of domestic and international organizations or institutions

Collaboration Distribution through joint planning with partner cultural or arts organizations

Exchange Two-way exchange distribution of performance content created and produced by each organization

Open call / contest

Period November–December 2026

Information Distribution partners for 2027 ACC children's performances

Period October–November 2026

Information

Distribution by collaboration with ACCF through the selection of outstanding independently-created performances

Distribution through open calls for ACC performance partnerships

Period March–October 2026

Information Free distribution for organizations or institutions applying for ACC performance video distribution

Content Videos of performances, films

For ACC Performance Distribution

For ACC Performance Partnerships and Distribution

For ACC Performance Video Distribution



Promotional Video

ART-TECH(INTEGRATIVE) PERFORMANCE

The Two Eyes

Unlike the original <Song of Shim Chong>—in which Shim Chong sacrifices her life for her blind father, is reincarnated by the Dragon King, and succeeds in helping her father see again by virtue of her filial piety—<The Two Eyes> focuses on the life story of her father, Shim Hak-gyu. Shim Hak-gyu became blind at 20, and his wife, Lady Gwak, died while giving birth to their daughter. Sparing no effort in asking the townspeople to feed his infant daughter, Shim Hak-gyu raises Chong with love and affection. A blunder by the blind Hak-gyu results in Chong being sent away to be sold as a sacrifice to the Indang Sea, and eventually her story ends with the two reuniting and Hak-gyu able to see again. This retelling of the tale from Hakgyu's point of view gives less weight to the original's emphasis on traditional values, allowing the audience to relate more to the characters as well as appreciate the story's pansori elements. Through visual elements, music, and performances, the show relies on sympathy for the main character, rather than the wit and tragic beauty of pansori, to create a more relatable and three-dimensional tale.

Premiere Year 2020

Genre Pansori media play

Creator MUTO, IPKOASON

Viewer Age Ages 8 +

Running Time 70 minutes

Staff 21 people

Production Duration

Overall stage setup: 3 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment

Three 5-ton trucks, one 1-ton truck (depending on venue conditions)

Scale

Seating medium theater (500 seats+) – grand theater (800 seats+)

Stage Area (W)12m × (D)8m × (H)8m

International Performance

2024 Co-produced Performance with the National Cultural Center of Kyrgyzstan

2026 Invited to the National Center for Traditional Arts, Taiwan



BBRUN



〈BBRUN〉, an immersive play in the metaverse, uses the story and characters of the masked dance performance of Goseong as a motif in its exploration of societal problems such as the climate and environmental crisis. The play's realistic content is made with advanced technology such as motion capture, facial capture, and virtual reality (XR/VR). Previously only possible with VR, the play now combines an XR stage with actual performances by actors for a more vivid participatory experience.

Can we return Earth to its previous state?

It is 500 years since mankind left Earth. Now in the year of 2990, 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 discovers a living creature on planet Earth! BB and his son, 〈BBRUN〉, have managed to survive on this futuristic Earth ravaged by disaster and destruction by living on viruses and contaminants.

Premiere Year 2021

Genre Metaverse immersive play

Creator Dia Lab Inc. (with PLOT and Giant Step)

Viewer Age All ages

Running Time 60 minutes per episode

Staff Flexible depending on size of venue

Production Duration

Overall stage setup: 2 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Scale

Performance 200m²+ (2,134 ft²), including audience seats

Games and participation space 130m²+ (1,423ft²)



074



Liberal Marriage – Film-Dubbing Show

This unique show was created by actors and creators from Gwangju, who combined performances by professional musicians and foley sound effects with a dubbing of 〈Liberal Marriage〉 (a 1958 film based on the eponymous play written by Ha Yu-sang, 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).

Doctor Go, a medical school professor, has three daughters of marriageable age. The eldest daughter, Suk-hee, married 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, falls in love with her younger brother's tutor, Jun-cheol, and shocks her family by attempting suicide when her father opposes their relationship. The third daughter, Myeong-hee, is attracted to her father's assistant, Yeong-su, but is distressed when she has a hard time achieving her heart's desire.

Premiere Year 2017

Genre Film-dubbing show

Creator Director Im Seong-jae | Music Im Ju-sin

Viewer Age Ages 8 +

Running Time 90 minutes

Staff 22 people

Production Duration

Overall stage setup: 2 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment

One 2-ton truck (depending on venue conditions)

Scale

Seating medium theater (300-800 seats)

Stage Area (W)8m × (D)7m × (H)6m



075

Camino de Far East Siberia

Promotional
Video

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

This play shows a crumbling world—its sense of despair and futility. It also tells the trivial story of two researchers working on a meteorological detection system.

What will happen if you walk in the opposite direction of pilgrimage routes that lead to the west of the continent? <Camino de Far East Siberia> tells the story of a person who walks along the Kolyma Highway towards the eastern city of Magadan, Russia. It is also a narrative of two people keeping location by satellite.

In real life, a virtual Santiago pilgrimage route had users rejecting it online only to walk the route offline. The two researchers make up travel stories as they imagine themselves walking an unexpectedly lonely and difficult pilgrimage road.

Premiere Year 2022

Genre Play

Creator

Writer, director 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

Viewer Age Ages 8 +

Running Time 100 minutes

Staff 13 people

Production Duration

Overall stage setup: 3 days-5 days | **Rehearsal:** 2 days |

Strike: 1 day (depending on venue conditions)

Equipment Three 1-ton trucks

Scale

Seating medium theater (300 seats+)

Stage Area (W)20m × (D)25m × (H)8m (at minimum)



I Wasn't There in Gwangju

Promotional
Video

<I Wasn't There in Gwangju>, a play produced in 2020 in commemoration of the May 18 Democratic Uprising's 40th anniversary, depicts the tragedy in its entirety, starting with the student demonstrations held at the main gate of Chonnam National University. 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 immersive theater methods 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. As the tragic moments of May 1980 are reenacted onstage, we gradually learn what prevented him from coming back and that the forgotten face of the girl's brother represents many more faces.

Premiere Year 2020

Genre Play

Creator IM Culture Inc., Playfactory Mabangzen

Viewer Age Ages 14 +

Running Time 90 minutes

Staff 65 people

Production Duration

Overall stage setup: 5 days | **Rehearsal:** 2 days | **Strike:** 1 day (depending on venue conditions)

Equipment

One 5-ton truck, two 2.5-ton trucks, three 1-ton trucks (depending on venue conditions)

Scale

Seating Approx. 400 seats in a black box-style space

Stage Area (W)35m × (D)20m × (H)8m (at minimum)

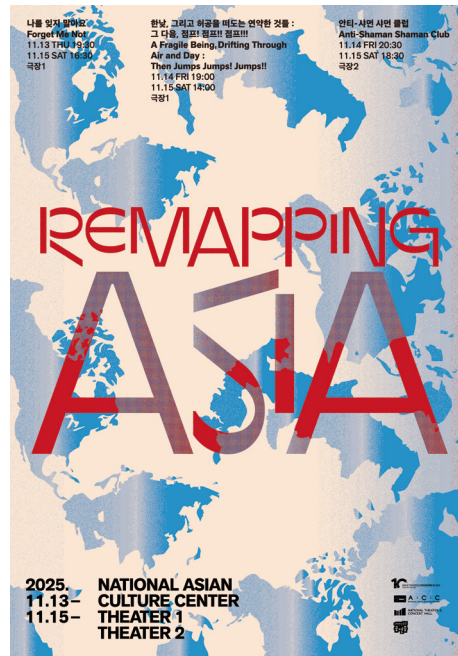
* This work premiered at the road-type stage of ACC Theater 1 with 400 seats.



Forget Me Not

〈Forget Me Not〉 is an experiment seeking to remember a war that has not yet occurred, and an attempt at Asian solidarity, though it may fail. Six artists from Taiwan, the Philippines, and Korea have come together to trace personal memories and transnational histories, revisiting the shadows of nations, colonization, martial law, and war. Through this, they will find the unseen connections that were never recorded in war memorials

Together, they will ask: Can theater become a monument for us, here in this moment? Who do we consider “we”? How can we remember a war that we’ve never experienced? How has that war shaped how we live today? If our memories hold a form, how can we preserve it? And how can we continuously define ourselves within those memories?



Premiere Year 2025

Genre Play

Creator Director Wen Szu Ni

Viewer Age Ages 13+

Running Time 70 minutes

Staff About 8 people

Production Duration

Overall stage setup (lights, sound): 3 days | Rehearsal: 1 day | Strike: 1 day (depending on venue conditions)

Equipment One 1-ton truck

Scale small theater (100-200 seats)



Promotional
Video

The Wharf without a Husband

In the famous Vietnamese novel, 《The Wharf without a Husband》, women are hemmed in by feudal social conventions, despite having lost their husbands and sons to war and national division. KAPAP and Vietnam National Drama Theatre have teamed up to create a modern retelling of this story, where a young woman breaks away from misfortune and custom, demonstrating a strong will to live a better life and expressing hope for her generation.

The water on the stage represents the Dinh River, a foundation of life that has accompanied life and death, despair and hope over a thousand years. The beauty of nature in Vietnam is shown through dreamlike videos and colors, while live performances of Korean traditional music and dance, piano, cello, gayageum, and Chèo offer a captivating stage production.

Premiere Year 2023

Genre Play

Creator KAPAP, Vietnam National Drama Theatre

Viewer Age Ages 7 +

Running Time 90 minutes

Staff 49 people

Production Duration

Overall stage setup: 3 days | Rehearsal: 2 days | Strike: 1 day (depending on venue conditions)

Equipment Two 5-ton trucks (depending on venue conditions)

Scale

Seating medium theater (500 seats+)

Stage (W)15m × (D)15m (negotiable)



Dignity Delegated

“Given the inhumane inequalities of the global division of labor, what is humanity—specifically, nondelegable human dignity?”

Set in a future where the use of artificial wombs is considered a normal way of having children, the play centers around Alice, a diligent and sensitive young girl at the heart of the surrogacy industry, where women provide their wombs for the needs of wealthy romantics.

As her story unfolds within the space of the theater and over the course of the play, the audience experiences unfamiliar emotions as they dive into the unfamiliar life of Alice. Through this experimental narrative, the audience will search for an answer to whether human dignity, which cannot be delegated, is possible, given the inhumane inequalities of the global division of labor.

Premiere Year 2024

Genre Play

Creator

Writer Moon Jung-youn | **Director** Choi Yeo-rim

Stage Shin Seung-ryul | **Lighting** Horangi Samchon

Music Ohmbre

Viewer Age Ages 13 +

Running Time 110 minutes

Staff 25 people

Production Duration

Overall stage setup: 3 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment One 1-ton truck

Scale

Seating medium theater (300 seats+) –
grand theater (1,000 seats+)



Promotional
Video



080

The Wedding Story of Kim and Shin

Joseon’s marriage promotion project becomes reality!

Using pansori, modern music, and dance, as well as modern stage videos, Joseon’s first play, 《Dongsanggi》, is reinterpreted as a multi-dimensional pansori musical.

In the play, an unmarried couple, both over the customary age of marriage in Joseon, are wedded with the help of an administrative measure.

《Dongsanggi》 not only shows us what traditional views on marriage were like at the time, but also helps us reflect on problems with marriage in modern society.

Premiere Year 2023

Genre Play

Creator Yerak Art

Viewer Age Ages 7 +

Running Time 60 minutes

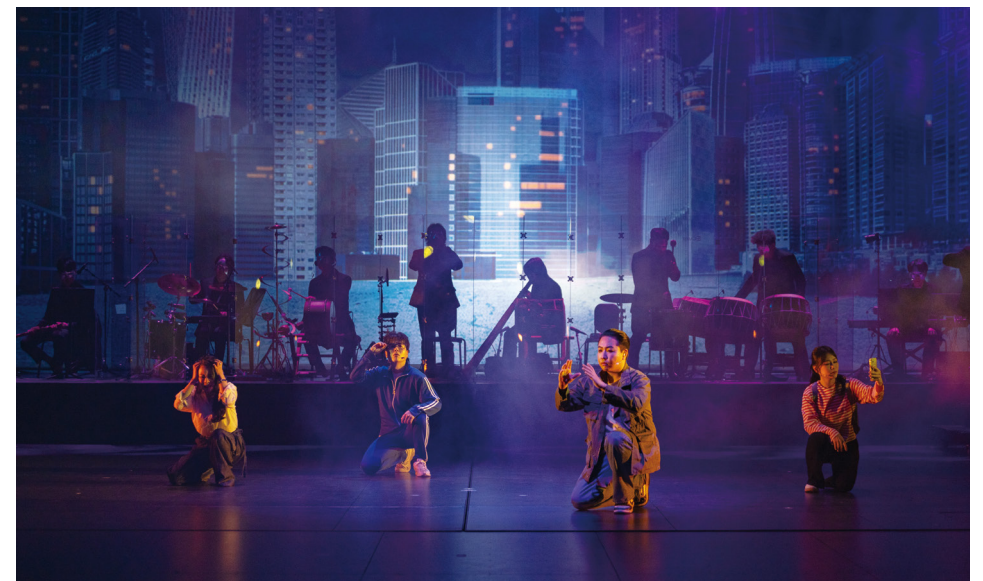
Staff 32 people

Production Duration

Overall stage setup: 3 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment Two 2-ton trucks

Scale **Seating** medium theater (300-800 seats)



081

Red Oleanders



Written in the immediate aftermath of WWI, 《Red Oleanders》 is a play by Rabindranath Tagore, eminent Indian author and Asia's first winner of the Nobel Prize in Literature. This version was adapted by playwright Go Yeon-ok and rising young director Kim-Jeong.

Set in a time and place where people are called by numbers instead of names and made to work in dark and dangerous gold mines by the city's oppressive rulers, the play follows Nandini, who is deeply attached to her red oleanders, and Ranjan, who is Nandini's lover and seeks to awaken the people. It depicts both the lives of people who are trapped in a modern mechanical society that deprives them of human dignity, and their paradoxical deaths, incurred by their aspirations for freedom from the web of society.

The play is accentuated by lines full of symbolism, the actors' comical expressions and exaggerated gestures, synchronised dances unique to Bollywood

Premiere Year 2019

Genre Play

Creator Project While

Viewer Age Ages 14 +

Running Time 100 minutes

Staff 33 people

Production Duration

Overall stage setup: 2 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment One 5-ton truck, one 1-ton truck

(depending on venue conditions)

Scale

Seating medium theater (300-800 seats)

Stage Area (W)35m × (D)20m × (H)8m (at minimum)

films, and elaborate mise-en-scène that makes full use of the sloped stage and descriptive lighting. The people's longstanding desire for freedom connects with the entire audience, eliciting both laughter and sympathy.



082

Rosetta



“Rosetta Sherwood Hall” was a missionary who spent her whole life fighting against prejudice in an era where age, social class, gender, and disabilities amounted to discriminatory labels. In the early 1900s, during the twilight years of the Joseon dynasty, she came to Korea from the States to work for modern women's education and in medical volunteering.

Aged 25 at the time of her arrival, she began to record her daily thoughts and experiences in Korea. 〈Rosetta〉 covers important moments in her life, from the moment she decided to become a missionary, her marriage, her life in Korea, the death of her daughter and husband and her feelings of despair and agony, to the choices she made in the most desperate moments of her life.

This play is based on six journals spanning 44 years of a life lived in service of a people.

Premiere Year 2022

Genre Play

Creator

Yellowbomb, The Living Theatre, Playfactory Mabangzen

Viewer Age Ages 7 +

Running Time 100 minutes

Staff 41 people

Production Duration

Overall stage setup: 3 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment One 5-ton truck

Scale **Seating** medium theater (300-800 seats)

Overseas Performance

Selected Work of the 2025 Japan BESETO Festival



083

Personal Librarian

The play *Personal Librarian* is a story about books and librarians, set in a large public library in a big city.

One summer day during monsoon season, a huge flood destroys the library's storage area. The librarians spend a whole season "wiping and drying each page by hand." As they work together to restore the books, the librarians grapple with topics such as individual work ethics, past events, and traumas.

As they open up to one another, they embark on a journey of potential healing and recovery.

Premiere Year 2025

Genre Play

Creator

Director Kang Hyunju | Stage designer Jo Gyeonghun
Light designer Jung Yuseok | Music Ohmbre

Viewer Age Ages 13 +

Running Time 100 minutes

Staff About 20 people

Production Duration

Overall stage setup: 3 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment Three 5-ton trucks

Scale

Seating small theater (100-200 seats)

Stage Area (W)35m × (D)20m × (H)8m



Semetei

ACC × Kyrgyz National Theater International
Collaboration Trial Performance

Manas, the epic poem about the Kyrgyz national hero who held hegemonic rule over the ancient Silk Road, is reinterpreted through a modern perspective by a unique ensemble of Korean and Kyrgyz artists.

A Reinterpretation of an Asian Epic

The World's Longest Heroic Epic, *Manas*

For over a thousand years, the three-part epic *Manas* was passed down orally through generations. The most dramatic episode in the epic poem is the story of Semetei, the son of Manas, who led the most intense era of Silk Road dominance. This play is a retelling of his dramatic and humanistic life from a modern perspective by a unique ensemble of Korean and Kyrgyz artists.

Premiere Year 2025

Genre Play

Creator

Director Yoo Yeongbong | Dramaturg Kim Gyeongjoo
Composer Rémi Klemensiewicz

Viewer Age Ages 7+

Running Time 90 minutes

Staff About 20 people

Production Duration

Overall stage setup: 3 days | Strike on day of performance
(depending on venue conditions)

Equipment One 5-ton truck

Scale

Seating medium theater (500 seats)

Stage Area (W)14m × (D)10m × (H)7m



Time Painter



Time Painter * Large theater/outdoor theater version

Set in the former South Jeolla Provincial Office, this performance tells the story of those who lived through the same time as the building itself. The building is the main protagonist of this play, as it portrays the remnants of the building and of the disappeared individuals.

In Asia's largest black box theater, a 360-degree rotating platform takes the audience on a journey with the actors, taking them on a trip down the memories of Chil-jang, the main character. By erasing Gwangju, the play rewrites its history to the history of the people and rewrites the Gwangju Uprising as the uprising of the people.

Object theater | Time Painter

* Medium/small theater version

This is a spin-off production of <Time Painter>, portraying a mother's sorrow over the loss of her daughter during the Gwangju Uprising. By using paper as the only source, the flow of time and space is visualized, delivering a strong resonance and emotions without explicitly depicting the violence and brutality. The audience will be able to visually

Premiere Year 2020

Genre Play

Creator Theater Company Haddangse

Viewer Age Ages 8 +

Running Time 65 minutes

Staff 50 people

Production Duration

Overall stage setup: 4 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment Two 5-ton trucks, one 1-ton truck

Scale Seating 4 versions

- grand theater (120 seats, mobile seats)
- medium theater (500 seats)
- small theater (100-200 seats)
- outdoor theater (mobile seats)

Stage Area

- grand/outdoor theater (W)15m × (D)30m × (H)4m
- medium/small theater (W)11m × (D)10m × (H)4m

International Performance

2025 Edinburgh Festival Fringe
Selected Work of the 2025 Japan BESETO Festival

and physically experience the fragments of time and memory while feeling both the beauty and pain of memories.



After War



Even wild beasts are afraid of the unknown.

Imagination—the ability to turn fantasy into reality—is survival's greatest power and man's greatest weapon. <After War> is a play about the echoes of war, chaos, and grief that repeat throughout generations.

After the war, we meet a young man who finds himself surrounded by dead spirits. He was once a soldier, a child of the revolution, a beloved son, and a good friend, but those with power forced him into a uniform. They made him look exactly like everyone else. He has killed people, and now he is living among those dead, resentful spirits, searching for an answer. He cannot forgive himself—or the fact that he was part of the war. He has no name. He represents the paradox of the war. Who is fighting whom? Which side are we standing on? A shaman, despite his suspicions about which side the son fought on, follows him as he goes from being a youthful revolutionary to a soldier, right up until he finds himself among the dead.

Premiere Year 2021

Genre Play&Musical

Creator NTL-OT, KAPAP

Viewer Age Ages 8 +

Running Time

small theater 60 minutes
medium - grand theater 100 minutes

Staff

small theater 15 people
medium - grand theater 36 people

Production Duration

Overall stage setup: 5 days | Rehearsal: 3 days | Strike: 1 day
(depending on venue conditions)

Equipment

Two 5-ton trucks, one 1-ton truck (depending on venue conditions)

Scale

Seating small theater (100 seats+) –
grand theater (800 seats+)
Stage Area (W)20m × (D)25m × (H)8m

Overseas Performance

2023 Denmark, Sweden, Germany, Poland



Rose Mallow Street #85



Promotional
Video

This play is about two people named Seung-hee who go on a journey. After meeting each other through their mother's death, they follow her path, and the story unfolds as they encounter people along the way.

The two move about the stage like characters in a road trip movie. The enormous structure that gives shape to their world is both the play's background and a mark of their mother—a two-faced symbol of the social backdrop which they are trapped in. Upon the death of his mother, Na Seung-hee, a shipyard welder and an orphan, discovers she has a brother by the name of Cha Seung-hee, the real son of the mother who raised her. Then, realizing they have the same name, she comes to understand her mother's deep love for her. On the day Cha Seung-hee is released from prison, Na Seung-hee goes to visit him, saying she will give him their mother's insurance payout if he helps out with her funeral. Cha Seung-hee takes up the offer and the two go

Premiere Year 2021

Genre Play

Creator Theatre Company ZakEunShinHwa

Viewer Age Ages 14 +

Running Time 100 minutes

Staff 29 people

Production Duration

Overall stage setup: 5 days | Rehearsal: 2 days | Strike: 1 day
(depending on venue conditions)

Equipment Two 5-ton trucks, one 1-ton truck
(depending on venue conditions)

Scale

Seating medium theater (300 seats+) –
grand theater (800 seats+)

Stage Area (W)20m × (D)25m × (H)8m (at minimum)

on a journey for their mother's funeral. Along the way, they come to understand each other and their late mother.



Kushname-Unfinished Story



Promotional
Video

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

It's not an exaggeration to say that the history of mankind is built on war. It has resulted in the deaths of countless people, and even in this very moment, war and acts of terror continue to be waged. <Kushnameh-An Unending Story>, a reinterpretation of Persia's epic poem <Kushnameh>, offers a different perspective. It delivers an anti-war message of harmony in a world where tragedy repeats itself.

Three actors representing Persia, Silla, and China assume the role of 'no-namers' who lived through war. A servant, nanny, dwarf, tradesman, interpreter official, boatsman, blacksmith, and courier speak in monologues, telling stories that are not only theirs but also our own, stories that have repeated themselves throughout history all over the world. And when these monologues come together, a new story comes to life.

Premiere Year 2023

Genre Play

Creator Playfactory Mabangzen

Viewer Age Ages 13 +

Running Time 100 minutes

Staff 38 people

Production Duration

Overall stage setup: 4 days | Rehearsal: 2 days | Strike: 1 day
(depending on venue conditions)

Equipment

One 5-ton truck, three 1-ton trucks (depending on venue conditions)

Scale

Seating small theater (100-200 seats)

Stage Area (W)12m × (D)15m × (H)8m



Fine Dining



“My father’s glory days! His golden years.”

〈Fine Dining〉 presents the real story of the director’s father, who was once a head chef at an old-fashioned Western cuisine restaurant. During the wave of urbanization in the 80s, he moved to Seoul and, through hard work and effort, became the head chef of a fancy restaurant. However, with the arrival of industrialization and economic crisis, his role in the restaurant, along with its size, gradually diminished. He attempts to hold on to his job as a chef by making pork cutlets with his own recipe, but the fast-changing urban environment makes it hard for him to stand out, and it doesn’t take long for the fruits of his labor to become standardized, losing their distinctiveness.

“Why am I still in the same place, after working so hard? What am I working so hard toward?”

Premiere Year 2024

Genre Play

Creator

Writer, director Kim Mi-ran | Dramaturg Kim Ji-hye

Music Lee Seung-ho | Stage Lee Eun-seok

Lighting Seo Ga-young | Video Shin Min-seung

Viewer Age Ages 7 +

Running Time 100 minutes

Staff 30 people

Production Duration

Overall stage setup: 3 days | Rehearsal: 1 day | Strike: 1 day

Equipment One 2.5-ton truck

Scale

Seating medium theater (300 seats+) –

grand theater (800 seats+)

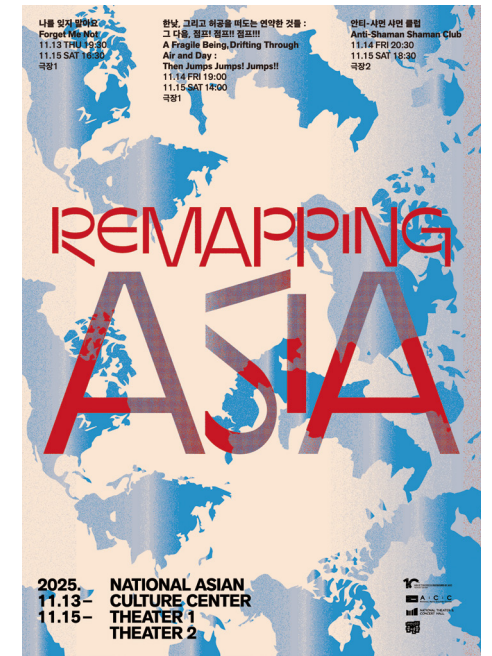
Stage Area (W)20m × (D)25m × (H)8m (at minimum)



A Fragile Being, Drifting Through Air & Day: Then Jumps, Jumps!, Jumps!!

By exploring the isolation and loneliness embedded deep inside modern urban capitalism, this experimental performance quietly reflects the meaning of existence and the possibility of healing in the midst of broken relationships

Four strangers live in the same apartment building, each trapped in their silent loop of loneliness, boredom, and forgotten dreams. This project dives into the isolation of modern city life. Through movement, stillness, and fleeting encounters, it will observe how these characters can be reconnected although they are confined within systems of separation, each in their own new and fragile ways.



Premiere Year 2025

Genre Play

Creator Director Wyne Chakorn Chamai

Viewer Age Ages 13 +

Running Time 75 minutes

Staff About 9 people

Production Duration

Overall stage setup(lights, sound): 3 days | Rehearsal: 1 day |

Strike: 1 day (depending on venue conditions)

Equipment One 1-ton truck

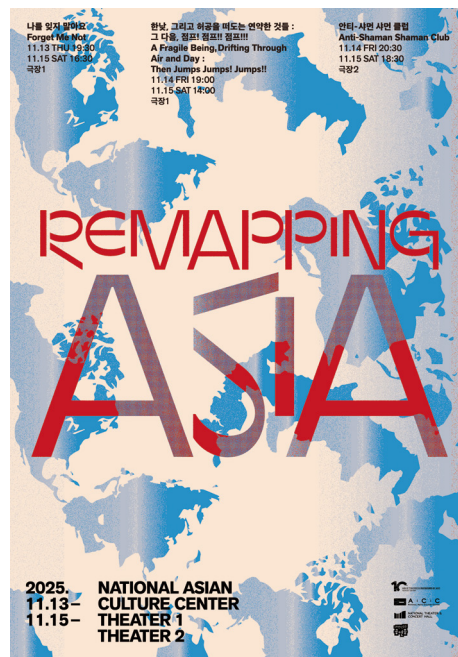
Scale Seating small theater (100-200 seats)

Anti-Shaman Shaman Club

Shamanism reborn through EDM—a stage that weaves together the history of oppression and longing for freedom.

The shaman's purpose is in facing the unknown forces that look down on us, to stand in place of the gods and the heavens, to confront and comfort unexpected sorrow, to weep in places where others cannot, to shout at the heavens for unresolved grief, and to pray for the origins of individuals and communities—villages, societies, and nations.

In other words, shamans borrow the voices of the heavens to stir the hearts of the people. Their chants must be based on empathy. Across Korea and Asia, these shamans used to exist—those who embraced personal wounds, who stood firmly before violence and disasters of the nation, and even those who resisted dictatorship. Their chants were the people's chants; they were the collective cries of resentment and will of the people.



Premiere Year 2025

Genre Interdisciplinary Arts

Creator Director Oh Sehyuk | Art Director Jung Hye-soo

Viewer Age Ages 13+

Running Time 80 minutes

Staff About 10 people

Production Duration

Overall stage setup(lights, sound): 3 days |

Rehearsal: 1 day | Strike: 1 day (depending on venue conditions)

Equipment One 5-ton truck

Scale Seating small theater (100-200 seats)



Promotional Video

Dappertutto Gwangju

〈Dappertutto Gwangju〉 is an object play that tells the story of Gwangju through the genealogy of objects.

Questioning what a play is supposed to be, the director breaks away from the existing grammar to create a new dramatic structure. This project is intended to be an ongoing work that is created, rather than produced, over a lifetime. In a project-based process, Dappertutto Studio creates new meaning out of each space and location they work in, which ultimately influences the next project.

Gwangju becomes two rivers that flow through 〈Dappertutto Gwangju〉—the flow of interpretation unique to each audience member, along with the project's "dappertutto", which flows on to its next destination.

Premiere Year 2025

Genre Play

Creator

Director Juk Geuk | Stage design Kim Guntae

Music Shin Wonyoung, Rémi Klemensiewicz

Viewer Age Ages 13+

Running Time 120 minutes

Staff About 20 people

Production Duration

Overall stage setup: 4 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment Two 5-ton trucks

Scale Seating medium theater (100-200 seats)

* Audience will move around to observe performance



Suluusuu

Promotional
Video

A tale of friendship between a queen of a beautiful lake, Suluusuu, and the children of a town ruined by the war.

Adapted from 《The Suluusuu of Issyk-Kul》, a storybook written by a Kyrgyz author and illustrated by a Korean artist, several musical numbers, set near the Central Asian lake of Issyk-Kul, were composed and performed by a traditional Kyrgyzstan music ensemble.

The lake is dried up, filthy with debris from the war. The queen of the blue lake, Suluusuu, and a girl, Swoo, communicating through sounds beyond language, think of ways to clean up the lake. Can the people regain the compassion they've lost in the war? Can the lake become clean and beautiful again?

Premiere Year 2021

Genre Musical

Creator N.E.P Contents Inc.

Viewer Age Ages 8 +

Running Time 70 minutes

Staff 28 people

Production Duration

Overall stage setup: 3 days | Rehearsal: 1 day | Strike: 1 day

Equipment One 5-ton truck, two 1-ton trucks
(depending on venue conditions)

Scale

Seating medium theater (300 seats+) –
grand theater (800 seats+)

Stage Area (W)12m × (D)12m × (H)13m



The Story after Kungjjak - Eolssu

Promotional
Video

This family-friendly musical is an opportunity for parents to take a trip down memory lane, recalling the novels they used to read when they were young, and for children to experience the literary world of the early 20th century.

For the past 90 years, *pandang*s, also known as *pansori* donkeys, have lived only inside the pages of the book 《When the Buckwheat Blossoms Bloom》. In this performance, they will jump out of the book and tell their stories to the audience. Why? Because no one has looked for them for over 90 years!

These *pandang*s are eager to tell their exciting stories after meeting humans for the first time in almost a century. They travel through stories like 《When the Buckwheat Blossoms Bloom》 (1936, by Lee Hyo-seok), 《Spring, Spring》 (1935, by Kim Yu-jeong), and 《Rubber Shoes》 (1949, by Oh Young-soo), bringing each story to life with lively *pansori* and Korean folk songs, inviting audiences to join them in their exciting performance.

Premiere Year 2017

Genre Musical

Creator Woo Company

Viewer Age Ages 8+

Running Time 110 minutes

Staff 25 people

Production Duration

Overall stage setup: 1 day | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment One 5-ton truck, two 1.5-ton trucks
(depending on venue conditions)

Scale

Seating medium theater (300 seats+) –
grand theater (800 seats+)

Stage Area (W)10m × (D)8m × (H)7m



The Water

Promotional
Video

A creative solo pansori performance of five different pansori linked together under the theme of 'water'

Brought to the stage by ACC PAN, the special production series of ACC World Music Festival, <The Water> is a modern reinterpretation of the traditional Korean musical and dramatic art of pansori. Well-known pansori works are combined to form a new repertoire. In her performance, pansori singer Jeong Eun-hye brings a multi-faceted artistic sensibility to her reinterpretation of traditional pansori characters and stories. The theme of water, linking together the five different pansori in a layered narrative performance, goes beyond the traditional repertoire to express a new form of discourse.

Premiere Year 2021

Genre Pansori

Creator Jeong Eun-hye

Viewer Age Ages 8 +

Running Time 70 minutes

Staff 9 people

Production Duration

Overall stage setup: 2 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment Two 1-ton trucks (depending on venue conditions)

Scale

Seating medium theater (300-800 seats)

Stage Area (W)18m x (D)14m x (H)8m

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

Promotional
Video

Sounds and movement for peace

The May of Gwangju was filled with blood, sweat, and awful cries. But now, those days have become a bright and shining history that fills our hearts with emotion.

That is how we, by our own hands, brought peace, democracy, and human rights to this country. And we have built a world for all to live in, together and in unity.

We believe this spirit of unity, bequeathed to us by those spring days in Gwangju, must spread out into the world. It is a message of solidarity to those who still cry out in pain. One day, their tears will turn into joyful cries of victory, and their pain into shining history, as they gain the strength to rise again.

Premiere Year 2020

Genre Traditional arts

Creator Agency RYU

Viewer Age Ages 6 +

Running Time 60 minutes

Staff 45 people

Production Duration

Overall stage setup: 3 days | Rehearsal: 2 days | Strike: 1 day
(depending on venue conditions)

Equipment One 2-ton truck, two 1-ton trucks

(depending on venue conditions)

Scale

Seating medium theater (300-800 seats)

Stage Area (W)14m x (D)17m x (H)10m (at minimum)



Story in Asia

For this performance, IPKOASON adapted myths from Indonesia and Myanmar, which were selected from a compilation of Asian myths entitled 《One Hundred Asias》. In each tale, the main protagonists—a boy and a girl—receive wisdom from their father and mother as they grow into adults.

By contrast, IPKOASON adopts the general theme of ‘wisdom passed down from generation to generation’ to highlight the children’s journey of growing up. In addition to Korean traditional music, the traditional music of Indonesia and Myanmar (gamelan) is used at appropriate moments, developing exotic rhythms that deliver the story more effectively. The story is also told using a multiple narrative technique, with two pansori vocalists telling a single story from different perspectives, creating a more enriching experience.

Premiere Year 2019

Genre Pansori

Creator IPKOASON

Viewer Age Ages 8 +

Running Time 70 minutes

Staff 9 people

Production Duration

Overall stage setup: 2 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment Two 1-ton trucks (depending on venue conditions)

Scale

Seating medium theater (300-800 seats)

Stage Area (W)12m × (D)13m × (H)8m

International Performance

Selected Work of the 2023 China BESETO Festival



Promotional
Video



098



Promotional
Video

Sirirung Sirirung: The Swallow's Journey

“Sirirung Sirirung” is the sound of cracking a gourd.

This performance begins from this primal resonance. The narrative of 《Heungboga》 is broken apart, making the order of the story disappear. Instead, the stage erupts with collisions of sound, movement, light, and body, forming a new type of sensory narrative.

There is no fixed ending; every moment is just a new beginning. Dozens of rhythms and movements deliver individual stories to each audience member. Everything you see, hear, and feel will be the true narrative of this performance.

Three artists—Yang Jungung, Jang Younggyu, and Kim Boram—will present a narrative-less pansori that will invite the audience to become part of the “organized chaos” of the performance.

Premiere Year 2025

Genre Intergrated Musical Play

Creator

Director Yang Jungung | **Music** Jang Young Gyu

Choreography Kim Boram

Viewer Age Ages 7+

Running Time 70 minutes

Staff 20 people

Production Duration

Overall stage setup: 3 days | Stage Strike on day of performance (depending on venue conditions)

Equipment Two 5-ton trucks

Scale

Seating medium theater (500 seats +)

Stage Area (W)14m × (D)10m × (H)7m



099

MUSICAL PLAY

Two Suns Rise



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

One day, in this modern irreligious age of abundance and rapid change, two suns rise in the sky, and an extreme heatwave begins.

The land dries up, all plants die, and no one can come up with a solution, when... A mythologist by the name of Kim Do-young declares he will seek a hero who can fix this crisis, and assembles a team of three people. Setting out in search of legendary heroes, they head to the Glass World, where B-list gods are said to live...

Premiere Year 2019

Genre Pansori

Creator Pansori Azit NohlaeBox

Viewer Age Ages 7 +

Running Time 80 minutes

Staff 23 people

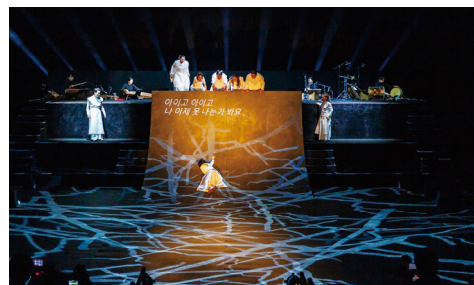
Production Duration

Overall stage setup: 3 days | Rehearsal: 1 day | Strike: 1 day
 (depending on venue conditions)

Equipment One 5-ton truck

Scale

Seating small theater (100 seats+) –
 medium theater (800 seats)



100

DANCE DRAMA

1 Degree Celsius

This project is a dance performance beginning with the question: What can art do in response to the climate crisis we face?

Over the past century, the Earth's average temperature went up by 1 degree Celsius. By 2040, it is expected to exceed 1.5 degrees. As both the perpetrator and the victim, we watch as the stage unfolds. What are we meant to feel? What kind of dialogue can art initiate to the society that constantly declares a climate emergency? How can art react while being confronted by the climate crisis?

Premiere Year 2025

Genre Dance

Creator

Choreographer, director Her Sungim

Stage Manager Choi Sangji | Light Design Lee Younguk

Viewer Age Ages 7+

Running Time 60 minutes

Staff 10 people

Production Duration

Overall stage setup: 1 day | Rehearsal: 1 day | Stage Strike
 on day of performance (depending on venue conditions)

Equipment Two 1-ton trucks

Scale

Seating medium theater (500 seats)

Stage Area (W)10m × (D)10m

Overseas Performance

2025 Southbank Center, London England

The Lowry, Greater Manchester

Fabric Studio, Liverpool



101

Picture of a Vacuum

Promotional
Video

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

Korean shaman Min Hye-kyung and choreographer Jang Hyerim participated in the creative process and production. Based on the theme of lament and traditional mourning ceremonies from diverse cultures, this dance performance explores the Korean concept of "han" and the closely related tradition of shamanistic rituals to expand upon the communal and unifying values of mourning and consolation.

With its focus on "han" and shamanistic ritual, the performance looks at universal feelings of loss, grief, and ways of mourning

Premiere Year 2022

Genre Dance

Creator CID-UNESCO KOREA, MOUVOIR

Viewer Age Ages 8+

Running Time 60 minutes

Staff 15 people

Production Duration

Overall stage setup: 2 days | Rehearsal: 2 days | Strike: 1 day
(depending on venue conditions)

Equipment One 5-ton truck

Scale

Seating medium theater (300-800 seats)

Stage Area (W)35m×(D)20m×(H)8m (at minimum)



Knotting the Time

Promotional
Video

From winter to spring

A story of women told through dance and song

〈Knotting the Time〉 explores the lives of women who live in the time of nature. The seasons of the year, whose relentless cycles bring order to our lives, provide the overall structure of the work. Against the backdrop of the changing times and seasons are shown the women's knotted hearts and their timeworn stories of the past.

Enduring days and months of cold, hunger, and the hardship of farm labor, the women sometimes tease and laugh, at other times they weep in sorrow for the dearly departed, or when it rains, they rest while eating peaches. There, reflected in their image, we can see our own mothers and grandmothers as they once were in the past.

Premiere Year 2022

Genre Combined theater

Creator

Dramaturg Bae Sam-sik | **Music** Choi Woo-jung

Direction, choreography Jung Young-du

Viewer Age Ages 8 +

Running Time 90 minutes

Staff 41 people

* This performance can be modified into a concert or dance format, with the number of staff adjusted as necessary.

Production Duration

Overall stage setup: 2 days | Rehearsal: 2 days | Strike: 1 day
(depending on venue conditions)

Equipment One 5-ton truck

Scale

Seating medium theater (300-800 seats)

Stage Area (W)35m × (D)20m × (H)8m (at minimum)



Whispers at the Table

〈Whispers at the Table〉depicts the modern-day urban phenomenon of 'eating alone' (known as honbap in Korean) as an artistic fantasy. Opening with the question "Why has eating alone become more comfortable than eating together?", the performance has people sitting around a table and eating alone, either because they have no choice or because they enjoy it.

The performance revolves around Mojita, who prepares a performance about eating alone with other dancers and musicians. The rehearsal room is stuffy, filled with passion and drive emitted by exhaling and perspiring bodies. After an intensive rehearsal, the team decides to have a meal together, but Mojita wants to eat alone. At that moment, the wind carries an invitation that says: "You are invited to the Island of Eating Alone. Welcome to Honbap Heaven!" Mojita boards a boat that takes her to a fantasy island, where she wanders into a world of mukbang, recipes, and online hypocrisy. In her fantasy, Mojita sees herself all alone in a restaurant, on her phone, and in the recording studio...



Promotional
Video

Premiere Year 2024

Genre Dance

Creator

Choreographer, director Yoo Sun-hoo

Dramaturg Choi Yong-seok | **Video** Kim Il-hyun

Music Song Ji-hoon | **Percussion** Jang Kyung-hee

Stage Kim Jong-seok | **Lighting** Lee Yu-jin

Costume Lee Joo-hee

Viewer Age Ages 7 +

Running Time 60 minutes

Staff 20 people

Production Duration

Overall stage setup: 2 days | Rehearsal: 1 day | Strike: 1 day

Equipment One 2.5-ton truck

Scale

Seating small theater (300 seats+) –
medium theater (800 seats)

Stage Area (W)10m × (D)10m × (H)4m

Frankly



Promotional
Video

“Let’s be frank with each other when we die.”

A tale of death and what comes before and after, in the afterlife and in past lives. This dance performance is a collaboration between Korea’s Goblin Party, which uses simple yet clever materials to tell stories with humor, and Japan’s Kedagoro, which expresses original ideas through raw movements.

Through a process of transformation—as pretense in this life gives way to honesty in the next, and pretense in the afterlife gives way to honesty in the present life—the audience is asked to question the boundaries between life and death.

In a space where the lines between reality and

Premiere Year 2025

Genre Modern dance

Creator Goblin Party (Korea), Kedagoro (Japan)

Viewer Age Ages 10 +

Running Time 60 minutes

Staff 22 people

Production Duration

Overall stage setup: 4 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment One 1-ton truck

Scale Seating medium theater (200 seats+)

unreality are blurred, and we don't know if we are in this world or the next, we find ourselves drawn to the Japanese concept of UKIYO (floating worlds).



Cheok

Promotional
Video

This project investigates whether an Asian value can be the key to unlocking the future and this generation of crisis. Even though the world measures everything in meters, the international standard unit of measurement, the 'cheok', a traditional unit of measurement in Asia, remains embedded in our daily lives, allowing us reconsider the notion of difference, long eradicated by the demands of logical efficiency.

A 'cheok' is a basic standard of measurement that is physically measured by the span of a hand. Though criticized for being inconsistent and unscientific, this practice of measuring the world by one's own physical standards reflects an Asian worldview, as well as an openness towards the value in not accepting uniform standardization in society. Each dancer measures themselves in 'pyeong' as they try to communicate with the world, before spreading into places where their memories are stored as time. Then, after a period of introspection for the body, the audience is left to gaze at what it left behind.

Premiere Year 2021

Genre Modern dance

Creator Ahn Ae-soon, Yellowbomb

Viewer Age Ages 8 +

Running Time 60 minutes

Staff 17 people

Production Duration

Overall stage setup: 2 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment One 5-ton truck, one 1-ton truck

(depending on venue conditions)

Scale

Seating medium theater (300-800 seats)

Stage Area (W)13m × (D)13m × (H)18m (at minimum)

International Performance

2024 Invited to the The PLACE in London, England
The Lowry, Greater Manchester



HereThere

Promotional
Video

Going from Here to There

〈HereThere〉 offers a new perspective on tradition, contemporary dance, and our lives by borrowing from Ganggangsullae, one of many forms of the circle dance that is performed in Asia.

〈HereThere〉 focuses on the connection and tension between 'here' and 'there'. From far away, bodies appear as singular units that, when brought close together, form so many different vivid shapes. From here to there, there is continuous change as time passes. A step taken toward a dancer, a change in expression as one draws near, a gesture's rhythm, a glance—all of those things express a single active meaning.

〈HereThere〉 reveals to us the beauty of things seen from afar, meanings that can only be discovered from up close, and the object and event we see when we capture the moment of fusion between two places.

Premiere Year 2017

Genre Modern dance

Creator

Choreographer Ahn Ae-soon | Dramaturg Kim Jae-ri

Music director Kim Ki-young

Composer, sound designer Pi Jeong-hoon

Light designer Kinsei

Viewer Age Ages 13 +

Running Time 60 minutes

Staff 25 people

Production Duration

Overall stage setup: 2 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment One 5-ton truck, one 1-ton truck

(depending on venue conditions)

Scale

Seating medium theater (300-800 seats)

Stage Area (W)13m × (D)13m × (H)18m (at minimum)



YOUTH CHILDREN'S PERFORMANCE

A Child on the Road

Promotional
Video

This story is set in the 1960s, in Seongam Juvenile Reformatory*.

Two boys trapped in a juvenile reformatory engage in violence against children who are weaker than them so that they can curry favor with the leader of their cell and have a better chance of escaping. Afterward, however, they struggle with feelings of guilt.

As they become both victim and perpetrator, their sense of guilt manifests itself in their imaginative play. The two boys realize that their positions are different, and their relationship begins to change. This two-hander brims with tension and conflict as the boys' dangerous play unfolds in the confined space. Sound is utilised to isolate the inner space from the outside world. Through the transition from reality to unreality, from small to large space, from the world of play to the realm of the unconsciousness, the audience is compelled to join the two boys in their interior world.

* Seongam Juvenile Reformatory: A former juvenile reformation facility located in Seongamdo Island, Ansan, Gyeonggi-do, that was first established during the Japanese occupation

Premiere Year 2022

Genre Play

Creator Theater Company Olive&Jjinkong

Viewer Age Ages 12 +

Running Time 65 minutes

Staff 16 people

Production Duration

Overall stage setup: 3 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment One 1-ton truck (depending on venue conditions)

Scale

Seating medium theater (300 seats+) –
grand theater (800 seats+)

Stage Area (W)12m × (D)8m × (H)7m (at minimum)



Frogs and Whales

Promotional
Video

A shadow and puppet play that stirs the imagination and the senses!

This children's play is a retelling of the Vietnamese tale 《The Toad Who Brought the Rain》

A frog named GruGru goes on an adventure to find help for his friends who are suffering from drought.

The story allows the audience to understand the harmful effect of plastic waste on nature and the importance of water.

GruGru's adventure in search of Mr. Whale

The forest is turning into desert because it does not rain. A frog named GruGru travels to the ocean with his friends who are suffering from drought to find Mr. Whale. In his search for Mr. Whale, GruGru gets on a boat, but runs into a storm that causes him to fall into the ocean...

Will GruGru safely find Mr. Whale, and will rain come again in the forest?

Premiere Year 2021

Genre Children's play

Creator Bookmark Theater

Viewer Age Ages 36 +

Running Time 50 minutes

Staff 13 people

Production Duration

Overall stage setup: 1 day | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment One 1-ton truck

Scale

Seating small theater (under 300 seats+)

Stage Area (W)7m × (D)7m × (H)4m



Giant Angalo



Promotional
Video

This children's dance musical is an original work that imaginatively combines the Filipino tale 《Why is the Sea Salty?》 with the Korean folktale 《The Magical Millstone》.

The musical, which evokes Asia in its music, uses instrumentation inspired by traditional Filipino instruments, and its main theme song is an arrangement of the Filipino folksong Orde-e.

Through the character of Angalo the Giant and two other figures, the work speaks about friendship, consideration, and selfishness, and helps the audience reflect upon mankind and nature living together in peaceful harmony.

A long time ago, in a salt island by a small town, 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 collect the salt. Heaving a sigh, the people gaze out helplessly at the sea, but then they remember Angalo the Giant. Will the people be able to receive Angalo's help in retrieving the salt?

Premiere Year	2021
Genre	Children's musical play
Creator	The Forest
Viewer Age	Ages 36 months+ <small>(main audience: families with toddlers or young children)</small>
Running Time	50 minutes
Staff	18 people
Production Duration	
Overall stage setup: 1 day Rehearsal: 1 day Strike: 1 day <small>(depending on venue conditions)</small>	
Equipment	One 1-ton truck
Scale	
Seating small theater (300 seats+) – medium theater (800 seats)	
Stage Area	(W)7m × (D)6m × (H)3m



YEON-The Story of a Monster



Promotional
Video

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

This imaginative take on a myth about the origins of the Spring Festival of China depicts the heartwrenching friendship between a boy and the monster YEON.

A group of street artists tells an old story from China that they once heard while traveling 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, which he names ‘YEON,’ and they become close friends. The kite leaves the village after being hurt by the villagers, but promises the boy to return and visit him once a year. When the kite comes back, the villagers attack it, thinking it is a monster...

Premiere Year	2020
Genre	Mixed
Creator	The befu
Viewer Age	Ages 5 +
Running Time	50 minutes
Staff	10 people
Production Duration	
Overall stage setup: 1 day Rehearsal: 1 day Strike: 1 day <small>(depending on venue conditions)</small>	
Equipment	Three 1-ton truck <small>(depending on venue conditions)</small>
Scale	
Seating small theater (300 seats+) – medium theater (800 seats)	
Stage Area	(W)7m×(D)6m×(H)3m <small>* Barrier-free performances available (Screen commentary and audio commentary provided)</small>



The Giggling Tree



Promotional
Video

A multimedia work of musical theater combining children's puppets with video

This journey of friendship and adventure awakens us to life's precious values, which we cannot see but should never forget, and the importance of nature and the environment.

On the day she moves into her family's new apartment, Pani loses her cherished doll Gomgomi. Her mother says it might be in the trash can.

Believing that the old junkman pulling his cart of dirty and useless things must have taken Gomgomi, Pani races to his junkyard. There, she comes across the brothers Geongjunggi and Umjiri, and the children decide to investigate Gomgomi's whereabouts together.

Premiere Year	2015
Genre	Puppet show/Musical play
Creator	WERKSTATT
Viewer Age	Ages 8 +
Running Time	50 minutes
Staff	18 people
Production Duration	
Overall stage setup: 2 days Rehearsal: 1 day Strike: 1 day (depending on venue conditions)	
Equipment	Three 1-ton truck (depending on venue conditions)
Scale	
Seating	small theater (under 300 seats+)
Stage Area	(W)12m x (D)8m x (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	



Child of the Tree



Promotional
Video

〈Child of the Tree〉 is inspired by the Korean folktale of 《Namu doryeong》, which tells the story about how a boy with an unusual father comes to understand the world. In this children's musical, the cast plays Korean traditional instruments on stage, providing music as the story unfolds. With simple, easy-to-understand verbal expressions and the actor-musicians' instrument-playing and movement, the musical expands children's imaginations.

Once upon a time in a small village, a child sits at the foot of a large tree, crying. He is Tree Boy, who is bullied by others because his father is a large tree. He is always alone with no friends but cannot leave his beloved father. Tree Boy draws water for his father and protects him from pests, while his father offers shade from the sun for Tree Boy and gives him a wider view of the world by placing him on the highest branch. However, one day, heavy rain

Premiere Year	2020
Genre	Children's musical play
Creator	Creative Group Donghwa
Viewer Age	Ages 5 +
Running Time	50 minutes
Staff	20 people
Production Duration	
Overall stage setup: 1 day Rehearsal: 1 day Strike: 1 day (depending on venue conditions)	
Equipment	One 1-ton truck
Scale	
Seating	small theater (under 300 seats)
Stage Area	(W)8m x (D)8m x (H)6m

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?



The Magic Spring



Promotional
Video

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

〈The Magic Spring〉, based on a legend from Tajikistan, is not an ancient tale of a faraway land but a story about every one of us who has ever been hurt. It asks the question: how can we cure and save one another? The combination of two-dimensional sand art, shadow puppetry, and three-dimensional live action by actors onstage offers an imaginative performance that everyone can enjoy. The heart-touching music and colorful costumes also conjure up the unique backdrop of Tajikistan. "Where is the mystical Magic Spring that can cure all wounds?"

The king, who has long sought the magic spring in his desire to make his country stronger, hears about a blind boy who regained his vision after drinking the magic water given to him by a strange old man in the marketplace. The greedy king orders for the

Premiere Year	2020
Genre	Children's play
Creator	Kirun Story
Viewer Age	Ages 5 +
Running Time	50 minutes
Staff	10 people
Production Duration	Overall stage setup: 1 day Rehearsal: 1 day Strike: 1 day (depending on venue conditions)
Equipment	One 1-ton truck
Scale	Seating small theater (100 seats+) – medium theater (500 seats) Stage Area (W)10m × (D)7m × (H)7m (at minimum)

boy to be captured and imprisoned and waits for the old man to reappear.
Can the greedy king meet the old man?
And where is this Magic Spring located?



Two Goblins, Going to Town



Promotional
Video

〈Two Goblins, Going to Town〉 is a modernized retelling of Japanese writer Hirotsugu Hamada's storybook, 《The Tears of the Dragon》. By employing diverse props as well as body language and movement, such as breaking sticks and piling them on top of each other, this play brings to children a new world of sensation and perception. A red oni wants to be friends with humans, but can't because he's different in color and shape. But with the blue oni's help, he becomes friends with everyone. Through this story, the audience engages with the play's main themes of 'diversity' and 'finding oneself'.

Premiere Year	2022
Genre	Object and physical theater
Creator	Fantapedia
Viewer Age	Ages 5 +
Running Time	50 minutes
Staff	8 people
Production Duration	Overall stage setup: 1 day Rehearsal: 1 day Strike: 1 day (depending on venue conditions)
Equipment	One van
Scale	Seating small theater (under 300 seats) Stage Area (W)8m × (D)8m × (H)6m



Mirhai's Torn Book

A boy named 'Mir' and a dragon named 'Hai' set off on a fantastical journey to piece together the torn pages of a fairytale book

With endless curiosity and bold imagination, the two embark on an adventure, free from the worries or intervention of adults, and along the way they discover and learn about courage. The stage is decorated with the colors of Turkmenistan, and its fusion with traditional Korean instrumental music creates a unique charm.

Mir, a child who loves dragons, often imagines becoming a dragon someday, soaring through the sky and breathing fire. One day, while reading his favorite book of fairy tales, 《The Smiling Dragon》, he accidentally tears the book. To piece it back together, Mir begins drawing Hai, the dragon in the fairy tale, but falls asleep. In his dream, Mir and Hai embark on a journey to repair the torn book. On their

Premiere Year	2024
Genre	Traditional music/Children's play
Creator	Gugak Group Gagin Gaksaek
Viewer Age	Ages 5 +
Running Time	60 minutes
Staff	21 people
Production Duration	
Overall stage setup: 2 days Rehearsal: 1 day Strike: 1 day (depending on venue conditions)	
Equipment	Two 1-ton trucks (depending on venue conditions)
Scale	
Seating small theater (300 seats+) – medium theater (800 seats)	
Stage Area	(W)12m × (D)8m × (H)3m

journey, they meet dragons with unique talents. But Mir and Hai continue with their search to look for a dragon who, though unable to breathe fire like the others, makes everyone happy by breathing flowers.



Banana Flowers Have Bloomed

The motif of this original work of percussion, dance, non-verbal performance, and participatory theater, comes from the Filipino folktale, 《The Monkey and the Turtle》. 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 Ooh-aah Island, monkeys live together. One day, a turtle moves in next door. The nimble monkeys are not so fond of the slow turtle. When a storm washes up a banana tree, a monkey accompanies the turtle on a journey to look for the tree.

What will happen on their journey?

Premiere Year	2023
Genre	Children's folk play
Creator	Percussion Instruments OLSSU
Viewer Age	All ages
Running Time	40 minutes
Staff	14 people
Production Duration	
Overall stage setup: 1 day Rehearsal: 1 day Strike: 1 day (depending on venue conditions)	
Equipment	Three 1-ton trucks
Scale	
Outdoor Stage (W)12m × (D)8m × (H)8m	
Indoor small theater (under 300 seats)	
Stage (W)12m × (D)8m × (H)8m	



A Song of Boyar



Becoming true friends beyond borders

Refugee matters are inevitable, even in Korea. This musical for children and families invites us to rethink existing values and preconceptions, and expand our awareness of cultural diversity. In the language of the Rohingya people of Myanmar, 'boyar' means 'wind'. It can symbolize the refugees who wander like the wind; it also represents the song of the wind that listens to the stories of suffering children from all over the world.

By turning to a fictional village named Hanarin as the story's symbolic center, the musical considers the issue of refugees from a child's point of view. Onstage, the issue is given physical form from a spatial perspective. The aim of the production was to enable the audience to view the refugee issue concretely as a physical space, rather than feel vague sympathy on reciprocal or humanitarian grounds. The story is ultimately about the process

Premiere Year	2018
Genre	Children's musical play
Creator	Theater Company Olive&Jjinkong
Viewer Age	Ages 8+
Running Time	60 minutes
Staff	9 people
Production Duration	All schedules possible (arranged after agreement)
Equipment	One 1.5-ton truck
Scale	Bigger than a small theater Stage pockets needed (at least (W)2m×(D)8m, on each side of stage)

of breaking down barriers—moving from prejudice and hostility toward an unknown intruder, to empathy and understanding. Can we, like Lia in the story, share a space together and become friends despite all the hostile glances? This is the time to ask ourselves this question.



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, the clever lamb, and the strong calf run a long way through the steppes in search of the sun's nightly hideout. They encounter a series of predicaments but successfully overcome them by joining forces and putting their heads together. The three little friends even manage to escape from savage beasts, and run back home without stopping and return to their yurt in the evening.

Everything seems to have gone well, except one thing. What could it be?

Let's dive into this story about questions—questions that children find so curious, but adults have long forgotten!

Premiere Year	2020
Genre	Puppet show
Creator	INS Puppet Theater Lab
Viewer Age	Ages 4 +
Running Time	45 minutes
Staff	11 people
Production Duration	Overall stage setup: 2 days Rehearsal: 1 day Strike: 1 day (depending on venue conditions)
Equipment	One 2.5-ton truck, one van (depending on venue conditions)
Scale	Seating small theater (under 300 seats) Stage Area (W)12m × (D)8m × (H)7m (at minimum)



Finding Shreya



Promotional Video

A young girl named Shreya waits for her father, who has gone off to war. She is used to playing alone with her doll, Jubbulu. One day, a pigeon appears at her window, and Shreya names it Aghja. As Shreya, Jubbulu, and Aghja become close friends, the war draws nearer.

One night, the village is thrown into chaos as the sound of gunshots fills the air. Fleeing to safety with her mother, Shreya is separated from her friends. Left behind in the ruined village, Aghja and Jubbulu decide to search for Shreya.

As they pass through the destroyed village and burned out hills, they encounter other friends who have either lost someone dear or are waiting for someone to return.

〈Finding Shreya〉 is a puppet and object play that tells the story of children embarking on an adventure to find a lost friend. The children in this play learn to value friendship and courage, even amid the harsh reality of war. Searching for hope amid the horrors of war, will Aghja and Jubbulu find Shreya?

Premiere Year	2024
Genre	Children's puppet show
Creator	Workshop Go Round
Viewer Age	Ages 7 +
Running Time	60 minutes
Staff	15 people
Production Duration	Overall stage setup: 2 days Rehearsal: 1 day Strike: 1 day (depending on venue conditions)
Equipment	One 1-ton truck
Scale	Seating small theater (under 300 seats) Stage Area (W)10m × (D)8m × (H)5.5m
* Space needed on each side of stage for set changes and stage masking	
* Blackout and fog effects must be available	



Sia & Fam: Treasure Hunters



Promotional Video

What could be the one true treasure that is sought by all the children of Asia? Does such a treasure really exist? Sia and her friends—mascots of ACC Children's Cultural Center—set off on an expedition to find the treasures of Asia!

Always cheerful, kind, and responsible, Sia sets off on a treasure hunt across Asia with Gonee, a dependable friend who cares for everyone. They are also joined by Paree, who is wise and provides helpful information; Kalee, a book-loving genius; Elee, who loves mathematics and science and can make anything; and Keynee, full of imagination and artistic energy, always bringing laughter to friends. Along their journey, they meet precious treasures from different parts of Asia: cute and friendly animal friends, ancient books of wisdom passed down for thousands of years, and brave heroes loved by many Asian children.

Premiere Year	2017
Genre	Children's musical play (English version available)
Creator	Sunday Truck
Viewer Age	Ages 36 months +
Running Time	50 minutes
Staff	20 people
Production Duration	Overall stage setup: 2 days Rehearsal: 1 day Strike: 1 day (depending on venue conditions)
Equipment	One 3.5-ton truck (depending on venue conditions)
Scale	Seating small theater (300 seats+) – medium theater (800 seats+) Stage Area (W)10m × (D)7m × (H)10m
Overseas Performance	2017 KOREA FESTIVAL IN UAE



When We bite AARUUL



Take a big bite of AARUUL and find yourself brought back in time to ancient Mongolia!

In a modern airport, a man pulls a picture book out of his bag. Two girls appear out of nowhere and start arguing about who should be reading it. The man hands the pair aaruul, a milk treat, and they all take a bite as they open the book.

Chomp!

As the three bite into their aaruul, they find themselves transported to a Mongolian palace from years ago. In front of them are Khutulun, the princess of Mongolia; Ji-woo, a prince from Goryeo; and Shar, the prince's caretaker.

Deeply homesick, Prince Ji-woo is barely able to eat anything except Shar's aaruul. Eventually, the prince is down to a single piece, and he is yet to recover from his illness. So, Shar decides to head to her hometown outside the palace to get some more, and Princess Khutulun decides to join her for an adventure in search of AARUUL.

Premiere Year	2025
Genre	Puppet play
Creator	
Adaptation and direction	Jeon Seo-yeon
Lighting design	Son Jeongeun
Music director	Ryu Chan
Viewer Age	Ages 5+
Running Time	50 minutes
Staff	About 8 people
Production Duration	
Overall stage setup:	2 days
Rehearsal:	1 day
Stage Strike on day of performance	(depending on venue conditions)
Equipment	One 1-ton truck
Scale	
Seating	small theater (100-200 seats)
Stage Area	(W)10m × (D)7m × (H)10m



Eoduksini

The Eoduksini, Korea's lovely bogeyman, goes on a search for oneself

Here's the deal with Eoduksini: if you look at them, they grow bigger, but if you pay them no attention, they grow so tiny that they'll eventually disappear...

A young eoduksini, Eoduk, lives among humans, in dark nooks and crannies, waiting for people to notice him.

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

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

Premiere Year	2023
Genre	Children's play
Creator	Theater Company Sungchanpa
Viewer Age	Ages 5 +
Running Time	60 minutes
Staff	16 people
Production Duration	
Overall stage setup:	2 days
Rehearsal:	1 day
Strike:	1 day
(depending on venue conditions)	
Equipment	One 1-ton truck
Scale	2 versions
Seating	
small theater	(under 500 seats)
outdoor theater	



Where should I go?



Promotional
Video

〈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.

In a small town in Seoul, a young boy waits for his father to return home from a long work trip. The village takes care of the boy all together—the big boss grandfather, the lady from the small shop, and an older boy who feels like a brother.

One day, as he's reading a picture book like he does every night, the boy escapes into the imaginative world where he becomes a baby elephant living in a jungle. There, he meets the grandfather who is now a long-nosed monkey, the lady who is now a rhinoceros hornbill, and his friend, who is now a mouse deer. Will the little baby elephant be able to live happily in the jungle?

Premiere Year	2021
Genre	Children's play
Creator	Play Theater Company YA
Viewer Age	Ages 5 +
Running Time	50 minutes
Staff	10 people
Production Duration	
Overall stage setup: 1 day Rehearsal: 1 day Strike: 1 day (depending on venue conditions)	
Equipment	Two 1-ton trucks (depending on venue conditions)
Scale	
Seating	small theater (300 seats+) – medium theater (800 seats)
Stage Area	(W)8m × (D)8m × (H)4m



A Brave Tanty

〈A Brave Tanty〉 is a play based on a folktale from Bangladesh that recounts the wacky and brave journey of Tanty, a father who loves his family. Tanty's son Khan is jealous of kids who go to school on horseback and begs his father for one of his own. But Tanty can't afford to buy his son a horse. To fulfill his son's wish, Tanty comes up with a wacky yet clever idea.

Though he can't buy a horse, he can buy a horse's egg instead! Then, he'd be able to raise the egg until it hatches a colt, and then the colt will grow to become a horse for his son!

After a long journey, Tanty buys a horse egg from a tradesman and heads back home, imagining his son's happy reaction. But the journey home is not so easy. A fox and tiger are after his horse egg! Will Tanty make it home safely to give his son a horse?

Premiere Year	2018
Genre	Play
Creator	Educational Theater Troupe Parangsae Inc.
Viewer Age	Ages 36 months+
Running Time	50 minutes
Staff	About 6 people
Production Duration	
Overall stage setup: 1 day Rehearsal: 1 day Strike: 1 day (depending on venue conditions)	
Equipment	One 1-ton truck (depending on venue conditions)
Venue Scale	Stage Area (W)7m × (H)4m



The Great Miracles

The story of two *imugi* who wish to become dragons.

Deep in the mountains, beneath a hidden pond, two *imugi*—the Blue and Red *Imugi*—have been training to become dragons for a thousand years. From Mount Hallasan to Mount Baekdusan, they wander endlessly, striving to become dragons. At last, the long-awaited day of their thousand-year journey arrives. Just as they are about to rise to the heavens, dark clouds gather, flooding the human world. The two friends set out to calm the storm together.

Will the *imugi* finally ascend and become dragons? Through the story of these two creatures who ponder upon whether they must truly become dragons, we are invited to reflect upon what kind of “dragon” we dream of becoming.

Premiere Year	2024
Genre	Children's play
Creator	Oh! My Life Movement Theater
Viewer Age	Ages 7 +
Running Time	60 minutes
Staff	17 people
Production Duration	
Overall stage setup: 1 day Rehearsal: 1 day Strike: 1 day	
Equipment	Two 1-ton trucks
Scale	
Seating small theater (300 seats+) – medium theater (800 seats)	
Stage Area (W)7m × (D)6m × (H)3m	



A House that Never Collapses

Our homes are where we are born, and where we live our lives. It is also where we learn to live with others and where we learn about the world. The world has always changed and evolved into new things every day, from long ago to the far distant future. But in whatever situation, our homes will harbor the same timeless meaning in our lives. <A House that Never Collapses> will tell us how to build a stronger house in our hearts in its story of two houses.

Premiere Year	2023
Genre	Pop-up puppet show
Creator	Studio Hat Inc.
Viewer Age	Ages 5 +
Running Time	40 minutes
Staff	6 people
Production Duration	
Overall stage setup: 1 day Rehearsal: 1 day Strike: 1 day (depending on venue conditions)	
Equipment	One 1-ton truck
Scale	
Seating small theater (under 300 seats)	
Stage Area (W)8m × (D)6m × (H)4m	



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



Promotional
Video

Fire safety education through mime

This joyful and exciting play helps children learn about the importance of fire safety. Children are taught practical ways to stay prepared for accidents through a performance of mime, juggling, and magic.

Mime artists are transformed into firefighters, who run around frantically to put out the fire and keep everyone safe.

When the performance starts, the mime artists begin to search for something in the audience. Reacting to an imaginary fire, which they express through their bodies, they teach the audience how to put out a fire with a fire extinguisher, and dance to the music. Audience members try holding a fire hose or are invited onstage to take part in the play, and learn how to stay safe in a fun way.

Premiere Year	2018
Genre	Mime
Creator	Theater Company Red Shoes
Viewer Age	Ages 5 +
Running Time	45 minutes
Staff	9 people
Production Duration	
Overall stage setup: 1 day Rehearsal: 1 day Strike: 1 day (depending on venue conditions)	
Equipment	One 1-ton truck
Scale	
Seating small theater (100 seats+) – medium theater (300 seats)	
Stage Area (W)8m × (D)5m × (H)5m (at minimum)	
* Able to tour around daycare centers, schools, etc.	



Hati and the Clowns



Promotional
Video

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 search for answers to essential questions about sacrifice, life, and death. It also brings to life Indian culture with its multitudes of stories, using a variety of techniques and objects (dolls, masks, etc.), music, and colorful costumes.

The king and child encounter each other in a desolate desert. Can they find the golden tree? Beyond the desert of death and the mirages stands a precious golden tree protected by Vishnu, the preserver god. The golden tree bears the fruits of life and death. Dreaming of immortality, King Gupta of India 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

Premiere Year	2020
Genre	Children's play
Creator	Theater Tobaki
Viewer Age	Ages 5 +
Running Time	55 minutes
Staff	10 people
Production Duration	
Overall stage setup: 1 day Rehearsal: 1 day Strike: 1 day (depending on venue conditions)	
Equipment	One 1-ton truck
Scale	
Seating small theater (100 seats+) – medium theater (500 seats)	
Stage Area (W)10m × (D)7m × (H)7m (at minimum)	

seeks the fruit of death from the golden tree. Aso was separated from his family because of a war waged by the king, whom he hates. After many twists and turns and much loud bickering, the two head out together to find the golden tree, but Vishnu tries to block their path using any means possible...



PARTNERSHIP

Passengers of 99 Ship

〈Passengers of 99 Ship〉 is a *pansori* performance that imagines the world as a single ship, portraying the unstable and wandering lives of many people who live in an incomplete world.

IPKOASON Studio uses Victor Hugo's novel 《Les Misérables》 as a unified motif for their full *pansori* production, previously produced as “Tomaksori” for a small theater.

The characters in 《Les Misérables》 are recreated by IPKOASON Studio's touch: Mr. Jang, who spent his youth in prison for stealing a piece of bread, Bang Miyoung, who is a single mom raising a child on her own, Ggori, a young man who resists against injustice, and Ga Yeol-chan, a boy living on the street. These characters each find their own way through the injustice and harshness of life, by carrying a tiny but firm bit of hope in their hearts. This project explicitly reveals that we cannot save ourselves from the difficulties we face within the unjust world but also gives us a sliver of hope that the weak can bond together to create change and save each other. It also asks the audience the question: Where is our boat headed in this day and age?



Premiere Year 2022

Genre Pansori

Production

Joint production IPKOASON | Director Lee Sang-sook

Production IPKOASON

Viewer Age Ages 8 +

Running Time 90 minutes (no intermission)

Staff 23 people

Production Duration

Overall stage setup: 1 day | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment Two 1-ton trucks

Scale

Seating medium theater (300-800 seats)

Stage Area (W)12m × (D)10m × (H)7m

Overseas Performance

2022 K-vox 10th anniversary performance in cooperation with the Korean Cultural Center in Belgium



Chunja in Wonderland

The musical 〈Chunja in Wonderland〉 tells the story of a grandma named Chunja, who goes on a journey to find her lost wishes going between reality and fantasy, and her family, who go on a journey to look for her. The story is based on the Korean culture behind elderly people and family, portraying dementia and aging in a warm yet funny way.

On her 70th birthday, Chunja visits a butcher-style restaurant called “As You Wish, Everything Comes True” with her family. As everyone reflects on their wishes to the tune of the restaurant's jingle, Chunja suddenly realizes she can't remember hers at all. In the midst of her confusion—and after accidentally causing a small commotion—a spirit fish appears before her. Having slipped out through the loosened seams of her weary mind, the spirit fish offers Chunja a peculiar solution: a fish booger that can make her younger.

After eating it, the zero in her age disappears, and Chunja becomes seven years old.

Premiere Year 2025

Genre Musical

Production

Written & Directed by Mi-Young Oh | Music Sun-Rak Noh

Associate Director & Music Director Min-Wook Choi

Drama Guide Jung-Yeon Moon | Choreography NungKool Park

Producer Eon Kim

Viewer Age Ages 8 +

Running Time 95 minutes

Staff 29 people

Production Duration

Overall stage setup: 2 days | Rehearsal: 1 day | Strike: 1 day
(depending on venue conditions)

Equipment 5-ton wing-body truck

Scale

Seating medium sizw theater (300-800 seats)

Stage Area (W)10m × (D)9m × (H)10m



Tale of Rabbit



〈Tale of Rabbit〉 is a family play based on the traditional Joseon-era folktale 《Byeoljubujeon》. It embodies the universal allegories of wit, the cleverness of the weak, and satire of authority shared across Asia. Through anthropomorphized animal characters, it humorously twists the absurdities of the human world, while reinterpreting the wisdom and humor of Asian folk narratives in a contemporary way.

Reinterpreting the traditional folktale through a contemporary lens, the production enriches its visual and auditory imagination with tap dance, fusion Korean music, rhythm-driven staging, movement-based playfulness, and dynamic video elements. The personalities of the anthropomorphized animals are expressed through gesture and sound, while an object-based, transformable stage design adaptable for both outdoor and indoor settings ensures flexibility across performance environments. It is a family play that appeals not only to children but also to teenagers and adults alike.

Premiere Year 2017

Genre Theatre for family

Production

Production Playfactory Mabangzen

Playwright Sun-woong Koh

Director Jung-wan Seo | **Music** Ian Choi

Viewer Age Ages 36 months+

Running Time 60 minutes

Staff 22 people

Production Duration

Overall stage setup: 2 days | **Rehearsal:** 1 day | **Strike:** 1 day
(depending on venue conditions)

Equipment One 1-ton truck

Scale

Seating medium-large theater (300-800 seats)

* Outdoor venues possible

Stage Area Depending on venue conditions

Overseas Performance

2017 Invited to the UAE Korea Festival at Abu Dhabi Theater



ACC Children

Culture Adventure | Experiencing a thrilling cultural journey through Asia

Culture Adventure is a permanent exhibition space where children can explore the cultures of various Asian countries under the theme of “A journey through Asia”. It is organized into three thematic zones: “nature and life,” “knowledge and civilization,” and “sensation and expression.” This space supports children in developing creativity and imagination while deepening their understanding of Asia’s cultural diversity through engaging play, hands-on experiences, and creative activities.



Play Kids | A playground for children to run around freely

Based around the theme of “Sia and Fam’s Rainbow Adventure,” this playground is a dedicated space for infants and young children that offers sensory experiences and activities encouraging free physical movement that stimulate the imagination and nurture creativity in early childhood.



Play Library | A place for children to read books aloud

WAGLE WAGLE Library offers an environment where children are free to read books and communicate aloud. Designed as a reading room with floor seating, it allows children to sit comfortably and fully immerse themselves in books. Here, young readers can enjoy a delightful encounter with Asian culture, the sounds of reading, and the boundless world of imagination.



Play Culture | A creative lab for children’s curiosity and creativity

Play Culture offers children opportunities to explore Asian culture and arts, experience cultural diversity, and engage in creative processes that combine technology with artistic imagination. It also provides a wide range of activities linked with exhibitions and performance events and operates arts and culture programs, including customized educational offerings, for kindergartens, elementary schools, and related institutions.

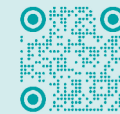


PlayHouse | An imaginative journey that cultivates children’s artistic sensibility and dreams

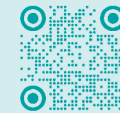
As a leading theater in Korea dedicated to children, PlayHouse presents a wide range of performances of various genres for young audiences and families. Through experimental and participatory productions—including productions featuring themes drawn from the stories and cultures of Asian countries, performances with guided interpretation and interactive elements, productions designed for infants under 12 months, and accessible barrier-free performances—it nurtures children’s artistic sensibility and imagination. It also serves as a venue for cultural exchange, fostering empathy and communication across diverse cultures.



ACC Culture Shop <DLAC>



DLAC
Online Store



DLAC
Instagram

At ACC Culture Shop, visitors can explore DLAC, the ACC cultural product brand. DLAC offers a range of cultural products and books inspired by ACC’s exhibitions, performances, and children’s content. These unique and thoughtfully crafted items created by Asian artists present new lifestyle experiences. A variety of products are available both at the ACC Culture Shop and on the online store.

- ① DLAC Content
- ② ACC Products
- ③ DLAC Signature
- ④ DLAC Asia Products



1



2



3



4

Content Distribution and Inquiries

ACCF Cultural Content Promotion Team

Phone

Performance +82 62-601-4664, 4670, 4668

Visual Art +82 62-601-4665, 4671

Email

accfc@accf.or.kr

Issue Date

November 2025

Issue Organization

National Asian Culture Center Foundation

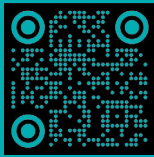
38 Munhwajeondang-ro, Dong-gu, Gwangju 61485

©2025 National Asian Culture Center Foundation. All Rights Reserved.

The productions listed in the content book are the collective intellectual property of the ACC, ACCF and its corresponding artists or artist groups. This information may not be voluntarily used or stolen without permission. If you wish to use this information, you must receive the consent of ACC and ACCF.



Website
www.accf.or.kr



Digital content book



A | C | C
국립아시아문화전당
NATIONAL ASIAN CULTURE CENTER



국립아시아문화전당재단
National Asian Culture Center Foundation