

PAMS

**Performing Arts Market
in Seoul 2009**

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Performing Arts Market in Seoul 2009

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PAMS, the Showcase Marketplace Developed to Facilitate the Creation, Distribution And Overseas Presence of Performing Arts

The Performing Arts Market in Seoul (PAMS) is an annual event organized by Korea Arts Management Service, with support from the Ministry of Culture, Sports and Tourism, which aims to strengthen public awareness of performing arts and increase the presence of Korean performing arts and artists overseas.

Celebrating its fifth year since its inception in 2005, *PAMS* has established itself as a primary venue for the exchange of ideas, trends and issues, facilitating free and open communication among artists and professionals who share an interest in the performing arts.

Over past four years, approximately 7,000 domestic and international performing arts professionals have taken part in PAMS, including major performing arts center and event organizations from around the world.

PAMS CHOICE, the best production of Korean Performing Arts!

A showcase of selected works of theatre, dance and music, presented to an audience of domestic and overseas performing arts professionals! Total of 15 selections, chosen from entries made through open contests and invitations, will be featured during PAMS 2009.

Benefits available for PAMS Choice include airfare support for overseas performing tours (KF-PAMS Grant co-sponsored by Korea Foundation), training and consulting opportunities, and translation services (co-sponsored by the Korea Literature Translation Institute) to assist in performers' efforts to broaden their horizons in overseas markets.

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Kyungsook, Kyungsook's Father

Golmokil Theater

In a rapidly-changing Korean Society, these are the stories of lower-middle class citizens! A masterpiece of modern Korean theater!

This is a story about a father who left his family to pursue a bohemian lifestyle when the Korean war broke out, followed by the observations of his daughter with mixed emotions. Developing from the pain and emotional conflicts within the structure of the family, the drama provides laughter and tears, just like our lives themselves. *Kyungsook, Kyungsook's Father* was awarded 2006 Arts Award of the Year presented by Arts Council Korea (ARKO), received a Daesan Literary Award for the best script, and has won most of the awards that a contemporary play can possibly receive in Korea, including designation as the best contemporary play by the Association of Theater Critics. In 2007, Aomori Museum of Arts in Japan invited a performance of *Kyungsook, Kyungsook's Father*, and even with the language barrier, it became a hot topic of conversation, showing the potential for dialogue-based drama to communicate through the heart.

Golmokil Theater

Golmokil means an alley, a side street. In this space, we learn and make memories about the lives of ordinary people, the heart of a child, and battles with all kinds of emotions. Far from unfamiliar, Golmokil is rather a place that is warm and comfortable, bearing life itself. For those who long for peace, Golmokil is a safe place. With a very unique style, Golmokil Theater brings the lives of the lower middle class to the stage. While the performances often depict the desperation of everyday life, they help the audience to imagine 'hope' from somewhere.

Theatre
Geun-hyung PARK / Director
9 performers, 7 Staff
90 min
W10m x D10m x H5m



Contact

Ho-yeul, LEE
 Tel_+82 2 6012 2845 | Fax_+82 2 765 2845 | E-mail_golmokillove@hanmail.net

Therese Raquin

DONG theater company



Theatre

Yang-won KANG / Director

4 performers, 6 Staff

105 min

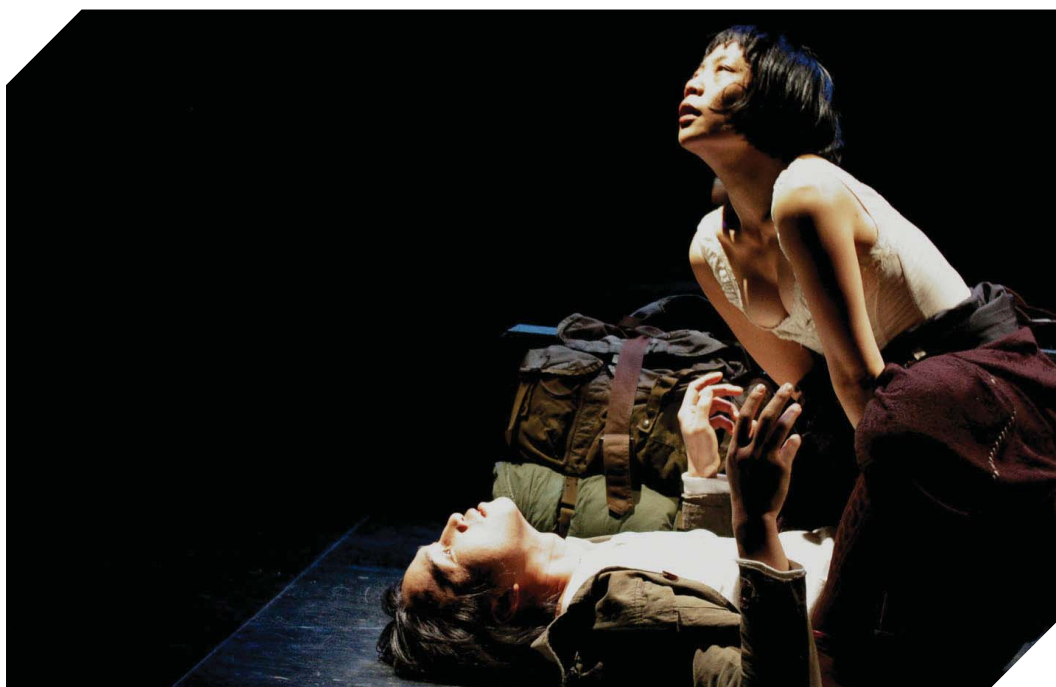
W12m x D8m x H5m

A detailed depiction of madness and terror, through physical action and a poetic space.

Carrying forward Emile Zola's experiments with naturalism, Dong Theater Company has extended the themes of *Therese Raquin* to encompass the human experience, transcending time and space, and the French 19th century setting. Physical action, which is the typical form of Dong, enables audience members from any culture to understand the work. The characters from the original novel were reduced to four: the woman, man, mother and husband. They cling to and bite each other, even casting themselves to the floor. The stage is structured out of acrylic and metal, to remind us of Zola's test bench for the analysis of human life. The minimal stage, the moderation of language, the economical use of scenery and lighting that suggests a silent black-and-white film are so simple, yet reveal the madness and terror within. The show has been invited to Seoul Performing Arts Festival 2009.

DONG theater company

Dong theater company was founded in 1995 by Korean students of the Drama Institute in Moscow based on Stanislavski's Method. Taking the strong acting school from the system, while going beyond the limitations of realism, Dong has created a highly unique style that has never been attempted before in any theater. This originality has caught the attention of audience and critics. Dong is evaluated by many as having successfully changed the emotions of Western novels or plays into Korean stories through an interpretation that involves the body and voice, accessing the universal nature of the work.



Contact

Yong-suk CHO

Tel_+82 2 766 6925 | Fax_+82 2 766 6925 | E-mail_coconutcoke@hanmail.net



Pansori Brecht 'Sacheon-ga'

Pansori Project 'ZA'

Brecht's 'The Good Woman of Setzuan', transformed into Pansori!

Bertolt Brecht's 'The Good Woman of Setzuan' has been reinvented as an innovative work of Pansori, a genre of Korean traditional narrative song. *Pansori Brecht 'Sacheon-ga'* is innovative because from the perspective of traditional music, exotic rhythms and melodies have been added with more than 13 instruments, and as a performing art, it is hard to define its genre since it combines contemporary theatre, music and dance.

In terms of the theme, the pansori describes contemporary Korean society, which amplifies the story's satirical force. Pansori Brecht 'Sacheon-ga' shows the pathos of life under Capitalism, through a unique fusion of traditional music and performance.

Following its premiere at Chongdong National Theater in 2007, it was invited to the Uijeongbu International Music Theatre Festival in 2008, and was also selected as the first participant in the 'Artist Supporting Program' by Doosan Arts Center.

Pansori Project 'ZA'

Pansori Project 'ZA' was formed immediately after the premiere of 'Sacheon-ga' in 2007. The members felt that Pansori can be developed beyond its traditional form, into a contemporary art form. This is why 'ZA' includes various artists from theater, contemporary dance and pop music as well as traditional music. The project attempts to create a new performance style based on Pansori's aesthetic inspirations, such as different colors of voice, narrative style and satirical function.

'ZA' believes in the infinite possibilities of art from 'z' to 'a,' and welcomes all to Pansori!

Pansori Theatre
In-woo NAM / Director
Jaram LEE / Music Director
7 performers, 7 staff
120 min
W13m x D5m x H7m



**Pansori is registered by UNESCO as World Heritage*

Contact	Yu-jin KIM Tel_+82 10 8407 5114 Fax_+82 2 741 1443 E-mail_pansoriza@gmail.com
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When His Watch Stopped

SADARI Theatre Company



Theatre

Min-jung KIM / Director

4 performers, 3 staff

50min

W7m x D7m x H5m

A sad but beautiful story of war, expressed through movements and objet!

When His Watch Stopped, which was first staged in 2004, begins with the premise that children have a right to their own opinions about issues that matter. It is appraised as a drama that broadens the spectrum of children's drama, by dealing with the difficult issue of war. Even though it is not a happy or a funny story, many children got interested in this issues and participated with different perspectives.

The show will remind you of the fear of war, and the importance of peace and life. Each story uses its own symbolic colors and various art objects, including traditional Korean masks, minimalist ink paintings, and documented pictures. It's a beautiful and sad story of war.

The show won the 13th Seoul Children's Theatre Award in Planning in 2004, and the 2006 Arts Award of the Year presented by Arts Council Korea.

SADARI Theatre Company

SADARI Theatre Company originated from SADARI Educational Theatre Company, which was founded in 1988 to present professional performances for children. The most important premise pursued by SADARI is 'drama as play'. SADARI's performances contain the playfulness and curiosity found in the daily lives of children. It also contains the pure thought of children, starting from simple pleasures. This performance tries to unite adults and children with a children's mind.

SADARI Theatre Company is working to continue its performance exchanges with other theatre companies for children around the world. SADARI has participated in co-productions with REM Theatre Company (Australia) and Theatre Kazenoko-Kyushu (Japan). SADARI has performed with great success in international festivals, such as the Chicago Puppet Festival and the Singapore International Festival for Children. SADARI Theatre Company wants to enhance children's understanding of different cultures, and help them to naturally accept cultural diversity with an open mind.



Contact

Mee-youn JEE

Tel_+82 2 382 5477 | Fax_+82 2 382 5487 | E-mail_webmaster@sadari.org, jeemy@sadari.org



Déjà Vu

Dance Theatre ON

Co-produced by Lyon Biennale 2000, constant-seller of dance field with endless love-call from the world!!

Déjà vu expresses the multi-level conflicts of mankind, and has been acclaimed as an 'abstract, modern work of art with sophistication,' 'logic outside of logic, through the poetic language of choreography,' 'having ingenious ideas,' 'a comprehensive composition of stage space,' and 'a catalyst of change that preserves the unique formation and analytical framework of Western dance, yet adding innovation in between movements'. Since its first international performance in September 2000 at the 9th Lyon Dance Biennale, it has been in the global spotlight. The company has performed around the world, including shows in Denmark (2003), Finland (2003), Spain (2006), and Japan (2007).

Dance Theatre ON

Dance Theatre ON, currently the most widely-recognized modern dance company in Korea, was founded in 1993 by Hong Sungyop, a choreographer with expertise and experience in both classic ballet and modern dance. Since giving its inaugural performance at Seoul Art Center in 1994, it has consistently produced new choreographies. Dance Theatre ON's serious efforts to bring art closer to the public through artistic performances have been welcomed by many critics and audiences.

Contemporary Dance
Sung-yop HONG/Choreographer
12 performers, 6 staff
42 min
W12m x D10m x H6m



Contact

Hee-soon KANG
 Tel_+82 2 3436 9048 | Fax_+82 2 3436 9018 | E-mail_dancetheatreon@hanmail.net

The 11th Shadow

Ahn Aesoon Dance Company



Contemporary Dance
Ae-soon AHN/Choreographer
10 performers, 4 staff
35 min
W12m x D14m x H6m

The shadow of a man who appeared after the creation of the universe

The 11th Shadow, which pursues truth in a state of limitless eternity, is just a small and comic existence. The shadow tries to go beyond where it is by pushing its incompleteness to an extreme. It attempts to combine modern dance and 'Man-Seok-Jung play'. Man-seok-jung play, a traditional shadow play of the Goryeo Dynasty, was a silent puppet show staged on the grounds of a Buddhist temple. The 11th Shadow shows the daily anguish of people living in modern society, and traditional thoughts in current society. 'The 11th Shadow' advanced to the final selection of 'Les Rencontres Chorégraphiques Internationales de Seine Saint-Denis' in 1998. In addition, this piece has been officially invited to Asia-Pacific Week in Berlin, the Singapore Arts Festival and the Cervantino Art Festival in Mexico.

Ahn Aesoon Dance Company

Ahn Aesoon Dance Company is one of the leading modern dance organizations in Korea, and has built its own characteristics through unique choreography and experience that combines Korean traditional culture and modern dance. It finds something to tell modern Korean audiences through its impromptu nature, humor and the characteristics of Korean traditional theater, and focuses on communicating with contemporary audiences.



Contact

Cho-ah PARK
Tel_+82 2 522 5476 | Fax_+82 2 522 5476 | E-mail_asoondance@gmail.com



Rose

Sungsoo Ahn Pick-up Group

Stravinsky's 'Rite of spring' expressed by Sungsoo Ahn

The 'Rite of Spring', a ballet with music by Stravinsky for which Nijinsky created the original choreography, has provoked controversy since its first staging. Ahn's *Rose* is an achievement that reflects the choreographer's esteem for the 'Rite of Spring,' one of the most important Dance pieces of the 20th century, which today is more famous as concert music.

His show is the fruit of 2 years of intensive work with his dancers. Thus far, *Ahn Sungsoo Pick-up Group* has performed an excerpt from <Rose> at Changdong Theater of the Seoul Foundation for Arts and Culture in October 2008, premiering the work at Arko Arts Theater in July 2009.

Sungsoo Ahn Pick-up Group

Sungsoo Ahn Pick-up Group was founded in 1991 when Sungsoo Ahn was studying at the Julliard School in NY.

1st period (1991~96): The company members were dancers who had worked in NY. They performed at numerous venues, including the Joyce Theater, American Dance Festival, Central Park Summer Stage, Lincoln Center Out of Door Festival and Dance Theater Workshop.

2nd period (1998~present): Sungsoo Ahn re-established the company in Seoul in 1998. The company works with dancers from diverse backgrounds, and pursues sincerity over dance technique. *Sungsoo Ahn Pick-up Group* strives for the unique musical interpretation of dance, and releases new dance works every year. In April 2006, the company performed 'Bolero' at the Bolshoi Theatre of Moscow, Russia, as a nominee for a 'Prix Benois de la Danse' award.

Contemporary Dance
Sung-soo Ahn/Choreographer
6 performers, 2 staff
34 min
W12m x D14m x H8m



Contact

Ji-hee KIM
 Tel_+82 2 588 7520 | Fax_+82 2 588 7572 | E-mail_ac2b@naver.com

Full Moon

Dance Theater Ccadoo



Contemporary Dance
Ho-bin PARK/Choreographer
Tea-wan KIM/Music Director
6 performers, 5 staff
45 min
W10m x D11m x H6.5m

Motive power and enthusiastic passion of creation, the result of an encounter between multimedia and dance, permitted by God

Humans have become aware of the patterns of existence in the midst of the vast space, through diverse aspects of the moon, which changes at regular intervals. Our accordance of value to the rhythms of the moon may allow the first ever integration between humans and the moon.

Full Moon imparts a mythical value to the formation of space, and recovers its singular whole by reconciling the secular and the holy.

The piece is an omnibus that deals with dynamic secularism and the sacred in a quick and yet slow manner, heading toward the wholeness of the full moon by approaching the moon through a metaphor.

Dance Theater Ccadoo

The multimedia dance theater group *Ccadoo* aims to explore the core of humanity and objectivity, and collaborates on interdisciplinary performances with artists working in diverse genres. The works of Ccadoo are simple, psychological and mixed with unexpected and enjoyable elements. 'Natural Enemy Syndrome' and 'Memory in a Puzzle' have been hosted in Frankfurt in October, 2005. 'Corona' was hosted and performed at the HONG KONG FRINGE FESTIVAL in January 2005, and 'Thinking Bird' was featured at ASIA CONTEMPORARY DANCE FESTIVAL in Osaka, in 2004. Ccadoo is interested in materializing the emotional depths and dreams of humans using social values and the functions of the arts. Ccadoo aims at a triangular system that facilitates interaction among the three sides of arts, education and community.



Contact

Claire SUNG, Seon ju KIM
Tel_+82 70 7579 9574 | Fax_+82 2 6008 9598 | E-mail_ccadoo@gempal.com



Chum Pan

Hayongbu Dance Company

Korean Intangible cultural asset No. 68, Milyang Baekjungnori

Chum Pan (Dance and the stage) is a modernized dance production of Milyang Baekjungnori (a type of Korean folk street theatre), Korea's 68th Important Intangible Cultural Asset, on a contemporary dance floor, which shows the origin of Korean traditional dance, its spiritual breath and movement through a modernized composition.

'Chum, Pan' is a production that represents the summit of Hayongbu's artistic practice in Milyang Baekjungnori, which international audiences will be invited to enjoy.

It is an official invitee to Le Festival de L'imaginaire (2009) and the Biennale Nationale de Danse du Val-de-Marne (1993/1997), both of which are in France.

Traditional Dance
Yong-bu HA/Director
1 performer, 2 staff
60 min
W12m x D10m x Hm

Hayongbu Dance Company

Yongbu Ha, as a holder of Korea's 68th Important Intangible Cultural Asset, Milyang Baekjungnori established *Hayongbu Dance company* in 2007 to carry forward the originality of traditional dance and to modernize it at the same time. The organization has presented its dance work to introduce the beauty of Korean traditional dance on international stages, such as the Biennale Nationale de Danse du Val-de-Marne (1993/1997, France), Le Festival de L'imaginaire (2009, France), and others.



Contact

Seong-won CHO
 Tel_+82 2 744 6800 | Fax_+82 2 744 6802 | E-mail_stt1986@naver.com

Beckett's Room

yjk dance project



Contemporary Dance
Yun-jung KIM/Director
10 performers, 3 staff
60 min
W10m x D8m x H7m

Journey to 'Beckett's Room', looking for our identity and the meaning of life on our own various images about the absurdity of human life

Beckett's Room grew from Beckett's philosophical and literary questions about 'absurdity.' It aims to reinterpret the space in architectural terms through 3D video (the visible) and to fill the space with the movements and the presence of the performers (the invisible). 'Beckett's Room' represents the many faces of the world we live in, the everyday life of each one of us, that is trivial sometimes and so big at other times, and the flow of our emotions. The rooms, which might be pieces of our memories, guide us into a small journey to find our own ways of existence.

Aiming to speak about what cannot be spoken about, to express what cannot be expressed - this is what 'Beckett's Room' is going to explore.

'Beckett's Room' was produced as a selected piece from Seoul Arts Center's 'Jayu Young Dance (2007)'. It was invited to the Seoul Performing Arts Festival in both 2007 and 2008, and was awarded the Best Piece in the Dance Arts Awards of 2007.

yjk dance project

Yun-jung Kim Dance Project was established in 2000 as a project group, with their first work co-produced by Dusseldorf Tanzhaus. This was done with the support of Germany's NRW state government, which chose Yun-jung Kim as one of the young choreographers for overseas training. Widely acknowledged for their unique contributions, her works have been invited to various festivals worldwide (Chelabinski International Festival, Schrittmacher Danz Festival in Aachen, Germany, and others). Critics hail her as a choreographer "who is aware of what she wants to say, and what needs to be clearly conveyed in the language of dance, without being carried away by the trends of the times." She recently presented 'Meeting You', which was a co-production involving Tangent Theatre in Canada, Aoyama Theatre in Japan and LIG Theatre in Korea, as well as 'Einmal', which was co-produced by Tanzhaus NRW in Germany.



Contact

Zi-yea HYUN
Tel_+82 11 9663 2242 | Fax_+82 2 552 8387 | E-mail_habive-@hanmail.net



The Buddhist music project Li and Sa

Be-Being

Korean traditional music and visual arts, from the perspective of contemporary art and culture

The title *Li and Sa* refers to Do-Li[도리, reason] and Sa-Sang[사상, phenomenon], which are two different but complementary approaches of Buddhist philosophy. Under the tradition of Buddhism, which is a religion of enlightenment to elucidate the truth, Li represents an intellectual way to find the purpose of consciousness, while Sa represents an affectionate way to have sympathy for everything. The latter tenderly embraces the former, thus achieving a harmony between subjectivity and objectivity. The dual principle is also applied to Buddhist rituals and musical practices. The Buddhist music project Li and Sa is an attempt to understand the philosophy embodied in Buddhist art, and to reinterpret traditional Buddhist music and dance from the perspective of contemporary art. The orchestration is mainly based on traditional Korean instruments and styles, including Gayageum, Haegum, Piri, Janggu, Buk, and Pansori. In addition to music and dance, a video work is projected on the stage, thus showing a contemporary reinterpretation of the imagery of Buddhist culture.

Be-Being

Be-Being was formed in 2007 by seven Korean musicians, who have collaborated for a dozen years in a number of genres, including popular music (Uuhboo Project), modern dance (Enu-MiAhn's Modern Dance), traditional Korean music (Gayageum Ensemble Sagye), and film scores (Young-Gyu Jang's Film Music). The members of Be-Being work in diverse fields of music, coming together under the name of Be-Being to experiment with traditional Korean music and visual arts from the perspective of contemporary art and culture. Selectively developing and integrating Korean traditional music and other musical legacies, Be-Being avoids conventional musical practices and creates new forms of music, incorporating dance, video, and drama into a synthetic and interdisciplinary art form, a sort of total art form based on Korean traditional music and visual arts.

Korean Contemporary Music

Young-gyu JANG/Director

7 performers, 3 staff

70 min

W13m x D8m x H7m



Contact

Jl-myung KIM
Tel_+82 16 317 8862 | Fax_ | E-mail_jeemong@hanmail.net

Baramgot's Concert

Baramgot



Traditional Music
Il WON /Director
5 performers, 2 staff
80 min
W12m x D8m x H6m

Carrying on a tradition of improvised music

The concert will feature the newest and the most representative repertoire of Baramgot, the Korean musical ensemble that is known for seamlessly integrating traditional and contemporary music.

Creativity is given much weight in *Baramgot's* music, which is mainly based on the exceptional ability of the individual performers to improvise. In fact, the musical tradition in Korea and Asia does not separate performance and composition; Baramgot is carrying on this tradition as a fundamental concept of its contemporary creative music.

With themes such as 'the moon' and 'water,' Baramgot achieves an authenticity in its sound that reminds people of the need for 'true sound' and 'true listening,' ideals that are being lost in the modern age.

'Kut,' a traditional shamanistic ritual in Korea, is also incorporated into the Baramgot Concert.

Baramgot

The name *Baramgot*, which literally means wind cape, represents the efforts of the group to create a new world of free sounds, just like the uninhibited wind freely moving from the coastal highland to the sea.

Following their March 2008 concerts in Japan and Brazil, Baramgot had three feature performances in London and Paris. In March 2009, the group was invited to perform in the 'Imagination Festival' in Paris, organized by Paris House of World Culture.



Contact

Sung-ju KIM
Tel_+82 765 0601 | Fax_+82 2 763 0601 | E-mail_baramgot@paran.com



The City of Wind Flow

Bulsechul

Bulsechul walks through the City of the tasteful!

The City of Wind Flow is a work that expresses the attraction of tradition by rarely breaking with a traditional formula and by combining traditionalism, modern expressions and emotion. Modes of folk songs and music motivated the work, and the group played by highlighting their basic characteristics. Representative works are “Sirsil 1 and 3,” “Samdo-poongryu (Soyoyu),” and the “City Poongryu.”

The work won the “Arirang Award” in 21C Korean Music Project, and has played in New York in a show sponsored by Korean Traditional Music Broadcasting. Bulsechul has also performed in a number of other countries, including Japan, and has released the album “Bulsechul.”

Bulsechul

With a name meaning ‘rare excellence in the world, *Bulsechul* is faithful to the conventions of traditional music, yet appeals to contemporary sensibilities.

Their work won an “Arirang Award” in the 21C Korean Music Project, and the group was invited to perform in New York by Korean Traditional Music Broadcasting. In addition, Bulsechul was selected as a promising group by the magazine “Gaekseok.” Since then, Bulsechul has performed in a variety of countries, including Japan, and has released its debut album “Bulsechul.”

Traditional Music
Ryong-ha KIM/Director
7 performers, 2 staff
60 min
W12m x D10m x H7m



Contact

Jin-wook KIM
 Tel_+82 10 5659 6659 | Fax_ | E-mail_wook1030@paran.com

Reading the Shoes

Kim Yoon-Jin Dance Company



Dance, Media, Performance
Yoon-jin KIM/Artistic Director
2 performers, 2 staff
50 min
W9m x D8m x H4m

Interaction of dance and image - between the desires of the body and language

Reading the Shoes was conceived as a sequel to “Have a Great Day, the Shoes Said,” which premiered in 2007. Featuring three performers: a choreographer, a visual artist and a dancer; their collaboration blurs the boundaries between performance and reality. While facing each other on the stage, the interaction between the dancer and the visual artist’s projections digs deeply into each other’s surfaces, and creates colliding self-reflections that simultaneously display a longing for and an isolation from each other. The piece explores the aftermath of these destructive and disturbing desires. When the red stain on the screen morphs into a pair of shoes, the female dancer’s attempt to put them on makes us wonder whether she is trying to reconnect with the outside world, or is closing it off completely.

Kim Yoon-Jin Dance Company

Established in 2005, *Kim Yoon-Jin Dance Company* has been modernizing Korean traditional dance by dissolving the original formats and experimenting with the incorporation of visual art, theater, performance art and music. The company has presented “Desire” and “The Old Songbook” at Korean Performing Arts Festival, and The National Dance Company of Korea named “Stay Still” the Best Dance Piece of the Year for its acute observation of the fatalistic modern society surrounded by media frenzy. Its latest piece, “Kisaeng Becomes You”, which was co-produced by Seoul International Dance (SIDance) and Dance Theater Workshop (DTW) in New York, was hailed as an exemplary international collaboration, garnering numerous enthusiastic reviews, such as “something terribly fragile and beautiful bloomed The gamble paid off (Claudia La Rocco, The New York Times)” and “... a fascinating exercise in displacement (Deborah Jowitt, The Village Voice)” and many others from New York and Hong Kong, where the work was presented.



Contact

Ji-a HWANG
Tel_+82 10 4630 4885 | Fax_+82 2-910 4469 | E-maiL_jyyj5@empal.com



7Ways

Geumhyung JEONG

The object and the body, the Movement and the Puppet: “Finding ways to have sex alone”

Is it masturbation, or an ontological struggle? In the interface between the motion of objects and the movement of the body, Geum Hyung Jeong introduces 7~8 episodes with some materials.

One of her episodes, 'Vacuum Cleaner', won the 'Dokkebi Awards 2007' (Experimental Competition) at Chuncheon International Mime Festival, and was also invited to 'Experimentica 2007' (Experimental Festival of Live and Time-Based Art) held at the Chapter Art Center, UK. *7Ways* was chosen as one of the programs of 'Festival Bom Korea 2009' (International Multidisciplinary Arts Festival). Also, through a collaboration with the Chapter Art Center, JEONG's performance of *7ways* will be taking place during her UK tour in November, 2009.

Geumhyung JEONG

Geum-hyung JEONG is creating a new language composed of the body and objects. Her works attract attention by developing puppets made of unique materials and combining them with body movement. Geum Hyung Jeong abandons herself at the erotic border between sexuality and artistic creation.

Puppetry, Dance, Physical Theatre

Geum-hyung JEONG/Director

1 performer, 1 staff

70min

W5~10m x D7~15m x H4~10m



Contact

Geum-hyung JEONG
Tel_+82 10 9699 8803 | Fax_ | E-mail_geumhyung@gmail.com

Performing Arts Market in Seoul 2009

OCT. 12. - OCT. 16. 2009

National Theater of Korea, Namsan Arts Center



2009 PAMS Feature Program & Event Overview

Showcase	PAMS Choice, Oversea Showcase
Exhibition Booth	85 booths of companies, agencies and organizations
Forum & Info Sessions	Theme Session, Academy, Forums
Networking Event	Round Table, Speed Dating
Side Event	PAMS Plus, PAMS Night, etc.

Acknowledgement

Host : Steering Committee for 2009 PAMS

Organization :   The National Theater of Korea

Support :  

Association : Arts Council Korea
Australian Embassy Seoul
CINARS (International Exchange for the Performing Arts)
Creative Producer Network
Embassy of France in Korea
Embassy of the United States of America
Gouvernement du Quebec a Seoul
Korea Association of Performing Arts Producers
Korea Foundation
Korea Literature Translation Institute
Korean Network of Performing Arts Festivals
National Association of Cultural and Arts Centers
Performing Arts Management Association of Korea
Seoul International Dance Festival
Seoul Performing Arts Festival
Tokyo Performing Arts Market (TPAM)
World Music Expo (WOMEX)



International Exchange

- * Organizing and managing The Performing Arts Market in Seoul (PAMS)
- * Mapping a strategy for supporting artist groups in the international market
- * Providing information about international exchanges in the performing arts

Human Resource Development

- * Fostering the retraining of specialized arts managers in various disciplines

Evaluation, R&D

- * Conducting systematic surveys related to the performing and visual arts scene in Korea

Education & Consulting

- * Providing training in setting up and running organizations for arts practitioners
- * Offering tailored consulting in arts management



PAMS, Performing Arts Market in Seoul



Channel to Korea's performing arts Springboard for arts management in Korea

Korea Arts Management Service (KAMS), established in January 2006, is a branch organization of the Ministry of Culture, Sports, and Tourism of South Korea. KAMS offers multifaceted assistance in international exchanges, human resources training, research, and consultancy for arts groups and art organizations in order to promote more effective arts management in Korea.

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