

I consider performance as a kind of disaster, event of accident.

I try to connect the responses to it with slapstick comedy.

I devise structures and forms that fall into slapstick comedy type situations.

I pursue the tension and amusement that occurs by combining heterogeneous elements in the medium of performance/visual art and conventions found in genres. I analyze an interest in the inner space of the human, and externalize it through specific phenomena and the artificial movement of theater, rather than through the epic narrative that follows the flow of introduction, development, turn and conclusion or the main character's psychological self-confessions. I created a theater performance production **Diorama Vivant Theatre (DVT)** and is involved in directing, and scenography. The stage of DVT functions as a performance device for generating a phenomenon itself, rather than being the background for a narrative. The audience captures the trace of theatrical space-time devoid of the presence of the body. In Diorama, and through "Tableau Vivant", they find the performers' physicality and the clues from direction. Through the combination of transitional media and genre the artist questions what a performance is in the age of digital images.

DVT has interest in the hollywood movie set of 1940-50s, and design stage by borrowing the analog method far from the latest computer graphics technology. As a generic concept, I use scenography which element of performative art and means stage setting as a narrative. The stage I pursue is not merely a background to explain the narrative, but an artificial ecosystem built in the limited time-space called the stage which enables us to look into the unnatural aspects of the world. DVT views the theater as an existing ecosystem and let the actor-performer responds to it.

<Enjoy! Total intermission>



<Enjoy! Total Intermission> is presumed as an archaeological research method. "Intermission," in the title, refers to a break time in the middle of a performance. Diorama Vivant Theatre: Juho Song loosely stretches out the temporarily of a performance, into which elements necessary for effectively communicating the narrative and characters of a play are compressed. At the same time, the

artist uncovers and restores time and action that are abandoned or sidetracked from the narrative. Through this process, the stage becomes an imaginary excavation site where performers, playing the role of archeologists, explore the space during the exhibition period. The characters of the play are buried in the ground, and in turn, the story of the performers who unearth their remains emerge. The performers then trace the lives of the deceased before their death, and through the process, reveal the triple layers of the fiction-performance that overlay the before and after of the play.

<Skaters on Frozen Canal>



<Skaters on Frozen Canal> presents a landscape of people at a theater where a disaster drama is being played showing the struggle between disease-managing researchers and a virus that causes nausea. On a set made to resemble a theater lobby, the actors play the spectators, while the actual spectators can only experience the invisible performance through sound after the actors purchase tickets and enter the theater to view the performance. This can be seen as a performance about performance, which connects actors and spectators through the “spectator” role. Viruses and infections are key motifs in my works. Such “keywords” dependent on outside contact can cause infection not only through the story of the work, but also through its structure and form.

This is an absurdity about the place called 'theater' and the ontology of 'audience'. Considering performance is a kind of disaster and one's response, I always include elements of 'slapstick comedy' in the performance. However, here, slapstick reveals the characteristics of the medium of the performance, not the acting method of the actor.

<Forbidden Plan>



In the <Forbidden Plan>, not an actor, but a science communicator who actually has a science radio broadcast (podcast) plays the role of a former SETI (Search for Extraterrestrial Intelligence) researcher attempting to establish extra-terrestrial contact. It is a story about people, all with their own stories, who gather in the forest where he is broadcasting his outdoor podcast. Because rough rattling analog attracts me more than does today's smoothly made computer graphics, the performance is made to be a narrative in itself, as the actors directly embody the spectacles and demonstrate the representation process.

<Before it turns Whiteout>



<Before it turns Whiteout> features a South Pole expedition team studying the Ice Age, I attempted to explore how the whiteout phenomenon of the South Pole and the crevasse phenomenon, which is a large formed as the earth's surface caves in, function physically and can be sensed within the on-site reality, and the aspect of time. Thus the actors experience the whiteout situation in person, after a gigantic hole is formed in the middle of the stage based on the plot that they cannot see even an inch ahead of them.

I tried to experiment how the surface of the Antarctic surface cracks can be physically operated and sensed within the realism and time of the theater. In addition, I tried to show the Antarctic whiteout phenomenon in a new way, not a visual effect of the stage. I made a huge hole in the crevasse of the stage at the end of the performance to create a situation where I would not know what the development would be like, and let the performers in impromptu, expressing the whiteout phenomenon as a kind of conceptual device as an anti-narrative.

<Performance History>



I was carried out in collaboration with an art critic was a work dealing with the history of Korea's first-generation performance art in today's context. While demonstrating the fluidity of history by designing a stage on which 12 moving walls transform in real time, spectators were also encouraged to take part in the performance of history, recomposed in real time.