



Opening Festival Asia Culture Center Theater

Opening Festival Asia Culture Center Theater

September 2015

Asia Culture Center Theater

Asia is a region of dynamic changes overlapping with traditions. Asia is a way of thinking that challenges itself. It is a multidimensional concept that constantly calls for reworking, redefining, and revitalizing. Asia is a performative, organic framework for creativity.

ACC Theater questions, supports, and creates contemporary performing arts in Asia. Scheduled to open in 2015, ACC Theater will produce, co-produce, invite, and promote art works from Asia as well as the rest of the world.

ACC Theater is a part of the Asia Culture Center (ACC), a government-funded establishment housed in the heart of Gwangju City. ACC is doubtless the most ambitious and momentous art project in Korean history in terms of budget, artistic vision, and spatial scale. Based in the newly constructed newly constructed center, ACC Theater aspires to become the hub theatre for the production, presentation, discussion, and international distribution of the most cutting-edge works in the context of the international performing arts scene.

What is Asian art?

What is contemporary art?

What does it mean to embrace these questions?

Why do we need these questions?

ACC Theater seeks to perform these questions. It will do so by inviting artists with unique visions and reshape the most urgent aesthetic and social concerns of our time. ACC Theater puts the artists right at the core of its engine, by providing them full professional support-financial, residential and artistic-with which they can work through their own visions free from any political pressure or aesthetic bias. The most important role that ACC Theater assumes is to create time and space for the artists to enrich themselves.

The outcomes of these endeavors will be presented through two channels of presentation: the annual festival and seasonal programming. As a hub theatre, ACC Theater is committed to cultivating a network of theatres, organizations, and art centers that share visions and endeavors for artistic innovation. In other words, ACC Theater will play an active role in creating a ground for international partnership. This means that ACC Theater will animate each project to expand beyond the stage and beyond the city limits.

In doing so, ACC Theater endorses art beyond the boundaries of genres, disciplines, and politics. ACC Theater advocates differences and multitudes; it aims to inspire and to be inspired by diverse voices that reinvent contemporary art.

Opening Festival

What are the most vital means to discuss Asia's now? ACC Theater recognizes the importance of this question and summons different voices articulating it. ACC Theater supports artists with unique and stirring visions, artists who can evoke, respond to, and reshape the most urgent aesthetic and social concerns of Asia today. ACC Theater's Opening Festival will be an organic attempt to pronounce these visions and directions.

On September 4, the festival will begin its three-week celebration of multiplicity, hosting thirty-three international presentations, including premieres of twelve Asian productions/co-productions. The festival will present perspectives beyond the geographical and political boundaries of Asia to create an arena of true international communication of ideas.

Opening Festival Asia Culture Center Theater

September 2015

Sakaguchi Kyohei <i>ZERO Re:public</i>	p.6
Tsai Ming-liang <i>The Monk from Tang Dynasty</i>	8
<i>Stray Dogs in Gwangju</i>	10
<i>It's a Dream</i>	12
Apichatpong Weerasethakul <i>Cemetery of Splendour</i>	14
<i>Fever Room</i>	16
Mark Teh <i>Baling</i>	18
Ricardo Bartís <i>The Idiotic Machine</i>	20
Romeo Castellucci <i>The Rite of Spring</i>	22
Araya Rasdjarmrearnsook <i>Yummyyoo Shi</i>	24
Marlene Monteiro Freitas <i>Of Ivory and Flesh—Statues Also Suffer</i>	26
Kim Jisun <i>Climax of the Next Scene</i>	28
Kawaguchi Takao <i>About Kazuo Ohno</i>	30
Chandralekha <i>Sharira</i>	32
China National Peking Opera Company <i>Legend of the Red Lantern</i>	34
Zhao Liang <i>East Wind and West Wind + Black Face, White Face</i>	35
<i>Behemoth + Petition</i>	36
Brett Bailey <i>Macbeth</i>	38
<i>Exhibit B</i>	40
Kim Sung Hwan / David Michael DiGregorio <i>A Woman Whose Head Came Out Before Her Name</i>	42
Yamashita Zan <i>Daikoushin</i>	44
Raya Martin <i>How He Died is Controversial</i>	46
Adachi Masao <i>Artist of Fasting</i>	48
Su Wen-chi <i>Off the Map</i>	50
Azade Shahmiri <i>Damascus</i>	52
Talgat Batalov <i>Uzbek</i>	54

Lee Leenam / Seo Hyun-suk <i>Lee Leenam: Second Edition</i>	56
Wael Shawky <i>Cabaret Crusades—The Secrets of Karbala</i>	58
Ho Tzu Nyen <i>Ten Thousand Tigers</i>	60
Okada Toshiki <i>God Bless Baseball</i>	62
Konstantin Bogomolov <i>An Ideal Husband—A Comedy</i>	64
Abbas Kiarostami <i>Looking at Ta'ziyè (The Spectators)</i>	66
Claude Régy <i>Interior</i>	68
Tim Etchells <i>That Night Follows Day—A Rehearsed Reading</i>	70

Opening Festival Asia Culture Center Theater

SAKAGUCHI KYOHEI

Kumamoto

Architect Sakaguchi Kyohei does not build houses but questions the act of building. Author of *Zero-Yen House* among many other books, Sakaguchi has urged to change the current capitalist system operated by political parties.

Why are more houses being built and real estate values going up while empty houses are increasing? What can we do as politicians scream for nuclear power plants while alternate means to generate electricity are available? Why do we have to spend all of our lives on jobs that strictly serve the system, not changing it? Where does the need to "own" a house come from?

ZERO Re:public is a territory built on these questions; it seeks clues for constructing an alternate system of living, a new system that interrogates, challenges, and possibly replaces the current conditions of labor, capital, resources, and space.

Housed in Gwangju, this hypothetical state tests out a system that operates without money. Every individual already has the basic resources needed to operate this new system, namely each other. Labor and person-to-person exchanges of goods will be the working principle and means to make *ZERO Re:public* work. It is a radical and yet an elementary way of living, aimed to create a new form of public value.

Gwangju Dong-gu
9.4 Fri–9.21 Mon
Admission free

Concept and direction: Sakaguchi
Kyohei • executive producer:
Jooyoung Koh • local coordinator:
Takhyun Kim

Commissioned and produced by
Asia Culture Center Theater



ZERO Re:public

September 4–21

TSAI MING-LIANG

Taipei



Theater 1
9.4 Fri, 9.5 Sat, 9.6 Sun: 7pm
110 min
50,000 KRW

Artist Talk
9.6 Sun: following the
performance

Director: Tsai Ming-liang • cast: Lee Kang-sheng • painter: Kao Jun-honn • costume design: Wang Chia-hui • choreography: Cheng Tsung-lung • assistant director: Chang Jhong-yuan • rehearsal assistant: Hung Yi-chun, Ho Mu-yun, Gwan sin, Hsu Ching-lo • technical director: Yeh Sheng-yi • technician: Chen Sheng-hao • still photographer: Lin Meng-shan, Chen Chang-Chih, Chang Jhong-yuan • recording source: Chinese Music Archive, Music Department, The Chinese University of Hong Kong • administration manager: Wang Yun-lin • production executive: Hsu Li-hsia • tour manager: Wu Ko-yun

Production: Home Green Films • co-production: Asia Culture Center Theater, Kunstenfestivaldesarts, Wiener Festwochen, Taipei Arts Festival • technical coordination: Cheerly Co., Ltd. • sponsorship: Solar Plus Company • special thanks to Chang Chih-yu, Lin Ching-ru, Liu Tz-jiun, Jade Y. Chen

Tsai Ming-liang, who has expanded his aesthetic journey through cinema and visual art, takes his meditative treatment of time and space to theatrical stage. Actor Lee Kang-sheng impersonates the Tang Dynasty monk Xuanzang, for whom life is but an array of simple incidents within limited space and time. He performs utterly trivial everyday activities such as sleeping and walking about.

Immersed in deep sleep, he lets his world painted black. What does this black mean? Who is painting it? The overlapping of symbolic representations upon Lee's undemanding presence leads us to devise our own ways to be immersed in the deceptively simple theatrical presence. Freedom and emptiness, will and fear meet as our own imagination becomes one with the staged event. Time runs deep in slow tranquility, and such is perhaps the key to transcend the triviality of life. Or, simply make a point of it.

"Slowness extends and unfolds time. By eating and drinking slowly, we can truly experience the act of eating and drinking. In that sense, resistance can also appear through slowness. The world today asks for more speed and this has become a significant constraint in contemporary life. My goal is to become free from these constraints."

The Monk
from Tang Dynasty
September 4 5 6

TSAI MING-LIANG Taipei

Like many people, director Tsai Ming-liang has fond childhood memories of staying up all night at a friend's house for movies and music. *Stray Dogs in Gwangju* is a re-visitation for everyone to his or her own "sleep-over theater." Tsai the friendly host offers the night guests his own award-winning *Stray Dogs* (2013), which sketches the slow and solitary life of a "human billboard."

The nocturnal intimacy will take everyone to the shared memories of the imaginary city. For Tsai, such encounters with and outside the screen in the depth of the night are precisely what cinema is all about.

May 18 Memorial
Conference Hall
9.5 Sat: 10pm–10am
(sleep-over theater)
10,000 KRW

Theater Open Hall
9.6 Sun–9.9 Wed: 4pm–8pm
Admission free

Curator: Tsai Ming-liang • exhibition
designers: Tsai Ming-liang, Lee
Tian-jue • production: Home Green
Films • commissioned and organized
by Asia Culture Center Theater



Stray Dogs in Gwangju September 5 6 7 8 9

TSAI MING-LIANG Taipei

Young Tsai Ming-liang enters a movie theater for the very first time holding his grandmother's hand. This moment has been re-lived over and over again in his memories. It now lives in *It's a Dream*.

Cinema is where layers of time overlap, woven by dreams. The film dreams of old dreams. And perhaps, it is dreamed by them too.

Cinema Gwangju
9.11 Fri, 9.12 Sat, 9.13 Sun:
2pm-6pm
23 min loop
Admission free

Director: Tsai Ming-liang • cast: Lee Kang-sheng, Chay Yiok-khuan, Lee Yi-cheng, Perilly Chua, Norman Atun
• executive producer: Leonard Tee • director of photography: Liao Pen-jung • costume designer: Wang Chia-hui • recordist: Tang Hsiang-chu • still photographer: Chong Juang-bao • production: Home Green Films



It's a Dream September 11 12 13

film installation

APICHATPONG WEERASETHAKUL

Chiang Mai

The center stage of Apichatpong Weerasethakul's new cinematic imagination is Khon Kaen, his own hometown. Among other fragments of his memories, the hospital that his parents used to work at and the elementary school that endlessly showed films on various diseases, become the materials for the new film that he dreams. A soldier infected with a disease of sleep meets a housewife who tends him into quiet nights. Their encounter becomes a ritualistic catalyst for weaving layers of reality and dreams.

Weerasethakul's filmography chronicles his own journey into the unconscious where history and memories weave an intricate labyrinth of love and war. The journey deepens as does the sleep.

"I write this film as rumination on Thailand, a feverish nation. It's also a very personal portrait of the places that have latched onto me like parasites—the elementary school, the hospital, the library, the lake. Like the sleepers in this film, I shun the malady of reality, and together we take refuge in dreams of forever."

Cinema Gwangju
9.7 Mon, 9.8 Tue, 9.9 Wed:
8pm
120 min
8,000 KRW

Artist Talk
9.9 Wed: following
the screening

Written and directed by
Apichatpong Weerasethakul • pro-
ducers: Apichatpong
Weerasethakul, Keith Griffiths,
Simon Field, Charles de Meaux,
Michael Weber, Hans
Geissendoerfer • cast: Jenjira
Pongpas Widner, Banlop Lomnoi,
Jarinpattara Rueangram • line pro-
ducer: Suchada Sirithanawuddhi •
cinematographer: Diego Garcia •
production designer: Akekarat
Homlaor • art director: Pichan
Muangdoung • costume: Phim
U-mari • sound design: Akritchalerm
Kalayanamitr • editor:
Lee Chatametikool

A Kick the Machine Films and
Illuminations Films Past Lives
Production in co-production with
Anna Sanders Films, The Match
Factory, GFF Geissendoerfer Film-
und Fernsehproduktion KG, ZDF/
Arte • Co-producers: Astro Shaw,
Asia Culture Center Theater, Detalle
Films, Louverture Films, Tordenfilm •
With the support of L'Aide aux
Cinéma du Monde, Sørfond, World
Cinema Fund, Hubert Bals Fund.



Cemetery of Splendour

September 7 8 9

APICHATPONG WEERASETHAKUL

Chiang Mai



"It is a challenge for me to create a work that evokes layered dimensions on a flat medium such as cinema. I am thrilled to have an opportunity to explore this concept in a format that is new to me: theater. The first idea that comes to mind is to infect the theater audience with some kind of disease."

Theater 2
9.4 Fri, 9.5 Sat, 9.6 Sun:
5pm, 8pm, 10pm
70 min
50,000 KRW

Artist Talk
9.6 Sun: following the
last performance

Written and directed by
Apichatpong Weerasethakul • cast:
Jenjira Pongpas Widner, Banlop
Lomnoi • cinematographer and edi-
tor: Apichatpong Weerasethakul •
lighting: Pornpan Arayaveerasid •
sound design: Akritchalerm
Kalayanamitr • 1st assistant director:
Sompot Chidgasornpongse • 2nd
assistant director: Yingsiwat
Yamolyong • finance: Parichart
Pu-Aree • post supervisor: Lee
Chatametikool • A Kick the Machine
Films and Asia Culture Center
Theater production

Apichatpong Weerasethakul's very first stage production takes his cinematic weaving of dreams and history to the very origin of cinematic and theatrical imagination: the cave. The cave is a ritualistic space where the body and the memories meet. It is in this bordering darkness of sleep and death where the two protagonists find each other.

"It's a mystery why my teachers always projected films about sicknesses. We were exposed to the wretchedness of dengue fever, hookworm disease, elephantiasis, malaria, and so on. I labeled that screening room, 'the fever room'."

Within the theatrical apparatus of the cave, or the cave-like apparatus of the theater, light and darkness, past and present, theater and cinema elucidate and unsettle each other, proposing an alternate story of his recent film *Cemetery of Splendour*. A soldier and a housewife traverse each other's dreams as well as inter-textual boundaries, rediscovering and healing their own wounds. Will this become the spectator's dream as well?

Fever Room

September 4 5 6

Creation,
World Premiere

MARK TEH

Kuala Lumpur

On December 28, 1955, a small schoolroom in northern Malaya became a historic site. What would come to be known as the "Baling Talks" was an unique attempt to bring peace to the Malayan peninsula devastated by war. Reconstructing this historically significant event based on publicly available transcripts, Mark Teh looks at questions on nation formation with performer-researchers who share similar and contrasting political views to the participants of the Talk 60 years ago.

Various visions on building a nation were imagined, discussed and discarded. In the process, the meanings of nation, loyalty, terrorism, reconciliation, sacrifice, surrender and independence are constantly modified and remediated. The "roles" taken by individual performers in this performance, vaguely slip in between, just like these concepts do.

"A large part of remembering is stemmed from histories. [...] Rather than being nostalgic, the reconnection to these histories informs the larger discourse about our sense of place in time and our relationship to a time forgotten."



Atelier 1
9.5 Sat: 3pm
9.7 Mon, 9.8 Tue: 6pm
120 min
30,000 KRW

Artist Talk
9.8 Tue: following the
performance

Concept and director: Mark Teh •
creative producer: June Tan •
production design: Wong Tay Sy •
visual projection design: Fahmi
Reza, Imri Nasution • lighting design:
Syamsul Azhar • performers: Anne
James, Fahmi Fadzil, Faiq Syazwan
Kuhiri, Imri Nasution • stage man-
ager: Hoe Hui Ting

Commissioned by Asia Culture
Center Theater • produced by Five
Arts Centre • co-produced by Asia
Culture Center Theater, Performing
Arts Meeting in Yokohama

Baling

September 5 7 8

performance

RICARDO BARTÍS

Buenos Aires

Asia Premiere

Theater O
9.4 Fri, 9.5 Sat, 9.6 Sun,
9.7 Mon: 8pm
75 min
50,000 KRW

Artist Talk
9.7 Mon: following the
performance

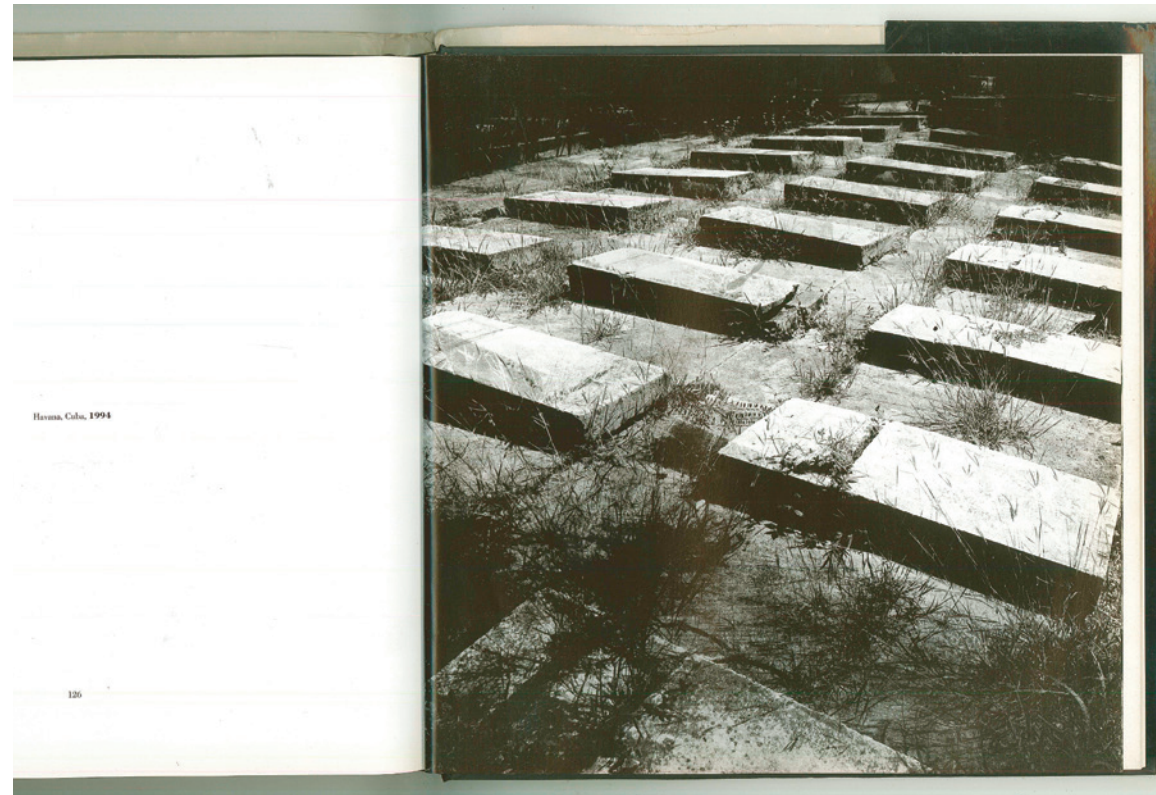
Actors: Fabián Carrasco, Facundo Cardosi, Gustavo Sacconi, Hernán Melazzi, Mariano Gonzalez, Matías Scarvaci, Martín Kahan, Nicolás Goldschmidt, Pablo Navarro, Darío Levy, Sebastián Mogordoy • actresses: Flor Dyszel, Dana Basso, Luciana Lamoglia, Lucía Rosso, Rosario Alfaro, Sol Titiunik • musical direction: Manuel Llosa • costume and stage maker: Paola Delgado • assistant: Francisco Alerino • director assistants: Clara Seckel, Mariano Saba • executive producer: Lorena Regueiro • dramaturgy and direction: Ricardo Bartís • international producer: Ignacio Fumero Ayo

Ricardo Bartís is the most important expression of the Argentinian Theater after the last military dictatorship (1976–1983). In 1986, Bartís founded Sportivo Teatral, developing a singular and poetic theater language. The impact of their plays and the numerous actors and directors formed there have made Bartís an unavoidable reference of the theater in Argentina.

La Máquina Idiota argues with the traditional theater, with the theater of representation. Pure ghosts. In the cemetery of Buenos Aires, on the edge of the Pantheon of the Argentinian Association of Actors, a group of unsuccessful actors rehearse *Hamlet* with the hope of achieving the recognition they did not obtain in life and as a result win the access to the principal place of worship.

How does theater relate to life? Like lightning, Hamlet's questions penetrate this precarious universe. What is the condition of the actor? Is there an "original" text? What is time? Why do we repeat bureaucratically?

La Máquina Idiota will develop its singular theatrical game at the closed-down gymnasium of former Gwangju Girls' High School. While Heiner Müller's *Hamlet Machine* (1977) reflected on the roles and functions of an actor, Ricardo Bartís' *La Máquina Idiota* will deploy its lucid and ironic view about performing, the truth and the myth.



La Máquina Idiota

The Idiotic Machine

September 4 5 6 7

ROMEO CASTELLUCCI

Cesena

Romeo Castellucci's devastatingly simple mise-en-scène weaves the vitality of spring through formless traces of death. The organic patterns in the air driven by machinery form a danse of 75 cows rendered into a state of industrial dust.

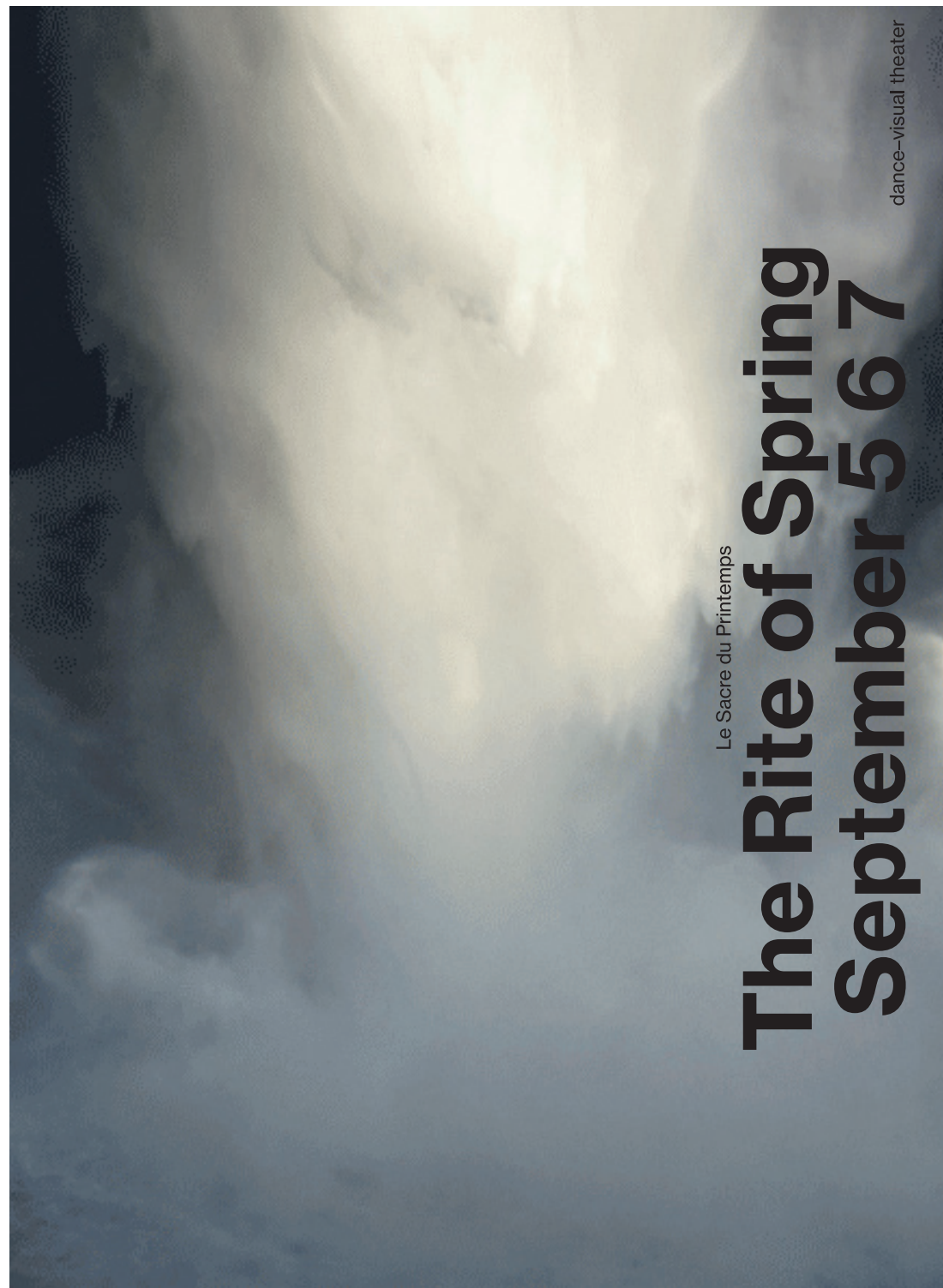
Castellucci's opaque celebration of life is complemented by the unearthly tone of Teodor Currentzis's MusicAeterna, whose interpretation of Igor Stravinsky proves to be immaculately poignant and repellently rich. This project has indeed come out of mutual inspiration between the two matchless artists, whose unorthodox methodologies stem from profound understanding of the fundamentals.

The "abstract" manifestation of life forces represents and appraises the utter cruelty in what it takes to be human. The sight becomes even more unsettling as the scattered ashes of cows fall to the ground and amount to sheer meaninglessness. In the arena of alchemical paradoxes, life becomes one with death, language becomes substance, and vice versa.

CGI Center
9.5 Sat, 9.6 Sun, 9.7 Mon:
noon, 5:30pm
50 min
50,000 KRW

Artist Talk
9.5 Sat: following the
last performance

Concept and direction: Romeo Castellucci • sound: Scott Gibbons • artistic assistant: Silvia Costa • programming: Hubert Machnik
collaboration stage: Maroussia Vaes • collaboration lighting: Marco Giusti • recording: Music Aeterna • musical direction: Teodor Currentzis • technical production manager: Benjamin zur Heide • machine builder: Christian Schubert / L58 • collaboration research: Istvan Zimmermann • produced by Ruhrtriennale—Festival of the Arts • co-production with Manchester International Festival, Parc de la Villette Paris



Le Sacre du Printemps

The Rite of Spring

September 5 6 7

ARAYA RASDJARMREARNSOOK Chiang Mai



Araya Rasdjarmrearnsook's "art works" are attempted dialogues with corpses. Her everyday activities also involve the dead, human or animal, to which she reads books, gives lectures, or initiates conversations with. Breaking the ice with nameless bodies in morgues or annihilated animals in shelters, Rasdjarmrearnsook seeks the life of the internal beyond the limits of form and appearance, or what she calls yummayoo shi. Her intangible art becomes the act of investigating the root of life neither contaminated by social bonds nor prescribed by language.

In Gwangju, Rasdjarmrearnsook will establish contacts with a number of unclaimed companion animals whose inevitable death will perhaps open the possibility of yummayoo shi. Audiences are invited to walk along with her on the thin, indefinable lines between life and death, the real and the represented, language and materiality, communication and its impossibility.

Space 5
9.5 Sat, 9.6 Sun: 2pm–8pm
9.7 Mon, 9.8 Tue: 4pm–8pm
Admission free

Artist Talk
9.8 Tue: following the closing
of the exhibition

Conceived by Araya
Rasdjarmrearnsook • art production:
mda dogs' house, Koreanimal

Commissioned and produced by
Asia Culture Center Theater

Yummayoo Shi September 5 6 7 8

performance-installation

MARLENE MONTEIRO FREITAS Lisboa

Bitgoeul Art Center
Performance Hall
9.6 Sun: 3pm
9.7 Mon: 6pm
80 min
50,000 KRW

Artist Talk
9.7 Mon: following the
performance

Choreography: Marlene Monteiro Freitas • performance: Marlene Monteiro Freitas, Andreas Merk, Betty Tchomanga, Lander Patrick, Cookie (percussion), Tomás Moital (percussion), Miguel Filipe (percussion) • light and space: Yannick Fouassier • music: Cookie (percussion), Tiago Cerqueira (edition and sound) • research: João Francisco Figueira, Marlene Monteiro Freitas

Production: P.O.R.K (Lisbon, PT) • distribution: Key Performance (Stockholm, SE) • coproduction: O Espaço do Tempo, Montemor-o-Novo (PT), Alkantara Festival, Lisbon (PT), Maria Matos Teatro Municipal, Lisbon (PT), Bomba Suicida, Lisbon (with the support of DGArtes, PT), CCN Rilleux-la-pape, direction Yuval Pick, Rilleux-la-pape (FR), Musée de la danse, Rennes (FR), Centre Pompidou, Paris (FR), Festival Montpellier Danse 2014, Montpellier (FR), ARCADl, Paris (FR), le CDC—centre de développement chorégraphique de Toulouse/Midi-Pyrénées, Toulouse (FR), Théâtre National de Bordeaux en Aquitaine, Bordeaux (FR), Kunst-enfestivaldesarts, Bruxelles (BE), WP Zimmer, Antwerp (NL), NXTSTP (with the support of the EU Culture Programme) • with the support of: ACCCA—Companhia Clara Andermatt • acknowledgements: Staresgrime (PT), Dr. Ephraim Nold



Marlene Monteiro Freitas explores an unordinary pair for a certain possibility of a choreographic state: statue and a dance ball. Possibly self-presented as conceptual grounds for choreographic methodology, two motifs mobilize the question for the very conditions of movement, or rather the lack of it.

In her deceptively simple, good-humored musical, or what she calls “a ball for petrified statues,” an intricate web of references weaves movements, or coming possibility of an impossible state of being. In this inter-textual reality, as the subtitle suggests, “statues also suffer (as estátuas também sofrem)” from its intense desire to move, or the absence of Pigmalion’s life-giving kiss, giving a twist to the 1953 film *Statues Also Die*, directed by Alain Resnais and Chris Marker. The freedom of movement is suspended in a state of bleak apathy.

“‘Suffer’ in French—‘souffrir’—means both to suffer (to be in pain) and to wait (it can be said of an unclaimed package at the post office).”

de marfim e carne—as estátuas também sofrem

Of Ivory and Flesh— Statues Also Suffer September 6 7

Creation,
World Premiere

Founder of Pan-Asia International Conference, a journalists' association, as well as anti.no.made, a travel agency for sedentary travelers, Kim Jisun has created virtual cracks in formal systems that govern territories.

In Climax of the Next Scene, Kim stages an odyssey into her "world." By projecting images of intangible land on screen, she creates an uncharted space for visitors such as anthropologists with no field-study, explorers with no senses, and political demonstrators with no cause.

Far from subversion of or resistance against the system of control, the journey at best manifests reckless contradictions. The political will, if any, is conceived in mirrored-reality. Can we ever get out of the system of globalization that governs our sense of the globe? Can we conceive an "exit" from it? Or, do we really want one?

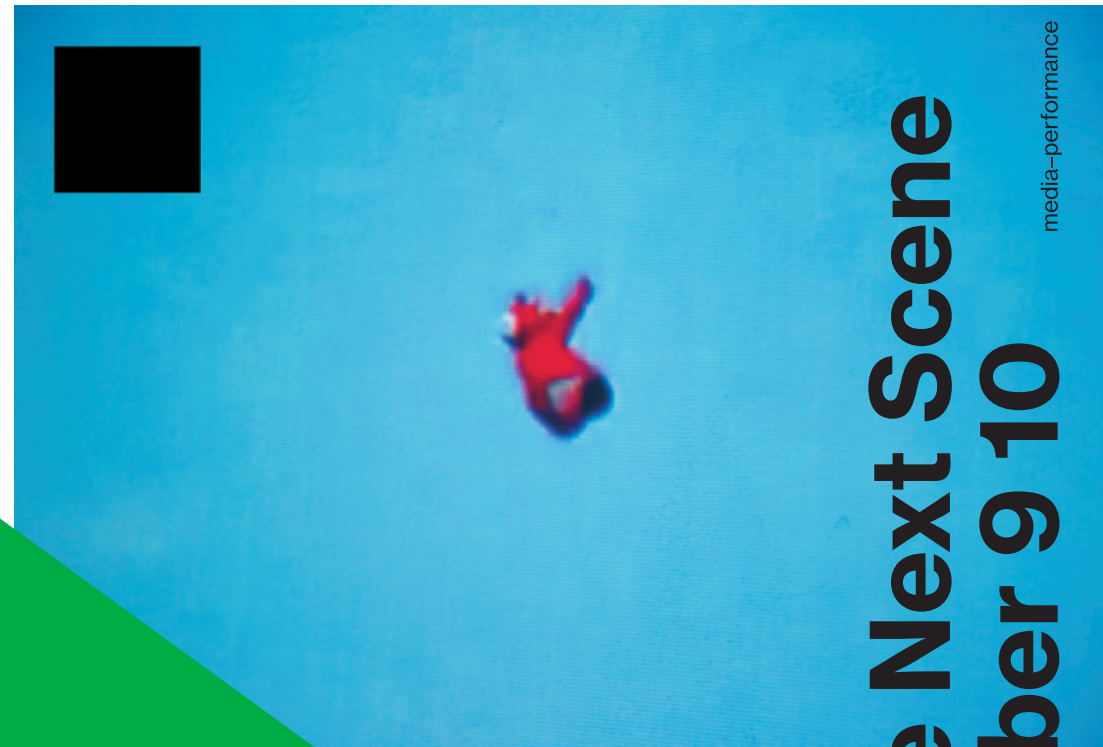
KIM JISUN Seoul

Space 5 (Small)
9.9 Wed: 8pm
9.10 Thur: 6pm
60 min
20,000 KRW

Artist Talk
9.10 Thur: following the
performance

Conceived and directed by
Kim Jisun

Commissioned and produced by
Asia Culture Center Theater



Climax of the Next Scene September 9 10

media-performance

KAWAGUCHI TAKAO

Tokyo

Ohno Kazuo, “the flower of Butoh” had discovered the secret of Butoh and the secret of life from withering flowers. For him, every living moment was a revolution. He had stopped dancing for a while until he found a new inspiration from the innovator of Spanish Dance, Antonia Mercé. Her dance brought Ohno back to dance and became the work *Admiring La Argentina* (1977). During his dance, the “form” created by Ohno slowly transformed into an exhilaration.

Was he dancing her dance? Was he dancing for her? Was he dancing with her?

Kawaguchi Takao, who has never seen the dance of late Ohno on stage, yet attempts to replicate Ohno's spirit, or rather, his “form” based on video archives. He imitates Ohno's “dance” only by its “appearance,” thus “reenacting” *Admiring La Argentina*.

Just imitating the “form” and excluding the “spirit” is probably the least “Ohno”-like methodology. The issue of interior and the exterior was exactly what had led the vitality of Butoh. It regresses to the fundamental question of life and death, and of dance. What is the ultimate motivation behind dance?

During his dance, the “form” created by Kawaguchi slowly transforms into an exhilaration. An “interior” is endowed to what had been a soulless form, and yet drifts back to disorder. In this gap of death and representation, the movements of Kawaguchi fiercely vibrate between the form and the spirit. The dance “about” Ohno Kazuo becomes a mediating ritual that hovers “about” Ohno Kazuo.

Is Kawaguchi dancing Ohno's dance? Is he dancing for him? Is he dancing with him?

Theater Open Hall
9.7 Mon, 9.8 Tue: 8pm
70 min
30,000 KRW

Artist Talk
9.8 Tue: following the
performance

Concept, direction and performance: Kawaguchi Takao • choreography: Ohno Kazuo, Hijikata Tatsumi • dramaturge and visual: Iina Naoto • lighting design: Nakayama Nami • sound design: Coda Noriaki • costumes: Kitamura Noriko • archive materials courtesy of Kazuo Ohno Dance Studio, Canta Ltd.

©Bozzo



About Kazuo Ohno

September 7 8

CHANDRALEKHA

Chennai

Born in 1928, Chandralekha was taught the traditional South Indian dance Bharatanatyam after her academic training in law. Inspired by the modernist principle to reinterpret and reincorporate tradition, she developed a methodology that celebrates the corporeality of the dancers' bodies, not the deity of gods. Hence came the birth of Indian Modern Dance.

For Chandralekha, the body was a microcosmic entity as well as a political battleground. Oppressed by the patriarchal system of law and taboo, she struggled throughout her life to empower the female body.

Sharira, the final installment of the trilogy that honors feminine and masculine forces of the universe, was the culmination of her approach. Deeply grounded in the dancers' absolute physical concentration, the work affords a pure manifestation of the substance of the human body. At once a concept and a substantial entity, the corpus is the sensuous trajectory in which philosophy and the physique become one. The dance is a festive ritual of the senses for the audience to share.

Theater 1-1
9.8 Tue, 9.9 Wed: 9pm
80 min
30,000 KRW

Artist Talk
9.9 Wed: following the
performance

Conceived and choreographed by:
Chandralekha • performer: Tishani
Doshi and Shaji John • music:
The Gundecha Brothers • lighting
and management: Sadanand Menon
• with the support of INKO Center

dance



Sharira

September 8 9

CHINA NATIONAL PEKING OPERA COMPANY

Beijing

"Use the tradition for today. Utilize the West for China."

The art theory expressed by Mao Zedong was an ideological principle as well as a specific methodology for creating new art. Model Play, which combines revolutionary subjects with traditional Peking opera, is a unique historic invention, created in 1960s.

Especially *The Legend of the Red Lantern* is an exemplary case of how the artistic genre of Peking Opera can be continued and reformed in the contemporary times, by displaying the process of modernization through portrayal of modern life style, modern characters, and modern thinking.

The Legend of the Red Lantern takes place during the anti-Japanese war, presenting a human drama consisting of a three generation family, Li Yuhe, Li Yuhe's mother (Grandma Li) and Li Tiemei. The characters of this Chinese family and the beautiful musical presentation touch the hearts of audiences of all generations. For the creation of *The Legend of the Red Lantern*, China National Peking Opera Company (CNPOC) has made a top notch casting in both the production team and performers, marking itself as a symbol of collective intelligence by the senior members of CNPOC.

Ideology sustains a firm combination of form and content. China's top singers present amazing voices, praising heroes and celebrating victory. What insights can be obtained about the relationship between ideology and art, history and narrative?

Theater 1

9.11 Fri, 9.12 Sat: 8pm

120 min

R 50,000 KRW

S 30,000 KRW

Artist Talk

9.12 Sat: following the
performance

Li Yuhe: Zhang Haoyang • Grandma Li: Bi Xiaoyang • Li Tiemei: Zhang Yixin • Hatoyama: Li Xiaowei • the man sharpening a knife: Wang Libo • Wang Lianju: Zhang Xiaoping • Tian Huilian: Xiao Tian • aunt Tian: Tan Xiaoling • the messenger: Jin Zhiqi • Hou Xianbu: Ma Lei • the man defrauding messengers: Yang Chao • the corporal: Jin Xing • drum: Li Zhonghua • Jinghu player: Zhao Jianhua • stage manager: Yin Songtao • subtitles: Yang Meiqin • accompanied by: the Orchestra of the Troupe Two of China National Peking Opera Company • stage production: Stage Art Center of China National Peking Opera Company



© the artist

Legend of the Red Lantern

September 11 12

model play

Creation,
World Premiere

In this mini-retrospective comprised of two installation pieces and two films, documentary filmmaker Zhao Liang looks at China's stark reality behind its economic boom. He offers what has become necessary in the gigantic leap in history from the Cultural Revolution to neo-liberalism: critical reflection on history itself.

Theater 1-1
9.11 Fri, 9.12 Sat: 7:30pm

Theater Open Hall
9.13 Sun-9.17 Thur:
2pm-midnight

East Wind and West Wind (2015)
Zhao's triptych of moving images reworks Mao Zedong's famous remark on the struggle between communism and capitalism, "Either the East Wind prevails over the West Wind or the West Wind prevails over the East Wind." Each of the three screens recycles motifs of the revolutionary opera, *The Legend of the Red Lantern*, staging a collision between the spectators' present and China's past.

5'00" (approx.), 16:9, color, sound, three-channel video installation • commissioned and produced by Asia Culture Center Theater

Black Face, White Face (2014)
A simple visual juxtaposition unravels China's inner reality: mine worker's coal-covered face and a factory worker's covered with white lime powder. Layered in the montage are the issues that charge the contemporary Chinese society in great complexity, namely capital flows, energy consumption, natural resources, and social classes.

10'00", 16:9, color, sound, three-channel video installation • commissioned and produced by Asia Culture Center Theater

Theater 1-1
9.10 Thur: 10pm
95 min

Behemoth (2015)
This documentary film studies the everyday reality of the minority community in Inner Mongolia depicted in *Black Face, White Face*. It is a dissecting view of current China as well as a self-critique of human imprudence.

Directed by Zhao Liang • producer: Sylvie Blum • Arte & INA present, a Zhao Liang Images co-production • with the support of IDFA Bertha Fund, Hong Kong Asia Film Financing Forum, Asian Cinema Fund • with the participation of YLE, Radio Télévision Suisse, Centre National de la Cinématographie et de l'Image animée • cinematographer: Zhao Liang • editor: Fabrice Rouaud • field production manager: Hu Mengchu

Theater 1-1
9.13 Sun: 10pm
133 min

Petition (2009)
People from all over China crowd "the Court of Petition" near the Beijing South Railway Station to voice their cases of injustice. Farmers deprived of land, workers of bankrupted factories, refugees devastated by natural disasters, among other victims of varying disruptions, make up the daily landscape of the site. Zhao spent more than ten years since 1996 to capture the long, painful processes of reconciliation, most of which end in fruitless withdrawal.

Directed by Zhao Liang • producer: Sylvie Blum • production companies: Arte & INA, Zhao Liang Images • with the support of: Three Shadows, BBC Storyville, Centre National de la Cinématographie (CNC), Radio Télévision Belge Francophone (RTBF), Télévision Suisse-Romande (TSR), YLE TV1 • cinematographer: Zhao Liang • editors: Bruno Barwise, Zhao Liang, Shun Zi

Admission Free

film installation [p.36]
& film [p.37]

Zhao Liang Project September 10-17



Bitgoeul Art Center
Performance Hall
9.10 Thur, 9.11 Fri: 8pm
100 min
R 50,000 KRW
S 30,000 KRW

Artist Talk
9.11 Fri: following the
performance

BRETT BAILEY

Cape Town



Around 5.5 million people have died as a result of the conflict that has raged in the Democratic Republic of Congo (DRC) since 1994. This is the largest number of casualties in war since World War 2. Millions more have been displaced. Hundreds of thousands exist in conditions of forced labor and poverty.

Brett Bailey's work deals head-on with the post-colonial situation in Africa, and with the relationships between Africa and the rest of the world. In *Macbeth*, he uses Verdi's opera to interrogate the current situation in the DRC.

"Macbeth tells of corruption, bloodshed, cruelty and greed in a war-ravaged society. As someone living in Africa and aware of the situation in the DRC and how little space it is given in the global media, I feel a responsibility to use the opportunities that I have been given to claim space for it."

Like so many conflicts today, the DRC catastrophe is fueled largely by multinational companies' demands for the natural resources that are vital ingredients in the manufactured goods craved by our consumer society. It is a crisis in which we are all complicit.

A team of international artists has collaborated to locate this stirring opera within this context, including Italian composer Fabrizio Cassol, a troupe of South African opera singers, and the No Borders Orchestra, which consists of musicians from former Yugoslavian countries.

Conceived, designed and directed by Brett Bailey • music by Fabrizio Cassol, adapted from Verdi's *Macbeth* • conducted by Premil Petrovic • lighting design by Felice Ross • choreographed by Natalie Fisher • produced by Barbara Mathers

Macbeth: Owen Metsileng • Lady *Macbeth*: Nobulumko Mngxekeza • Banquo: Otto Maldi • chorus: Sandile Kamle, Jacqueline Manciya, Monde Masimini, Siphesihle Mdena, Bulelani Madondile, Philisa Sibeko, Thomakazi Holland

No Borders Orchestra: Stanko Madic (1st violin), Jelena Dimitrijevic, (2nd violin), Sasa Mirkovic (viola), Vinko Rucner (cello), Ilin-Dime Dimovski (double bass), Jasna Nadles (flute), Nenad Nesic (clarinet), Milos Dopsaj (bassoon), Nenad Markovic (trumpet), Viktor Ileski (trombone) • percussionists: Cherilee Adams, Dylan Tabisher

Producer and managing director: Barbara Mathers • technical manager: Miguel Munoz • company manager: Catherine Henegan • stage manager: Pule Sethlako • AV engineer and technical assistant: Carlo Thompson • re-lighter: Tal Bitton • sound engineer: Pierre-Olivier Boulant • video illustration and animation: Roger Williams • photographs projected during the opera: Marcus Bleasdale/VII & Cedric Gerbehaye • subtitle text: Brett Bailey • props: Cristina Domenica Salvoldi • costume coordinator: Penny Simpson • administrator and production assistant: Helena Erasmus • copyist: Stephane Payen • publicity photographs: Morne Van Zyl & Brett Bailey

International producers: Frans Brood Productions, UK Arts International and Arts Projects Australia • EU Cultural Fund co-producers: KFDA/KVS, Wiener Festwochen, Theaterformen Festival, The Barbican and La Ferme du Buisson / Festival d'Automne à Paris • with the support of the Culture Programme of the European Union

Macbeth

September 10 11

BRETT BAILEY

Cape Town

Throughout the period of European imperialism the non-western body was stripped naked, displayed, exploited, and exposed to the fantasizing gaze of curious westerners. The racial stereotypes arising from such dehumanizing practices were used to legitimize the atrocities committed during European expansion in Africa. These racist memes continue to inform the way Africans and other non-western people are treated in the west.

In this “human exhibition” Brett Bailey grapples with this unsettling history. His methodology is to face the discomfort itself, eye-to-eye. Bailey himself is not free from the disquiet he evokes. It is precisely this uneasy tension that demonstrates the ubiquity of the mechanisms of power.

The urgency of his approach stems not from the pedagogic need to discuss the past, but from the necessity to fully comprehend the world we live in today. For him, the notion of “the other” is not some theoretical concept derived from academic discourses of post-colonialism; rather, it operates in everyday mechanisms of looking.

As soon as the audience enters the exhibition space, they are immersed in the site of history, a history of “now” and “here,” from which nobody is free.

May 18 Memorial
Conference Hall
9.11 Fri: 2pm–9:30*pm
9.12 Sat: 2:20pm–10*pm
9.13 Sun: noon–10*pm
[*last entrance]
20 min/tour
30,000 KRW

Concept, design and direction: Brett Bailey • managing director: Barbara Mathers • technical manager: Colin Legras • stage manager: Berthe Tanwo Njole • company administrator: Helena Erasmus • choral songs arranged by Marcellinus Swartbooi • choir from Windhoek, Namibia: William Mouers, Chris Nekongo, Melvin Dupont, Avril Nuuyoma • performers: Milton De Monteiro Lopes, Alexandre Eric Fandard, Alban Mbossoro, Patrick Fodjo Simo, Laetitia Lalle Bi Benie, Guillaume Mivekannin, Anne Moraa, Leon Otu, Stella Odunlami, Knicole Verhoeven, Bbosa Deogratius, Constance Naa Nuerkie Noi



Under 19
not
admitted

performance
-installation

Exhibit B
September 11 12 13

Creation,
World Premiere

Theater 2
9.12 Sat, 9.13 Sun: 8pm
70 min
R 50,000 KRW
S 30,000 KRW

Sung Hwan Kim, David Michael
DiGregorio, Lisa Lightbody, Andreas
Harder, Michele Piazza, Igor Kretzu,
Hyoduck Hwang, Sungho Choi,
Eunah Park, Byungjun Kwon, Robin
Watkins, Alex Head, Yujin Jung,
Sung Yoon Kim, Jae Soon Jang

Executive producer: cheeks do coy,
LLC • commissioned and produced
by Asia Culture Center Theater

피나는 노력으로 한 (*A Woman Whose Head Came Out Before Her Name*) is a biography of a man a woman knew. This biography starts with the idea of the word 조국, which translates as fatherland. This biography starts with her dresses she wore under her coat. This biography starts with the sound of 부슬비 rain, which translates into a sound of many a finger rubbing against one another at night. When the door closes behind her, Arabic music inside is louder than the rain. The man from another land comes up to her and talks in not his, but her tongue. His tongue is naturally darker, harder and colder like a piece of metal. Hers is soft and wet like most of ours. She had a name before she was born. Like a gown she fits into it. This is the first scene of the biography. This biography does not have any further scenes.'

Kim employs substitution in his work through various poetic and filmic devices. In this production, substitution not only occurs between characters but also between a character and a musical chord, a light, or a part of the set. Developed alongside musical composition by David Michael DiGregorio, the production vacillates between film, radio, song, and orchestrated arrangement of various theatrical elements.



A Woman Whose Head Came Out Before Her Name September 12 13

music theater

YAMASHITA ZAN Kyoto

Theater O
9.11 Fri: 6pm
9.12 Sat: 4pm
40 min
30,000 KRW

Artist Talk
9.12 Sat: following the
performance

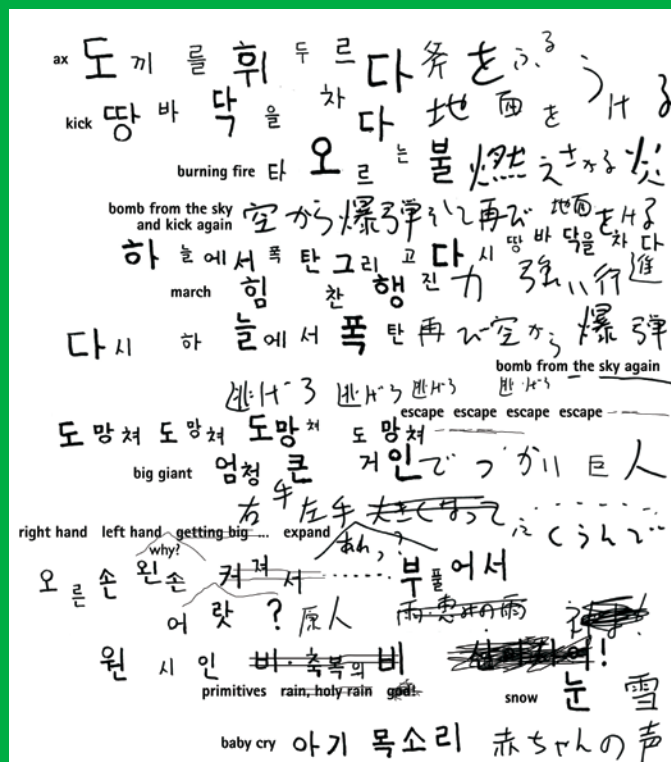
Choreography and dance: Zan
Yamashita • stage design: Takuya
Kamiike • stage management: Shuji
Hamamura • lighting design: Kazuya
Yoshida • sound design: Tomoyo
Okumura

Simple juxtapositions of garbage piles, broken railroad tracks, and fragments of words murmured on stage suggest some sort of catastrophe. Yamashita Zan strolls across the stage as if drifting within his memories, his barely comprehensible words vaguely amounting to a story. Discarded and scattered like garbage, the words drift into something beyond the visible. An indefinable premonition hovers like a ghost in nameless memories, shared by no one yet recognized as universal. Slow yet firm, the disaster seizes the stage. The plausibility of irrational violence is embedded in everyone's everyday.

The performance was initially a collaborative project with the installation artist Takuya Kamiike in 2010. The coast of Takamatsu, where it originally took place, still retained the scars of the World War II, inspiring the two artists to attend to the fragility of human civilization in the face of the Mother Nature.

Despite the attempt to read it as a premonition for the Fukushima disaster, the piece does not refer to any specific event but rather addresses the universality of the devastation of natural catastrophes. The power of catastrophe, after all, is in its nullification of the human passion to make sense of it.

"Daily things within arm's reach become a world phenomenon and then all return to nature."



A Grand March

Daikoushin September 11 12

dance

RAYA MARTIN Manila

As a translator, Pedro Dungoc facilitated dialogues among various tribes in the mountains under the dictatorship of Marcos. His passionate personality, his participation in community literacy and eventually armed guerilla struggle, as well as his untimely death altogether contributed as well as undermined his posthumous legacy to the Cordillera resistance.

Dungoc's death, however, was not exactly heroic, having nothing to do with martyrdom, but with a mere natural accident. Following up on the contradiction, the oppositionists against the dictatorship in the memories of the tribes Dungoc worked with were not exactly a coherent political body with rigid ideological convictions, but are ultimately concerned with the natural order of its land.

In Gwangju, Raya Martin together with film critic Antoine Thirion investigates the language that transform grief into history. How do we reconcile with the facts that contradict the myth? How do collective memories amount to a myth? Through what processes are the public memories reconstructed as history?

For the young icon of new cinema movement in the Philippines, the questions on reality, representation precisely concern cinematic language. This project is about the history in present tense, the way memory and politics are interlocked with each other.

ACT Studio 2
9.12 Sat, 9.13 Sun: 6pm
120 min
50,000 KRW

Artist Talk
9.13 Sun: following the
performance

Conceived by: Raya Martin, Antoine Thirion • directed by Raya Martin
Producer: Armi Rae Cacanindin • music and sound design: Teresa Barrozo • lighting design: Ninya Bedruz • production design: Whammy Alcazaren and Thesa Tang • stage manager: JK Anicoche

Executive producer:
Cinematografica Films • commissioned and produced by: Asia Culture Center Theater



How He Died is Controversial September 12 13

Creation,
World Premiere

ADACHI MASAO Tokyo

Adachi Masao is arguably the most radical “revolutionary” in the entire history of cinema. From the pink movie period, during which he collaborated with Oshima Nagisa and Wakamatsu Koji in addition to making his own films, throughout his 28-year-long activities in Lebanon devoted to the independence of Palestine, and to the recent return to Japan and to film-making, each moment in Adachi's life has been a pursuit for the freedom of humanities.

For Adachi, film is not simply a medium that “contains” thoughts, but a performative tool that directly engages the artist with its time. In his new film *Prisoner/Terrorist* (2007), made after thirty years of absence, he revisited the possibility of revolution through cinema that he had once dreamed of.

Artist of Fasting concerns what may very well be the last remaining means of resistance: fasting. Inspired by Franz Kafka's short story with the same title, Adachi questions the very foundation of artistic action. Can the avant-garde still validate cinematic action in today's cultural climate dominated by neo-liberalism?

Cinema Gwangju
9.11 Fri, 9.12 Sat: 10pm
90 min
8,000 KRW

Artist Talk
9.12 Sat: following
the screening

Director: Adachi Masao • original
story: Franz Kafka's *Ein Hunger-
künstler* • screenplay: Adachi
Masao, Onozawa Naruhiko •
cinematography: Yamazaki Yutaka •
production design: Kurokawa
Toshimichi • line producer: Fujiwara
Emiko • producers: Onozawa
Naruhiko, Furukawa Yoshihisa,
Sakaguchi Kazunao • production
companies: Adachi-Gumi, Stance
Company

Commissioned and co-produced by
Asia Culture Center Theater



Under 19
not
admitted

film

Artist of Fasting September 11 12

SU WEN-CHI Taipei

Atelier 1
9.13 Sun: 4pm
9.14 Mon: 8pm
55 min
30,000 KRW

Artist Talk
9.14 Mon: following the
performance

As a choreographer and dancer, Su Wen-chi has thought through the fundamentals of choreography, which she regards the frontier of dance. Leading her own dance company YiLab., Su contemplates on how the stage connects sensory and interpretative faculties of the body. This investigation begins with unbroken concentration on the body and the space.

In *Off the Map*, Su seeks visceral understanding of the interior of the body through external clues. By juxtaposing space and senses, she maps out the trajectories of inner monologue through bodily movements precisely in order to transgress their parameters. The body becomes the vehicle for transition to a different dimension of presence.

Concept/choreographer/dancer:
Su Wen-Chi • text: Chou Man-Nung
• sound designer: Wang Fu-Jui •
stage designer: Wu Chi-Tsung •
lighting designer: Jan Maertens •
lighting assistants: Liu Po-Hsin,
Chang Yi-Chin • new media techni-
cal associate: Yang Chen-Han •
sound assistant: Lu Yi • production
associate: Sun Ping • stage man-
ager: Wu Ko-Yun • rehearsal/pro-
duction assistant: Hsieh An-An • still
photographers: Hsu Ping, Lee Hsin-
Che • commissioned by Dancing in
Autumn Festival, Taipei • flight sup-
ported by Fly Global Project

© Lee Hsin Che



Under 19
not
admitted

dance

Off the Map September 13 14

AZADE SHAHMIRI

Tehran

For Azade Shahmiri, director and playwright based in Tehran, Damascus is geographically near yet psychologically far away. In this unassuming yet ambitious lecture performance, Shahmiri employs the only methodology granted to her to understand the Syrian city of revolution beyond what media tells her: SNS.

Relying on the pictures posted by her virtual friend living in Damascus, Shahmiri does all she can in order to broaden the outsider's remote view. The closer she gets to the very core of what is really happening there, the more elusive the revolution becomes, not unlike a low-resolution picture that reveals its pixels upon telescopic enlargement. Moreover, the faithful online guide disappears into the muddled reality leaving behind only a few last words.

Unpacked in the maze where reality and imagination underline each other are very personal, emotive accounts of the history in present tense. The views on the neighboring country become self-reflexive insights on her own. A search for a new political reality coincides with a confessional monologue about powerlessness and frustration.

Atelier 2
9.13 Sun: 4pm
9.14 Mon: 6pm
45 min
20,000 KRW

Artist Talk
9.14 Mon: following the
performance

Concept and performance: Azade
Shahmiri • video: Hamed Sahihi and
Azade Shahmiri



Damascus

September 13 14

TALGAT BATALOV

Moskva

Born in a family of Russian settlers in Tashkent, Talgat Batalov is considered “Uzbek” in Russia, and “Russian” in Uzbekistan. He rather feels at home when he fakes his way across the border between Russia and Uzbekistan, a recent invention created after the fall of the Soviet Union. The border is the trajectory where conflicting religious, linguistic, and racial identities overlap one another.

In this stand-up comedy full of laughter and humor, Batalov unfolds his history of numerous migrations across the border, where nationalities can be traded for cigarettes. His confessional account reveals his confusion and wisdom, according to which, “national identity” is a tenuous shield vulnerable to illicit transactions. His everyday anecdotes testify to the complexity of a seemingly simple concept: nation. These are very personal stories, and the stories that the government silences down. And if there were no possibilities to laugh at them, one would have to cry, what a non-resident isn't allowed to do.

Should “nationality” be defined differently in today's mobilized world? Or, is it bound to be a fluid and malleable thing to begin with?



Atelier 1
9.16 Wed, 9.17 Thur: 9pm
100 min
20,000 KRW

Artist Talk
9.17 Thur: following the
performance

Author, director, performed by:
Talgat Batalov • stage designer:
Svetlana Shuvaeva, Anna Selianina •
dramaturg: Ekaterina Bondarenko

Co-production: Joseph Beuys
Theatre, Sakharov Centre and Doc.
Theatre

Uzbek

September 16 17

LEE LEENAM/ SEO HYUN-SUK Gwangju

Internationally renowned video artist Lee Leenam gives life to "classical paintings," Western and Eastern, through the flashy means of digital technology. Mona Lisa's smile in his digital palette is far from being a one-of-a-kind entity radiant with its unique Aura; it's an algorithm.

How are the defining conditions of art changing in the age of digital reproduction? Is the very concept of art transforming? Is life elevated to a constant metamorphic state, as are infinite combinations of 0 and 1?

What Lee and Seo give life to in *Lee Leenam: Second Edition*, is the artist himself. Samsung Digital TV meets documentary theater for a token of deep meditation on the shallow surface of digital imagery. Will the aura-less digital imaging gain its material uniqueness on a theatrical stage? Or, is such an expectation merely an outmoded fit of nostalgic longing?



Theater 2
9.16 Wed, 9.17 Thur: 7:30pm
70 min
R 50,000 KRW
S 30,000 KRW

Artist Talk
9.17 Thur: following the
performance

Media art: Lee Leenam • director:
Seo Hyun-suk • director assistant:
Jang Sang-eun • video: Lee Leenam
Studio • technical: Joeun Media

Commissioned and produced by
Asia Culture Center Theater

Lee Leenam: Second Edition September 16 17

WAEEL SHAWKY

Alexandria

Since 2010, Wael Shawky has taken on the ambitious project of chronicling the events of the Crusades. The project, titled *Cabaret Crusades*, is a video installation divided into three chapters, each describing specific horrors of these destructive religious wars, with meticulously crafted characters, music, and scenography. What is inherently unique to these videos is the visualization of the characters: Shawky employs hand-crafted marionettes to tell the stories of both the aggressors and victims of medieval religious strife.

The third and final chapter, "The Secrets of Karbala" describes the beginnings of the split between Muslims into Shiites and Sunnis in the battle of Karbala and later shifts to show the chasms between Orthodox and Catholic Christians during the Fourth Crusade. This particular film sets out to illustrate the fragility of humanity: using Murano glass, Shawky created more than 200 marionettes and statuettes, some marionettes taking the form of animals, others disfigured—all showing the grotesque brutality of war. Despite the marionettes' lack of dramatic memory, the spectator is nonetheless taken by their vacant, yet haunting expressions.

Theater 1-1
9.18 Fri, 9.19 Sat, 9.20 Sun:
10pm-midnight
120 min
8,000 KRW

A film by Wael Shawky • director of
photography: Nashaat Nazmi • edi-
tor: Tamer Nady Ton • sound: Solo
Sound Studio • music: Samir Nabil •
place of production: Egypt

film

Cabaret Crusades— The Secrets of Karbala September 18 19 20



Creation,
Asia Premiere

Theater 1
9.19 Sat, 9.20 Sun: 6pm
65 min
50,000 KRW

Artist Talk
9.20 Sun: following the
performance

Script, directions: Ho Tzu Nyen • set
conceptualization: Ho Tzu Nyen,
Andy Lim • set realization: Andy Lim,
Jed Lim • lighting design: Andy Lim •
sound design: Jeffrey Yue • perfor-
mance: Bani Haykal, Hiro Machida,
Rizman Putra, Sim Pern Yiau • com-
position (samples and electronics):
Yasuhiro Morinaga • music (percus-
sions, electric guitar, acoustic bass,
clarinets): Bani Haykal • videogra-
phy: Russell Adam Morton • produc-
tion: Ho Tzu Nyen, Stephanie Goh,
Yap Seok Hui

Co-commissioned by Esplanade –
Theatres on the Bay, Asia Culture
Center Theater, Carriageworks,
Wiener Festwochen • with the sup-
port of: National Arts Council,
Singapore

visual theater

HO TZU NYEN Singapore

It is said that in the Malayan world, Tigers are mediums for the ancestral spirits of humans. Shamans are said to be able to transform themselves into tigers, just as tigers can dissolve into human shape in the midst of crossing rivers.

In Malaya, Tigers have been icons for human spirits. Vehicles of human spirits, tigers have allowed the living to talk with their ancestors, the shamans to break away from their mortal bodies. And for more than a hundred thousand years, the course of history has been shaped by these weretigers. 19th-century colonization and the subsequent modernization processes of the 20th century have brought about the destruction of forests and the near extinction of Malayan tigers, yet these shape-shifting tigers keep returning in a series of disguises, in the form of the Japanese 25th Army that invaded Malaya, or the guerillas of the Malayan Communist Party who carried out a long-drawn, subterranean struggle.

In *Ten Thousand Tigers*, Multi-media artist Ho Tzu Nyen sets out to track down the manifold metamorphoses of the Tiger by weaving together the myths and histories of the Malayan world, producing a complex portrait of the Malayan world constituted by violence, oppression and the promise of liberation.

Who led the revolution? What supernatural forces affect our notion of history?

Ten Thousand Tigers September 19 20

OKADA TOSHIKI Yokohama-Tokyo

Since the foundation of his company “chelfitsch” in 1997, playwright and director Okada Toshiki has developed a distinctive style, characterized by broken sentences, overtly colloquial delivery, and highly choreographed repetitive gestures. The disaster in Fukushima has led him to lean more towards realist representations, through which he embraced a more urgent question, “What is society?”

God Bless Baseball is the fifth Okada piece presented in Korea, following *Five Days in March*; *Hot Pepper*, *Air Conditioner*, and *the Farewell Speech*; *Current Location*; and *Ground and Floor*. In this new production by Asia Culture Center Theater, Okada explores one common motif that both Korean and Japanese audiences may find themselves to be passionate about: baseball.

Different episodes feature prototypes of our time, including women not familiar with baseball rules, a man who distanced himself from baseball due to his childhood trauma, a female baseball fan who happened to be married to a man who couldn't care less about the sport, and etc. Collective and personal memories interfere with one another, fusing facts and fantasy into the “baseball discourse.” It begins to unravel intricate textures of history behind the diamond field. Baseball may very well lead us like a Macguffin to a larger narrative about two countries.

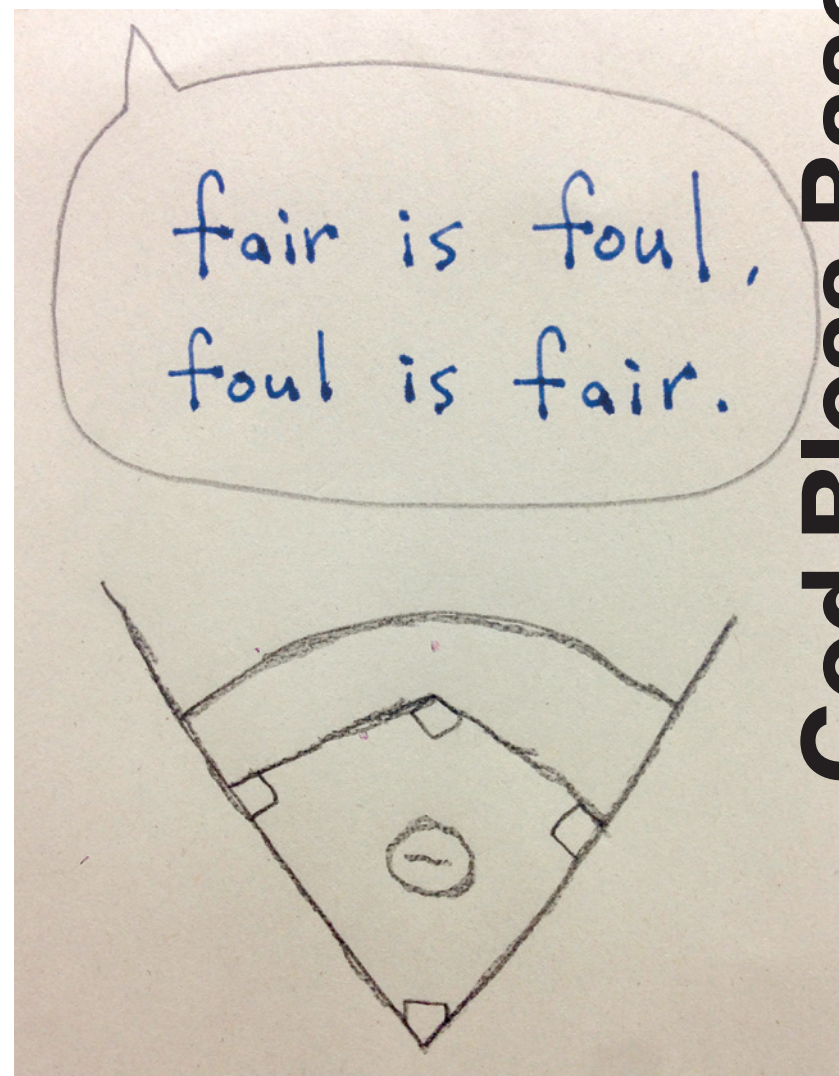
“This story will eventually face the big existence, the United States. The country we, Japan and Korea, cannot help feeling the influences from; the country that still affects the two; the country that exists above us, behind us, within us, and with us. Will it be impossible to relate this enormous Influence with the situations we are in today?”

Theater 1-1
9.19 Sat, 9.20 Sun: 8pm
80 min
50,000 KRW

Artist Talk
9.20 Sun: following the
performance

Playwright/director: Okada Toshiki •
translating/interpreting: Lee
Hongye • performers: Lee Yoon
Jae, Kang Cheong Im, Neji Pijin, Wi
Sung Hee, Nozu Aoi • set design:
Takamine Tadasu • costume: Fujitani
Kyoko (FAIFA) • dramaturge:
Kanayama Sugatsu (Tokatsu
Sports), Lee Hongye • stage direc-
tor: Suzuki Koro • sound designer:
TBC • lighting director: Kito Ayumi •
production manager: Ouki Tamiko
(Precog)

Commissioned by Asia Culture
Center Theater • production:
Chelfitsch, Precog • co-produced
by: Asia Culture Center Theater,
Festival/Tokyo, Taipei Arts Festival •
additional commissioning support
provided by: Japan Society, Museum
of Contemporary Art Chicago, The
Clarice Smith Performing Arts
Center at the University of
Maryland, and Wexner Center for
the Arts at The Ohio State
University • research and workshop
supported by Doosan Arts Centre •
cooperation: Kinosaki International
Arts Center, Steep Slope Studio



God Bless Baseball September 19 20



KONSTANTIN BOGOMOLOV Moskva

Bitgoeul Art Center
Performance Hall
9.18 Fri, 9.19 Sat: 8pm
255 min
R 50,000 KRW
S 30,000 KRW

[The performance ends
after midnight]

Stage director and author of
the stage version: Konstantin
Bogomolov • set designer: Larisa
Lomakina • costume designer:
Natalya Kanevskaya • lighting
designer: Damir Ismagilov • music
composer: Faustas Latenas • chore-
ographer: Yuliya Kavetskaya • stage
manager: Olga Roslyakova • pro-
duction: Moscow Art Theatre of A.
P. Chekhov (Artistic Director: Oleg
Tabakov)

Dorian Gray: Sergey Chonishvili,
Robert Turney • minister: Alexey
Kravchenko, Ternova Gertrude • his
wife: Darya Moroz • lord, chanson
star: Igor Mirkurbanov • Mission
Cheveley: Marina Zudina • Mabel,
orphan: Pavel Chinarev • Tommy
fastener: Pavel Vashchilin • papa
and mama who bore killer:
Alexander Semchev • Masha
Sidorova: Roza Khairullina • Father
Artemy: Maxim Matveev • Moloch,
telediva: Andrey Burkovsky •
Soundlessly: Artem Panchyk •
Invisible: Vladimir Panchyk • Olga
(Rostov): Svetlana Kolpakova • Irina
(Minsk): Yana Osipova • Masha
(from Gzhel): Nadezhda Borisova •
the boy in the eyes: Andrew Antipp,
Vasily Nemirovich-Danchenko • the
cast also involved Baron Tuzenbakh,
Fedotik and Rode (shestëry) Last
Russian intelligentsia

An Ideal Husband— A Comedy September 18 19

What section of today's neo-liberalist Russia would the
fin-de-siecle cynicism of Oscar Wilde's 1895 play *An Ideal
Husband* illuminate?

The controversial Konstantin Bogomolov is sturdily faithful
to the classics and at the same time intensely responsive to
his own time. His explosive popularity at Moscow Art Theatre
of A. P. Chekhov for the past few years is largely due to his
bold, insightful critiques of current political situations, rendered
convincing by solid directing techniques.

His audacious reworking of Oscar Wilde sprinkled with
Chekhov and Faust for his own *An Ideal Husband* has intoxi-
cated audiences and critics with amusement and horror at
human folly. Witty and insightful, bizarre and disturbing, most
of all funny as hell, Bogomolov's Wilde drives both classic
lovers and concerned citizens wild "to the point to make Wilde
turn over in his grave."

Under 19
not
admitted

theater

ABBAS KIAROSTAMI

Tehran

Stories about the Kabbalah war of the Middle Ages depict continue to evoke sorrow and anger, if not indifference, for today's audiences. Abbas Kiarostami's 2003 film *Ta'ziyè* (*The Spectators*) captured various faces of people, young and old, women and men, watching a staged reenactment of the war. Many become deeply immersed in the already familiar story with tears and groans, while a minority of others carelessly chat away their time.

Looking at Ta'ziyè is a companion piece to the film, reconstructing in a video triptych the complex layers of gazes and emotions that turn the historical play into more of a self-portrait of today's Iranians, devastated again by another war.

Added to the installation will be wandering eyes of visitors with possibly different backgrounds and different memories of wars. War becomes a universal theme, of which the meanings and discourses will gain multi-dimensional contexts through layers of traversing gazes in and outside the screens.



Atelier 1
9.18 Fri, 9.19 Sat, 9.20 Sun:
4pm
80 min
8,000 KRW

A project by Abbas Kiarostami •
promotion and diffusion: Kunsten-
festivaldesarts (Brussels) • the origi-
nal theatre project *Ta'ziyè* was pro-
duced by Teatro di Roma with the
support of Taormina Festival Art

Looking at Ta'ziyè (The Spectators) September 18 19 20

film installation

CLAUDE RÉGY

Paris-Shizuoka

Having directed over sixty productions, Claude Régy has penetrated deep into the intersection between politics and the inner mind.

Interior, Régy's new directorial challenge at the age of ninety, sheds a revealing spotlight on the darkest sides of the human mind hidden behind a consistently static mise-en-scène. Language and silence share the space to unchain an inexplicable premonition about the abysmal crevice of human being.

Régy's silent attempt to speak the unspeakable is a part of a dialogue with symbolist poet and playwright Maurice Maeterlinck. The disquieting "sea of darkness" in Maeterlinck's symbolist text is a space where life and death overlap for Régy.

"The two opposite forces (of death and life) continue to interlock with each other and finally transform into one, creating an entirely new force."

Régy's staged "sea of darkness" is an immense openness, infinitely faithful to silence which leads us towards the vast horizon of our own interiority. His theater is "something that guides us to go beyond the understandable."



CGI Center
9.18 Fri: 8pm
9.19 Sat: 2pm, 8pm
9.20 Sun: 8pm
90 min
50,000 KRW

Artist Talk
9.20 Sun: following the
performance

Playwright: Maurice Maeterlinck •
Japanese translation: Yoshiji
Yokoyama • director: Claude Régy •
assistant to the director: Alexandre
Barry • set designer and technical
director: Sallahdyn Khatir • original
light design: Rémi Godfroy • light
designer and engineer: Pierre
Gaillardot • production manager:
Bertrand Krill • French-Japanese
interpreter and assistant to the
director: Hiromi Asai • stage man-
ager: Akiko Uchino • wardrobe:
Makiko Tango

The old man: Soichiro Yoshiue • the
stranger: Yoji Izumi • Marie: Asuka
Fuse • Marthe: Miki Takii • the father:
Tsuyoshi Kijima • the mother:
Haruyo Suzuki • the two girls: Mana
Yumii, TBD • the child: TBD • a peas-
ant: Gentaro Shimofusa • crowd:
Hiroko Matsuda, Yusuke Oba

Production: Shizuoka Performing
Arts Center, Les Ateliers
Contemporains • supported by the
Institut Français, Paris, the Japan
Foundation, Tokyo • co-production
reprise 2014 Wiener Festwochen,
Kunstenfestivaldesarts, Festival
d'Automne à Paris, with the kind
support of Institut Français (Théâtre
Export), Paris, Van Cleef & Arpels,
Paris

Les Ateliers Contemporains is a
theater company supported by the
French Ministry of Culture and of
Communication

Interior

September 18 19 20

TIM ETCHELLS

Sheffield

Creation,
Asia Premiere

That Night Follows Day is a comical and poignant text by Tim Etchells, the artistic director of internationally renowned theatre company Forced Entertainment. Written for performers between the ages of 8 and 14, the work explores the ways in which adults' words and actions shape and influence young people's experience. Addressing the audience directly, a chorus of children explores and interrogates the range of advice, facts, truisms, white lies and excuses they hear from their elders.

Through the process 16 local people from Gwangju, ages 8 to 14, will work with members of the Forced Entertainment team in a series of workshops to create a one-off presentation of the work.

Theater 2
9.19 Sat, 9.20 Sun: 2pm
50 min
10,000 KRW

Artist Talk
9.20 Sun: following the
performance

Writer: Tim Etchells • produced by
Forced Entertainment • project director
for Gwangju: Hester Chillingworth
• *That Night Follows Day* was originally
commissioned and produced by
Victoria (now Campo) in 2007 (www.timetchells.com)

This rehearsed reading is developed
in collaboration with young performers
of Gwangju



That Night Follows Day— A Rehearsed Reading September 19 20

theater

Atelier for Young Festival Managers

The Atelier for Young Festival Managers is an intense and rigorous 7-day training programme on the artistic aspects of festival management. Addressed at emerging artistic festival directors worldwide, the Atelier follows the motto "The true role of a festival is to help artists to dare, to engage in new projects," a phrase coined by Bernard Faivre d'Arcier. The Atelier enables young festival managers to develop new projects, build up a strong network and meet an exceptional group of leading artistic directors of pioneering international festivals. These renowned festival directors share their experiences in lectures and presentations as well as in intensive working groups and face-to-face discussions. [www.thefestivalacademy.eu]

Chonnam National University,
Asia Culture Center
8.31 Mon–9.6 Sun

Organizer: The Festival Academy
(initiative of the European Festivals
Association) • co-organizers:
Chonnam National University, ACC
Theater • partners: Arts Council
Korea, Institut Français République
de Corée, Goethe-Institut Korea,
British Council, The Japan
Foundation

IETM Satellite Meeting in Gwangju & Seoul Caravan

IETM is a membership organisation which exists to stimulate the quality, development and contexts of contemporary performing arts in a global environment. IETM is a network of over 500 performing arts organisations and individual members: contemporary theatre, dance, circus, interdisciplinary forms, and new media. It holds two plenary meetings a year in different European cities, and smaller meetings all over the world. Besides, IETM commissions publications and research projects, facilitates communication and distribution of information, and advocates for the value of performing arts. [www.ietm.org]

Gwangju
9.7 Mon–9.9 Wed

Co-organizers: IETM, ACC Theater,
Seoul Foundation for Arts and
Culture

Seoul
9.10 Thur–9.12 Sat

ON-PAM Asia Meeting in Gwangju

ON-PAM(Open Network for Performing Arts Management) was established in February 2013 to look into the future, with the consideration of current situation surrounding our society and performing arts, as well as what took place in the preceding decades. By building a national and international network and effectively maintaining it, with the individuals who work closely with society as presenters, producers or managers of performing arts to connect artists/artistic groups and the audience, ON-PAM tries to define and raise the recognition towards the social role of contemporary performing arts and to advocate on cultural policies, aiming to contribute to the benefit of performing arts and society as a whole. [www.onpam.net]

Asia Culture Center
9.9 Wed–9.11 Fri

Co-organizers: ON-PAM, ACC
Theater

Shared Spaces General Assembly

Shared Spaces is an informal network focusing on international exchange in the field of contemporary performing arts which is not running along the fault lines of global economy. The network is not the goal, but the means to achieve the objectives such as fundraising for artistic creation by artists in this south-south-north axis, improving the visibility and the international circulation of these creations, and strengthening exchanges and cooperation on a long-term basis between artists and organizations. During its General Assembly in Gwangju, the members will discuss continental cultural cooperation with a special focus on Asia, and will research the strengthening and the extension of cooperation with Asian partners. [www.kvs.be/en/shared-spaces]

Asia Culture Center
9.12 Sat–9.14 Mon

Co-organizers: Shared Spaces,
ACC Theater

Asian Contemporary, Now Jump!

Asia Culture Center Theater hosts a next generation of Asian contemporary performing arts practitioners who are curious and willing to question and expand their experiences, and to develop their artistic practices further. By exploring art beyond the boundaries of genres, disciplines and politics, this group of young artists and curators gets inspired by diverse voices that reinvented contemporary art.

Asia Culture Center
9.14 Mon–9.19 Sat

Organizer: ACC Theater

Contemporary Talk@ACC Theater
Theater Open Hall

Time
9.5 Sat: midnight–2am
Artists: Tsai Ming-liang, Apichatpong Weerasethakul
Moderator: Jung Sung-il

Asian Modernity
9.11 Fri: midnight–2am
Artists: Zhao Liang, Kawaguchi Takao
Moderator: Sadanand Menon

Rewriting History
9.12 Sat: midnight–2am
Artists: Raya Martin, Azade Shahmiri, Mark Teh

Transgression
9.19 Sat: midnight–2am
Artists: Ho Tzu Nyen, You Mi
Moderator: Kim Namsoo

Asia Window Presentation
Festival Center

Helly Minarti
Gaze. Projection. Myth
9.7 Mon: 11am

Raya Martin
UNdocumenta
9.8 Tue: 11am

You Mi
Transgression and Syncretism
9.9 Wed: 11am

Tarek Abou El Fetouh
Time is Out of Joint
9.10 Thur: 11am

Jang Young-gyu
Vanishing Voices
9.11 Fri: 11am

Community Window Presentation
Festival Center
9.17 Thur: 5pm
Community Window projects will be presented
(20 minutes each)

Artistic Director
Seonghee Kim

Programming
Dramaturg:
Max-Philip Aschenbrenner
Programming Assistant:
Shinu Kim, Yoohee Ko
Coordinating: Jeongeun Lee

Producers
Byongjin Yoo, Jinyoung Shin,
Junghyun Kim, Liwon Lim, Elise Oh,
Miseon Park, Boram Baik,
Sungho Park, Eunhyun Park,
Yoonjung Choi

Communications
Head of communications:
Hyojin Kuh
Audience development:
Yunhee Choi, Sunglim Bae,
Seong-Jin An
Online Communications:
Boyong Kim
Publication: Yanghee Kim
International communications:
Chamseul kim

Management
Head of management:
Choungho Cho
Accounting: Suhwan Oh,
Hannah Yun
Personnel: Taehyun Kim
General affairs: Sanguk Jeong
Contract: Mi-Kyung Kim
Ticket master: Seohyeon Park
Ticket manager: Kyungmin Lee,
Junghye Lee

Technical
Head of technical:
Jimmy (Jimyung) Kim
Stage: Ohyoung Byeun,
Janghyeon Kim, Jihye Shin
Sound: PilJue Yang, Inkwon Na,
Simon Kim, Jiyeon Park
Lighting: Hanjoon Lee,
Soonyang Lee, Jongduk Na,
Kwangdeuk Lee

Text Writing
Seo Hyun-suk

Translation and Subtitles
Coordinator
Kathy Kyunghoo Lee

Press Relations Coordinator
Hyemin Jeong

External Relations Coordinator
Jong-jin Jung

Graphic Design
Sulki and Min

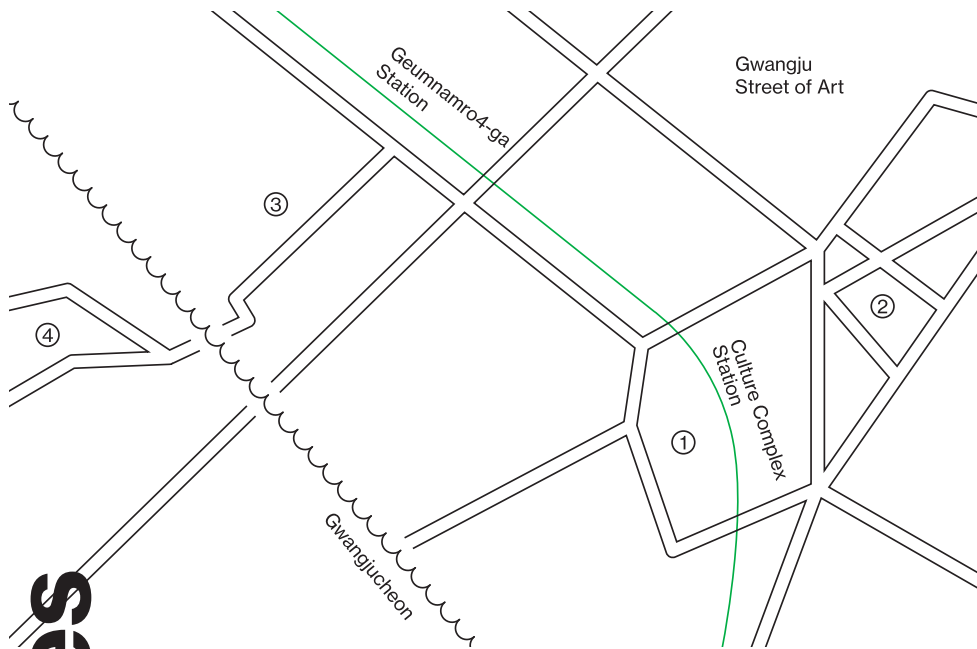
International Advisors
Frie Leysen, Roger Christmann

Assistant Director
Yonghee Sung

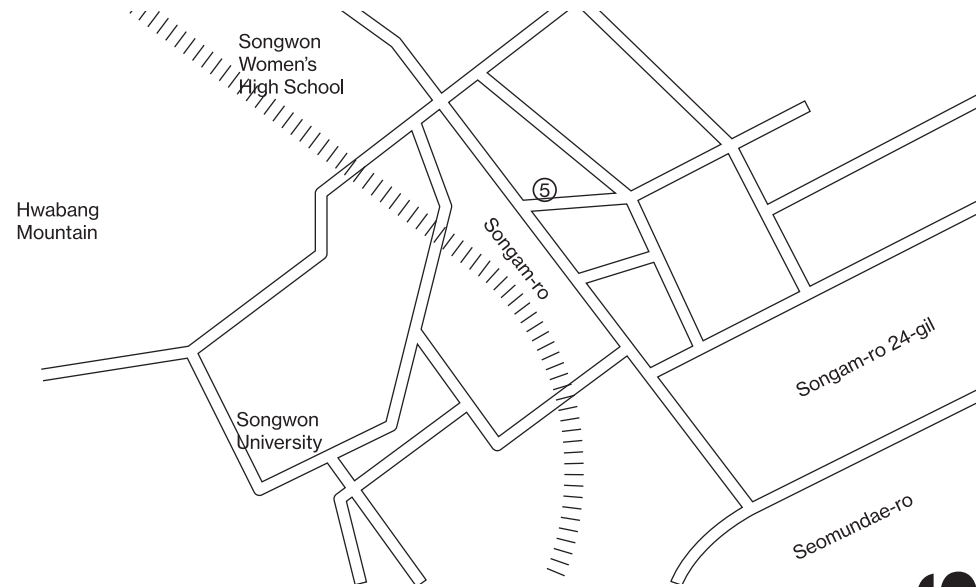
Hosted by
Ministry of Culture, Sports and
Tourism, Asia Culture Center

Organized by
Institute of Asian Cultural
Development

Venues



- ① **Asia Culture Center**
Theater 1, Theater 1-1, Theater 2, Theater Open Hall,
Atelier 1, Atelier 2, Space 5, ACT Studio 2,
May 18 Memorial Conference Hall (former South Jeolla
provincial office)
38 Munhwajeondang-ro, Dong-gu, Gwangju
T +82 (0)62 410 3617
- ② **Theater 0 (former Gwangju Girls' Highschool Gym)**
10 Jebong-ro 110beon-gil, Dong-gu, Gwangju
- ③ **Cinema Gwangju**
62 Chungjangno 5(o)-ga, Dong-gu, Gwangju
T +82 (0)62 224 5858
- ④ **Bitgoeul Art Center Performance Hall**
12 Gu-dong, Nam-gu, Gwangju
T +82 (0)62 670 7933



- ⑤ **CGI Center**
373-3 Songha-dong Nam-gu, Gwangju
T +82 (0)62 610 2400
Situating 8km far from Asian Culture Center

Venues

Price (in KRW)	Artist	Work
free	Sakaguchi Kyohei	<i>ZERO Re:public</i>
50,000	Tsai Ming-liang	<i>The Monk from Tang Dynasty</i>
10,000	Tsai Ming-liang	<i>Stray Dogs in Gwangju</i>
free	Tsai Ming-liang	<i>It's a Dream</i>
8,000	Apichatpong Weerasethakul	<i>Cemetery of Splendour</i>
50,000	Apichatpong Weerasethakul	<i>Fever Room</i>
30,000	Mark Teh	<i>Baling</i>
50,000	Ricardo Barts	<i>The Idiotic Machine</i>
50,000	Romeo Castellucci	<i>The Rite of Spring</i>
free	Araya Rasdjarmrearnsook	<i>Yummayoo Shi</i>
50,000	Marlene Monteiro Freitas	<i>Of Ivory and Flesh</i>
20,000	Kim Jisun	<i>Climax of the Next Scene</i>
30,000	Kawaguchi Takao	<i>About Kazuo Ohno</i>
30,000	Chandralekha	<i>Sharira</i>
R 50,000 / S 30,000	China National Peking Opera Company	<i>Legend of the Red Lantern</i>
free	Zhao Liang	<i>East Wind and West Wind + Black Face, White Face</i>
free	Zhao Liang	<i>Behemoth + Petition</i>
R 50,000 / S 30,000	Brett Bailey	<i>Macbeth</i>
30,000	Brett Bailey	<i>Exhibit B</i>
R 50,000 / S 30,000	Kim Sung Hwan / David Michael DiGregorio	<i>A Woman Whose Head Came Out Before Her Name</i>
30,000	Yamashita Zan	<i>Daikoushin</i>
50,000	Raya Martin	<i>How He Died is Controversial</i>
8,000	Adachi Masao	<i>Artist of Fasting</i>
30,000	Su Wen-chi	<i>Off the Map</i>
20,000	Azade Shahmiri	<i>Damascus</i>
20,000	Talgat Batalov	<i>Uzbek</i>
R 50 / S 30	Lee Leenam / Seo Hyun-suk	<i>Lee Leenam: Second Edition</i>
8,000	Wael Shawky	<i>Cabaret Crusades</i>
50,000	Ho Tzu Nyen	<i>Ten Thousand Tigers</i>
50,000	Okada Toshiki	<i>God Bless Baseball</i>
R 50,000 / S: 30,000	Konstantin Bogomolov	<i>An Ideal Husband</i>
8,000	Abbas Kiarostami	<i>Looking at Ta'ziyè (The Spectators)</i>
50,000	Claude Régy	<i>Interior</i>
10,000	Tim Etchells	<i>That Night Follows Day</i>

Ticket Reservation
[Online]
www.asianartstheatre.org
[Phone]
ACC Theater Box Office
T +82 (0)62 410 3617

Ticket Discounts	
Youths (aged 9 to 24)	30%
Persons of distinguished services to the state, disabled, seniors (limited to 2 tickets per person)	50%
Groups (over 10 people)	30%
Early-bird Booking (from June 15 to July 5)	30%
Free Package	
3 or more performances	40%
5 or more performances	50%
Artists & Professionals	30%

- Multiple discounts cannot be used for the same purchase.
- Discounts are available on-site as well.
- Please bring relevant documentation to support discounted purchase at time of pickup, otherwise paying the difference in ticket price may be requested.

Ticket Inquiries
ACC Theater Box Office
+82 (0)62 410 3617
at-ticket@iacd.com
10am–5pm weekday

Schedule

Venue	Artist	Work	9.4 Fri	9.5 Sat	9.6 Sun	9.7 Mon	9.8 Tue	9.9 Wed	9.10 Thur	9.11 Fri	9.12 Sat	9.13 Sun	9.14 Mon	9.15 Tue	9.16 Wed	9.17 Thur	9.18 Fri	9.19 Sat	9.20 Sun	9.21 Mon
Theater 0	Ricardo Bartis	<i>The Idiotic Machine</i>	8pm																	
	Yamashita Zan	<i>Daikoushin</i>								6pm	4pm									
Theater 1	Tsai Ming-liang	<i>The Monk from Tang Dynasty</i>	7pm																	
	China National Peking Opera Company	<i>Legend of the Red Lantern</i>								8pm										
Theater 1-1	Ho Tzu Nyen	<i>Ten Thousand Tigers</i>																6pm		
	Chandralekha	<i>Sharira</i>					9pm													
	Zhao Liang	<i>Behemoth</i>							10pm											
	Zhao Liang	<i>East Wind and West Wind + Black Face, White Face</i>								7:30pm										
	Zhao Liang	<i>Petition</i>										10pm								
Theater 2	Wael Shawky	<i>Cabaret Crusades</i>															10pm-midnight			
	Okada Toshiki	<i>God Bless Baseball</i>																8pm		
	Apichatpong Weerasethakul	<i>Fever Room</i>	5pm, 8pm, 10pm																	
	Kim Sung Hwan / David Michael DiGregorio	<i>A Woman Whose Head Came Out Before Her Name</i>									8pm									
	Lee Leenam / Seo Hyun-suk	<i>Lee Leenam: Second Edition</i>													7:30pm					
Theater Open Hall	Tim Etchells	<i>That Night Follows Day</i>																2pm		
	Tsai Ming-liang	<i>Stray Dogs in Gwangju</i>			4pm-8pm															
	Kawaguchi Takao	<i>About Kazuo Ohno</i>				8pm														
	Zhao Liang	<i>East Wind and West Wind + Black Face, White Face</i>										2pm-midnight								
Atelier 1	Mark Teh	<i>Baling</i>		3pm		6pm														
	Su Wen-chi	<i>Off the Map</i>										4pm	8pm							
	Talgat Batalov	<i>Uzbek</i>													9pm					
	Abbas Kiarostami	<i>Looking at Ta'ziyè (The Spectators)</i>															4pm			
Atelier 2	Azade Shahmiri	<i>Damascus</i>									4pm		6pm							
Space 5 (Small)	Araya Rasdjarmrearnsook	<i>Yummayoo Shi</i>		2pm-8pm		4pm-8pm														
ACT Studio 2	Kim Jisun	<i>Climax of the Next Scene</i>						8pm	6pm											
	Raya Martin	<i>How He Died is Controversial</i>									6pm									
CGI Center	Romeo Castellucci	<i>The Rite of Spring</i>		noon, 5:30pm																
	Claude Régy	<i>Interior</i>															8pm	2pm, 8pm	8pm	
Bitgoeul Art Center Performance Hall	Marlene Monteiro Freitas	<i>Of Ivory and Flesh</i>			3pm	6pm														
	Brett Bailey	<i>Macbeth</i>							8pm											
	Konstantin Bogomolov	<i>An Ideal Husband</i>															8pm			
May 18 Memorial Conference Hall	Tsai Ming-liang	<i>Stray Dogs in Gwangju</i>		10pm-10am																
	Brett Bailey	<i>Exhibit B</i>								2pm-9:30pm	2:20pm-10pm	noon-10pm								
Cinema Gwangju	Apichatpong Weerasethakul	<i>Cemetery of Splendour</i>				8pm														
	Adachi Masao	<i>Artist of Fasting</i>								10pm										
	Tsai Ming-liang	<i>It's a Dream</i>								2pm-6pm										
Gwangju Donggu	Sakaguchi Kyohei	<i>ZERO Re:public</i>																		

Schedule

September 2015

