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GREEN
BIG

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«“Step-memories”—return of the oppressed» is the second work of the series ‘An Insistent Reflection on Forms’. The work attempts to closely examine the real nature of the Korean War, which still has not ended. ‘An Insistent Reflection on Forms’ is a project which began as an outcome of persistent contemplation on the new mode of performance and the convergence of different genres, and tries to create a non-typical combination of heterogeneous languages and forms. As a part of the project, «“Step-memories”—return of the oppressed» also rejects being a mere theatrical play; rather, it takes a complex form, moving away from a theatrical form and combining different genres such as acting, music, video and fine art. The work is also expressed through pursuing and juxtaposing interrupted events, images and spoken testimonies. The text of the play is composed upon various texts from books to video and popular songs including books War and Society (Kim Dongchun), On Violence (Hannah Arendt), War and People (Pyo Inju), War and Memory (Kim Gyeonghak et al.), Gokdu Sports Day (Lim Cheolwu), a book series A Survey of Modern Korean History (Kang Jun-man), A Soldier Who Beheaded A Landlord (Jeon Seonghyun), the video Bird’s Eye View (Ham Yangah), and A Song of a Wife (Shim Yeonok) and Q (Cho Yongpil) which are popular Korean songs from 1960s and late 80s respectively

In reality, the unfinished war is still being constantly mobilized with political rhetoric. The strange people who propagate the possibility of waging a war against North Korea are the very people who do not have any power over the operation control to command war, or more like try hard not to acquire the right. (*The Eight United States Army has not yet returned the operation control over the Korean peninsula to the Republic of Korea Army.) «“Step-memories”—return of the oppressed» then unearths the stories of people who are disappearing into the forgotten history, buried in the grand narrative of war. It sheds light on the rupture between the survivors of a fratricidal war and the society in which they live. It confronts the historic event and examines the possibility of conversation between victims and assailants, or between victims and society by confronting the repressed memories. In the end, it summons those who suffered and died in the unrecorded history and mourn for their deaths.

Created by Greenpig, written by Jeon Seonghyun, and directed by Yoon Hansol

2010.7.-8. Total Museum — ‘Dawon Artist Support Program’ selected work

2010.8. Changmoo Post Theater — ‘2010 Seoul Fringe Festival’ entry work

2010.9. Samillo Changgo Theater — ‘13th Seoul Marginal Theater Festival’ entry work

2012.10. Total Museum — ‘PAMS Choice Seoul Art Market’ closing work

2012.11. Nishi-Sugamo Art Factory, Tokyo, Japan — ‘2012 Festival Tokyo’ Official invitation

2017.11. Einstein Kultur Munich, Germany— SPIELART FESTIVAL MUENCHEN 2017

《의붓기억 — 억압된 것의 귀환》은 ‘형식에 대한 지독한 반성’ 두 번째 작품으로 아직까지 끝나지 않은 ‘한국전쟁’의 정체를 규명하려는 시도이다. ‘형식에 대한 지독한 반성’은 새로운 공연양식과 장르간의 결합에 대한 지속적인 고민에서 출발된 프로젝트로 이질적인 언어와 형식의 비정형적 결합을 시도하고 있다. ‘의붓기억-억압된 것의 귀환’ 역시 복합적 형식으로 희곡을 구현하기보다 연극 형식에서 벗어나 연기와 음악, 영상, 미술 등의 장르를 결합하고 있다. 더불어 단절된 사건과 이미지, 그리고 구술된 증언들의 추적과 병치를 통해 표현된다. 극의 텍스트는 김동춘의 《전쟁과 사회》, 한나 아렌트의 《폭력의 세기》, 표인주 외 《전쟁과 사람들》, 김경학 외 《전쟁과 기억》, 임철우 《곡두운동회》, 강준만 《한국 현대사 산책》, 전성현 《지주의 목을 자른 병사》, 함양아 《새의 시선》, 심연옥 《아내의 노래》, 조용필 《Q》 등에 기초해 구성된다.

아직 끝나지 않은 전쟁은 끊임없이 정치적 수사와 함께 동원되고 있다. 전쟁을 수행할 작전권도 없고, 오히려 갖지 않으려고 애쓰는 희한한 사람들이 전쟁불사를 외치고 있다. 작품은 거대담론으로서의 전쟁에 묻혀 역사의 뒤편길로 사라져가고 있는 사람들의 이야기를 들추어낸다. 공연은 동족간 전쟁의 기억을 보듬고 살아온 생존자와 그들을 둘러싼 사회 사이의 단절을 이야기한다. 억압된 기억의 증언을 통해 역사적 사건을 대면하고 피해자와 가해자 혹은 사회와 대화의 가능성을 진단한다. 상처를 안고 죽어간 자들을 기록되지 않은 역사 속에서 불러내서 애도한다.

그린피그 공동구성, 전성현 글쓰기, 윤한솔 연출

2010.7. - 8. 토탈미술관 —

‘다원예술창작활성화지원사업’ 선정작

2010.8. 창무 포스트극장 — ‘2010 서울 프린지페스티벌’ 참가작

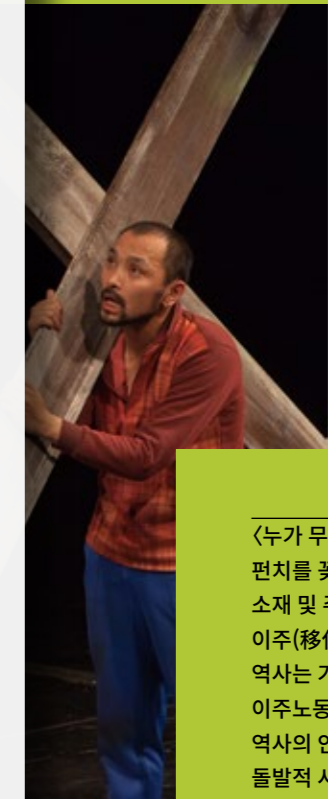
2010.9. 명동 삼일로 창고극장 — ‘13th 서울 변방연극제’ 참가작

2012.10. 토탈미술관 — ‘PAMS Choice 서울아트마켓’ 폐막작

2012.11. 일본, 도쿄 니시스가모 — ‘2012 Festival Tokyo’ 초청작

2017.11. 독일 뮌헨 — SPIELART FESTIVAL MUENCHEN 2017

8 의붓기억 — 억압된 것의 귀환



《누가 무하마드 알리의 관자놀이에 미사일 펀치를 꽂았는가》는 이주와 이주노동자를 소재 및 주제로 한 ‘소수자시리즈1 — 이주(移住)’의 두 번째 작품으로 ‘소수자의 역사는 가능한가’라는 화두로 시작한다. 이주노동자 알리가 겪는 일련의 사건들은 역사의 안정된 지반을 뚫고 출현하는 돌발적 사건이다. 소수자(이주노동자)의 역사를 다수자의 역사와 분리하여 그것과 대항하는 대결의 지점을 확보하려한다. 하지만 다수자의 역사와 맞먹는 위상을 부여하려하진 않는다. 돌발의 지점에서 벌어지는 충돌과 변이의 양상들, 그것을 통해 만들어지는 새로운 양상을 표시하는 역사, 돌발적인 사건의 다의성을 통해 이미 ‘역사’ 안에 자리 잡고 있는 사건들이나 침묵 속에 갇힌 사건들과 새로이 접하면서 그것들을 역사의 바깥으로 끌어내는 역사를 쓰려한다. 이러한 이탈의 과정을 통해 단순히 가치를 인정받고 지위를 할당받게 하는 역사가 아니라 어떤 소수자의 문제가 그 소수자만의 문제가 아니라는 사실을 인식하게 되고 이러한 과정을 통해 공존의 가능성이 존재하는 것이다.

공연의 형식 또한 이러한 돌발적 사건이다. 밴드의 콘서트와 동시에 벌어지는 공연이다. 음악극에서처럼 음악적 구성에 대사를 더하거나 노래를 하는 기존에 존재하는 형식이라기보다는 밴드의 콘서트와 연극이 부정형의 결합을 시도한다. 관객은 처음에는 콘서트에 온 것인지 연극을 보러온 것인지 혼란스럽다. 하지만 마치 잼 연주와 같이 가사와 대사, 움직임과 음악이 충돌하고 결합하는 과정을 목격하게 되는 관객들은 진일보한 예술형태를 경험한다.

안재승 작, 윤한솔 연출

2010.11.26 - 12.5 남산예술센터
드라마센터 — ‘남산예술센터 2010 시즌 공동제작 프로그램’

미 를

Those who come, those who go, those who stay

The summer of 2008 was particularly hot. We were rehearsing *«Sorrow never to be healed»* on the third floor of a building in Jeongreung. It was so humid that one would be soaked in sweat five minutes after changing into dry clothes. Yoon Hansol brought a virtually brand new, but used, air-conditioner from his friend. Jeong Jaesuk, a reporter from Joongang Ilbo happened to swing by just then, introducing our studio as "a play rehearsal studio with cool, air-conditioned breeze." So, with that, Greenpig became known as the theatre company with an above-ground rehearsal studio, a group of people who have beef barbeque and beer on the balcony, and an afford air-conditioning in the summer and heated fans in the winter. A year before that, Kim Haksu used to go around with the two of us to look for a rehearsal space. He later founded the troupe called Sanineomeo, which has been eating away his wallet lately. The production of *«Picturesque»*, which we put on the year before, cost Yoon Hansol, Kim Haksu, and myself, a total of 80 million Korean won (80,000 dollars). Since then, I've dubbed that play as *«Shitty»*.

A liberal at heart but hailing from the affluent conservative area of Gangnam, Yoon Hansol moved up north to the less affluent neighborhoods of Gangbuk, snooping around the theater scene through his production of *«Ali vs. Ali»* at the Namsan Arts Center in 2009. Then he received the Yonkang Art Award from Doosan Art Center in 2011, the Best Play Award at the Korea Drama Awards for his work *The brain surgery* in 2012, then last year, he even won the prestigious Kim Sang-yul Award. Finally, with *«Step-memories»-return of the oppressed»* he has managed to establish himself in Japan and Germany.

Among the founding members, Lee Dong Young remains. He played the alien alongside Hwang Miyoung in *«Sorrow never to be healed»*. Jeong Yangah followed Hwang into the troupe. Among Hansol's protégés from Hanyang University, Park Haneul is still with us. Jeon Seonghyun went to the K-Arts Drama School and settled down there as a Teaching Assistant. Come to think of it, lots of people have left. We've had some new blood fill the vacancies, but they're not fully ripe yet. Oh, then there's also the alluringly middle-aged Choi Jiyeon.

And as time passed, some even left this world completely. Yoon Youngseon, who was with us even before Greenpig was founded, and Kim Donghyeon...

Hopefully in another decade, this company will become a home for the younger generations to stay for a long time, in great numbers, as they shine on their own.

I

II

The uneasy works by Greenpig

The adjective “green” does not feel natural at all next to the noun “pig”. It’s not like Greenpig is meant to represent some kind of vegan hog or a pacifist swine. The visual image of the Greenpig is very discomfoting. An angry Greenpig glares back at you. For over a decade since its founding in 2006, this angry Greenpig has caused quite a bit of discomfort for the Korean theatre scene. They would just allow the audience to spend one lovely evening at the theater. Greenpig is opposed to the peaceful combination of objects and symbols. A peaceful reunion of that kind is a master narrative which hides something within. So ultimately, Greenpig refuses to allow its plays to repeat that master narrative, defining itself as a group with “a rebellious imagination of subversion,” or “the manual for resistance or exodus.” Greenpig is a community that seeks to subvert through its imagination the society that dreams of a verdant (green) future, but in reality, sits festering in its obese flesh of desires (pig). They do not repeat the given narrative, but create a manual filled with new, different narrative. This is not a noble act, or a moral lesson. For Greenpig, it is merely a fun game.

However, this game is sometimes dangerous. While it may be fun and games for them, the authorities may not share such views. Maybe they perceived Greenpig as merely their political toys. During the Blacklist incident, Greenpig was one of the first groups to be removed from the list of candidates for state subsidies.

Greenpig is organized around Park Sanghyeon and Yoon Hansol. Park and Yoon share the philosophy of Greenpig, but differ in the way they proceed. This explains why, aside from a limited number of works like *«Jean and Joon»* and *«Psychopaths»* (written by Park, directed by Yoon), the two usually pursue their own work independently.

Park Sanghyeon is both a director and a playwright who favors a structuralist approach to writing. He clashes two ostensibly unrelated elements to create meaning, as exemplified in his works including *«Terrorists»*, *«Jean and Joon»*, *«Psychopaths»*, *«Crime of Passion»*, and *«Whistleblowers»*.

«Terrorists», which is the first production by Green-

pig, provides a good illustration of the characteristics of Park’s writing. The title refers to terrorists in their traditional Korean meaning as well as in English translation. It also alludes to the “terrorists’ biographies” featured in *Records of the Grand Historian* by the Chinese historian Sima Qian, as well as the anecdotes of Kim Gu, the leader of the Provisional Government of the Republic of Korea. The play also includes the stories of modern anarchist terrorists as well as the terrorists from Chechnya. The seemingly unrelated stories from ancient China, modern Korea, and contemporary Chechnya interact with each other to bring new meaning to the group, different from their standalone states. The negative connotations of the word “terrorist” can be examined from a completely different angle when it comes to the freedom fighting days of Kim Gu. After all, is there any difference between terrorists and the independence activists Yun Bong-gil and Lee Bong-chang who threw explosives at the Japanese emperor, generals, and politicians as part of the armed resistance against Japanese Imperialism? Although Park Sanghyeon does not sympathize with the wanton violence against innocent civilians, Park does ventilate the political motivations of terrorism and attempts to listen a bit more closely to the voices of those who commit terrorist activities.

The same is true in *«Crimes of Passion»*. By presenting the Korean title *Chi-jeong*, Park hopes that the audience notices that the title also means “politics” in Korean when spelled backwards (*Jeong-chi*). This is not merely a wordplay on switching around syllables. Park attempts to unveil the “politics” embedded in the word “chijeong”, which has implications of unethical, socially risky romance. Park is criticizing the violence of ruling authorities that treats anything different as “unethical.”

Unlike Park, who forms relationships between the unrelated to create a new whole, Yoon Hansol deconstructs what is already whole, taking them apart and digesting each element. Although Yoon has directed works of other playwrights such as Park Sanghyeon, Yoon Mihyeon, Go Jaegui, and An Jaeseung, he has also worked extensively on the collaborative, devised theater pieces: *«So lonely, without binker»*, *«“Step-memories”-return of the oppressed»*, *«I am the Sexking»*, *«Red. A study on rehabilitation (Working title)»*, *«Way of storytelling, way of singing-demo version»*, and *«I am the acting king»*.

Yoon presents certain concepts and tries to remove any elements that are not essential. For example, when he presents the word, “sex,” Yoon tries to reveal that sex is

III

Written by Cho Mansoo (Play critic and dramaturg in *«Jean and Joon»*, *«Psychopaths»*, *«Crime of Passion»*, *«I am the Actingking»*)

IV

the desire itself, rather than relating the concept to the object of sexual interaction. Thus for Yoon, sex is a verb that contains the object. "To have sex with someone" is not the essence of the idea. "To have sex" is no different from "to desire" and thus treated equally with other verbs like "to read", or "to write."

In *Way of storytelling, way of singing-demo version*, Yoon does not accept the traditional genre of pansori as an immutable, complete form of traditional performance. For Yoon, pansori is just another means of storytelling, except through song. Thus Yoon decided to experience the method of singing the story. As a result, Yoon manages to sing pansori through a completely different method, but also delivering the story even better in a new way. In *I am the acting king*, Yoon questions the essence of acting. He parodies audition-type reality shows, while the actors of Greenpig present a comparison between technically acting out the fictional roles versus acting that reveals the actor's true self.

In addition to Yoon and Park, there are other young directors and actors in Greenpig. Jeon Seonghyun, who wrote *174517* and *Cheolsu Chronicles* and directed *The Investigation*, is also the scribe for the devised theatre projects. The director of *Behind Cut*, Park Hyeonji, is another breath of fresh air at Greenpig.

V

VI

Written by Kim
Minseung

Collective Creation with Greenpig

Art

David Mamet the playwright once said that when we go to the theater, "we all become friends here and find out what the heck is happening in this world." He added that if that is not what we want, we are after cheap entertainment, not art.

Art. I've started off on too big of a word that I won't be able to own up to. I merely wanted to discuss why we had to go to the theater as opposed to watching TV, having a drink, trying to seduce a stranger, or going to pray, if there had to be a reason at all. This question has always pestered me, and (I think) was one of the topics that was always inevitable when working with Greenpig. Why do we go watch plays? And why do we make plays? The issues addressed by these questions become clearer for devised theatre, wherein text does not precede the play itself. If there was a play that you wanted to put on a stage production, that alone could be the reason to make plays. But we don't even have that in devised theatre. Without that "something" for all of us to hold on to, we are bound to set off with a precarious start with just the simple notion of "let's put on a show together."

Bats

I was the dramaturg for *I am the Sexking*, *Baek Seok, anyway*, *Tree won't seek for shoe store*, *The brain surgery*, *Red. A Study on Rehabilitation (Working Title)*, and *Way of storytelling, way of singing-demo version*. I wrote *Wanted not, Nahaesuk* and *1984*. In the devised theatre system it is probably difficult to differentiate between a dramaturg and a playwright. All I did was conduct research, analyze other people's writing, sometimes append to other people's writing, and other times do some writing of my own, sometimes short, sometimes a bit longer. I spent lots of time getting into useless arguments, got nosy, stubbornly stood my ground even though I knew I was probably wrong, and raised my voice when the other person was doing the same thing. In a column that I wrote regarding our work^[1], I once compared the role of the dramaturg in devised theatre to bats. Everyone knows that bats are nearly blind. They screech out rays of ultrasound instead to keep track of their positions as they frantically fly all over the dark caves. I felt

like that is what dramaturgs are doing in devised theatre projects. But did I ever send out my sonar waves at the right moment like the bats? I have never once felt satisfied that I contributed sufficiently as a dramaturg or felt proud to watch a completed play that I worked on. What is true is that I yelled a lot more than necessary with the people I worked with.

Map

At least with productions that have a pre-existing script, you have some type of map to work with, regardless of how accurate or misleading that map may be. On the other hand, devised theatre is more like going on a journey without a map. You have to find your path while you are on the way. Sometimes you wind up with the map only when the production is complete. Looking for the path as you draw the map is an arduous, extremely inefficient method with a high chance of failing. But the process is quite interesting. In *Red. A Study on Rehabilitation (Working Title)*, there was another process that never made it to the production. We tried to create a scene based on all the dialogue spoken when K is arrested in Franz Kafka's novel *The Trial*. We all put in quite a bit of effort into this endeavor, but ultimately the scene did not make it to the stage. For 1984, I wrote several versions of the final scene, but none of them were satisfactory. So instead of trying to write the script, we ended up re-writing the entire last chapter of the original novel 1984. Such wandering may have been inevitable for us, but was meaningful in its own right. The issue of how such processes are imbued in the final production, however, is a whole different story. That is also one of the homework assignments that Greenpig needs to address in its devised theatre projects. Although the context was a little different, didn't Michel Houellebecq say this in his work? "The map is more interesting than the terrain."

Play

I once compare theatre to a revolution when I wrote about our work at Greenpig (it is the same column that I discussed above). However, I no longer agree with that idea. Of course, it's not like I have any alternatives either.

What does it mean to watch a play? What do we hope to gain by staring at a stage in a dark and crowded space instead of drinking, having sex, or joining a protest? Furthermore, what does it mean to create a play? Why did we decide to take the risk of devised theatre? Were we truly at risk as we engaged in devised theatre? These questions are as difficult today as the first time I have asked them.

[1] Kim, Minseung. "Utterances of a Dramaturg", Writing to the Stage. National Theater Company of Korea (2013). It was written thinking that it would be re-written in 2017.

Members

Choi Jihyeon (Actress)

Old lady at karaoke bar promised melon seeds <Whistleblowers>
Other works <Camino de Ansan 2017>

Choi Jiyoun (Actress)

Way of storytelling, way of singing — demo version <Terror> 174517 <Haemoon of Jochiwon> <Crime of Passion> <I am the acting king> <Old lady at karaoke bar promised melon seeds> <Whistleblowers>
Other works <Camino de Ansan 2015> <The Internet is Serious Business> <The Cherry Orchard> <Death of a Salesman> <The Comedy of Errors> <The Good Person of Szechwan> <Marriage> <The toenails of General Oh> <Sky, Wind and Stars> <Kinship> <The lying woman> <Arirang> <Summer fog> <Crucible> <Kimchi Day> <Immortal wife> <Macbeth> <Uncle-Vanya> <Statutes of Limitations of their own> <Hamlet> <The General's Wife> <Othello> <Faust> <The return of the fish> <Returning train> <Telephone rings> <Medea> / Musicals <The Silence of Love> <Empress Chung> <Nunsense> <Kick the Moon> <Ocean Door> <Love and Madness> / Musical plays <Lady> <Father's Youth> / Madangnori (Korean outdoor performance) '96MBC Madangnori <Hwangjini> <Byeoljubujeon> / Women's musical <Returned woman> / Directed <Pogo sticks>

Choi Moonseok (Actor)

Haemoon of Jochiwon <Crime of Passion> <The brain surgery> <Way of storytelling, way of singing — demo version> <Behind cut> <I am the acting king> <Old lady at karaoke bar promised melon seeds> <"Step-memories" — return of the oppressed>
Other works <Camino de Ansan 2015> <Camino de Ansan 2016> <The Internet is Serious Business> <Camino de Ansan 2017>

Hwang Miyoung (Actress)

I'm happy <So lonely, without binker> <Sorrow never to be healed> <Jean and Joon> <Homo Homini Lupus>

"Step-memories" — return of the oppressed <Yanbian-mother> <Baek Seok, anyway> <The brain surgery> <Psychopaths> <Garden eater> <Tree won't seek for shoe store> <A study on rehabilitation (working title)> <Desdemona — a play about a handkerchief> <The Investigation> <Young Fusidin> <Way of storytelling, way of singing — demo version> 1984 <174517> <Haemoon of Jochiwon> <Crime of Passion> <I am the acting king> <Whistleblowers>

Other works <A Midsummer Night's Dream> <THE Numbers> <Body Monologue> <Hello! Fine Day> <Love Generation> <Manrihyang> <Secret Friend> <Elementary Particle> <Death Trap> <Medea>

Jeon Seonghyun (Playwright)

Created 174517 <Cheolsu Chronicles>
Wrote <"Step-memories" — return of the oppressed> <Baek Seok, anyway> <Tree won't seek for shoe store> <Dramaturg> <Way of storytelling, way of singing-demo version> 1984 <Behind cut> <I am the Sexking>
Directed <The Investigation>

Jeong Daeyong (Actor)

"Step-memories" — return of the oppressed <The brain surgery> <Psychopaths> <Garden eater> <Tree won't seek for shoe store> <Red. A study on rehabilitation. (Working title)> 174517 <Behind cut> <I am the acting king> <Old lady at karaoke bar promised melon seeds>
Other works <Travel> <The Good Woman of Setzuan> <Romeo and Juliet> <Secret Friend> <I will protect you no matter what, friend> <Marat, Sade> <Creative Economy_Public Theater> <Twijubakjuk> <Love Song> <Camino de Ansan 2015> <Camino de Ansan 2017>

Jeong Yangah (Actress)

Homo Homini Lupus <"Step-memories" — return of the oppressed> <Baek Seok, anyway> <The brain surgery> <Psychopaths> <Garden eater> <Tree won't seek for shoe store> <Red. A study on rehabilitation. (Working title)> <Desdemona — a play about a handkerchief> <The Investigation> <Young Fusidin> <Way of storytelling, way of singing — demo version> 1984 <Haemoon of Jochiwon> <Crime of Passion> <Behind cut> <I am the acting king> <Old lady at karaoke bar promised melon seeds> <Whistleblowers>

Other works <Camino de Ansan 2015> <Camino de Ansan 2016> <Camino de Ansan 2017> / Play <Winding road> <My Dear> <The Internet is Serious

Business> / Musical <Resurrection of the muse>

Kim Cheongsoon (Actress)

Old lady at karaoke bar promised melon seeds <Whistleblowers> <"Step-memories" — return of the oppressed>
External works <Camino de Ansan 2017> <The Child in the Closet> <Angry Bolt> <Hamlet of 100> <Killer Beauty Yoon Jung-bin> <Late bloomed flower> <Pros and Cons> <To Home>

Kim Mihyun (Director)

Co-directed <Young Fusidin> <Way of storytelling, way of singing — demo version> <Haemoon of Jochiwon>
Directed (external works) <Adult Practice> <Human Exhibition — Becoming> <hyperspace> <Family Script/Script Family>

Kim Minseung (Dramaturg)

Wrote <Wanted not, Nahaesuk> <Cloud> <My name is O Donggu>
Wrote 1984
Dramaturg <Baek Seok, anyway> <The brain surgery> <Wanted not, Nahaesuk> <Red. A study on rehabilitation. (Working title)> <I am the Sexking> <Tree won't seek for shoe store> <Way of storytelling, way of singing — demo version>

Kim Younhee (Actress)

Behind Cut <I am the acting king> <Old lady at karaoke bar promised melon seeds>
External works <Camino de Ansan 2016> <Nation> <Camino de Ansan 2017> <Locker>

Koo Jayoon (Actor)

Old lady at karaoke bar promised melon seeds <"Step-memories" — return of the oppressed>
Co-director <Whistleblowers>
Other works <Camino de Ansan 2017> <Adult Practice> <Human Exhibition-Becoming> <hyperspace> <Family Script/Script Family>

Lee Dongyoung (Actor)

I'm happy <So lonely, without binker> <Sorrow never to be healed> <Jean and Joon> <Homo Homini Lupus> <"Step-memories" — return of the oppressed> <Ali vs. Ali?> <Yanbian-mother> <Baek Seok, anyway> <The brain surgery> <Psychopaths> <Tree won't seek for shoe store> <Terror> <The Investigation> <Way of storytelling, way of singing — demo version> 174517 <Haemoon of Jochiwon> <Crime of Passion> <Behind cut> <I am the acting king> <Old lady at karaoke bar promised melon seeds>

VIII

◁Whistleblowers▷
Other works ▷1963_2007, There▷
◁MASH▷ ▷Camino de Ansan 2015▷
◁Camino de Ansan 2016▷ ▷Nation▷
◁The Internet is Serious Business▷
◁Camino de Ansan 2017▷

Lim Junghee (Actress)
◁ "Step-memories" — return of the oppressed▷
▷Tree won't seek for shoe store▷
▷The brain surgery▷
▷Red. A study on rehabilitation. (Working title)▷
▷The Investigation▷
▷Young Fusidin▷
▷Way of storytelling, way of singing — demo version▷
◁1984▷
◁174517▷
◁Crime of Passion▷
◁Behind cut▷
▷I am the acting king▷
Other works ▷Secret Friend▷
▷In the fire▷
▷Onna no heiwa▷
▷Can I write a love story?▷
▷My Dear▷
▷Scriptless-Unreadability▷
◁Camino de Ansan 2016▷
◁The Internet is Serious Business▷

Lim Yeji (Director)
Co-directed ▷Crime of Passion▷
▷The brain surgery▷
External works Other works ▷Lovers▷
◁Camino de Ansan 2015▷

Min Kyunghyun (Sound Designer)
◁So lonely, without binker▷
▷Jean and Joon▷
◁Homo Homini Lupus▷
◁“Step-memories” — return of the oppressed▷
◁Ali vs. Ali▷
▷I am the Sexking▷
▷Yanbian-mother▷
▷Baek Seok, anyway▷
▷The brain surgery▷
▷Psychopaths▷
▷Garden eater▷
▷Wanted not, Nahaesuk▷
▷Tree won't seek for shoe store▷
▷Red. A study on rehabilitation. (Working title)▷
▷Desdemona-a play about a handkerchief▷
▷Terror▷
▷The Investigation▷
▷Young Fusidin▷
▷Way of storytelling, way of singing — demo version▷
◁1984▷
◁174517▷
◁Crime of Passion▷
▷I am the acting king▷
▷Old lady at karaoke bar promised melon seeds▷
◁Whistleblowers▷
Other works ▷Secret Friend▷
◁Camino de Ansan 2015▷
◁Camino de Ansan 2016▷
◁Camino de Ansan 2017▷

Park Haneul (Actress)
◁Homo Homini Lupus▷
◁“Step-memories” — return of the oppressed▷
▷Yanbian-mother▷
▷Baek Seok, anyway▷
▷The brain surgery▷
▷Psychopaths▷
▷Tree won't seek for shoe store▷
▷A study on rehabilitation (working title)▷
▷Terror▷
▷The Investigation▷
▷Way of storytelling, way of singing — demo version▷
▷Haemoon of Jochiwon▷
◁Crime of Passion▷
◁Behind cut▷
▷I am the acting king▷
▷Old lady at karaoke bar promised melon seeds▷
◁Whistleblowers▷
Other works ▷Hometown of Hyun Jingun▷
▷Secret Friend▷
▷Red bus▷
▷Ppaeng-Ppaeng-Ppaeng▷
◁Camino de Ansan 2015▷
◁Camino de Ansan

2016▷
◁The Internet is Serious Business▷
◁Camino de Ansan 2017▷
Co-directed ▷“Step-memories” — return of the oppressed▷
▷Homo Homini Lupus▷
◁Ali vs. Ali▷
▷I am the Sexking▷
▷Desdemona — a play about a handkerchief▷

Park Hyeonji (Director)
Directed ▷Behind cut▷
Co-directed ▷“Step-memories” — return of the oppressed▷
▷Wanted not, Nahaesuk▷
▷Tree won't seek for shoe store▷
▷The brain surgery▷
▷A study on rehabilitation (working title)▷
◁1984▷
◁174517▷
▷Way of storytelling, way of singing — demo version▷
▷Internet is serious business▷
▷Old lady at karaoke bar promised melon seeds▷
External works ▷Secret Friend▷
◁Camino de Ansan2016▷
◁Camino de Ansan2017▷
▷Nation — Korean version▷

Park Kiwon (Actor)
◁Homo Homini Lupus▷
◁“Step-memories” — return of the oppressed▷
▷The brain surgery▷
▷Tree won't seek for shoe store▷
▷Way of storytelling, way of singing — demo version▷
◁1984▷
▷The Investigation▷
◁Crime of Passion▷
Other works ▷Camino de Ansan 2015▷
◁Camino de Ansan 2016▷
Play ▷Romeo and Juliet▷
▷Marat, Sade▷
▷Baekhandeok-V▷
▷Spiritual Victory / Musical ▷
▷Twelfth Night▷
▷Subway Line 1▷
▷Oh, while you were sleeping▷
▷The Great Gatsby▷
▷Jugeuri Useuri▷
▷Thief / Directed ▷
◁Camellia▷ (Modern Korean Literature Theater)

Park Sanghyeon (Playwright and director)
Wrote ▷Whistleblowers▷
▷Crime of Passion▷
▷Psychopaths▷
▷Jean and Joon▷
▷Terrorists▷
Directed ▷Whistleblowers▷
▷Haemoon of Jochiwon▷
▷Terrorists▷
▷Terror▷
▷Psychopaths▷
▷Yanbian-mother▷
▷Desdemona — a play about a handkerchief▷
▷Sorrow never to be healed▷
▷Picturesque▷
Wrote (external works) ▷Woman with everything▷
▷The lady living in room 405 is very nice▷
Assistance directed (external works) ▷Myeol▷
▷Woman with everything▷
▷Kiss▷
▷I gave coffee to a bird▷
▷Tenant▷
▷Chase▷
Awards : 1997 ▷Kiss▷
Play of The Year “Best 3”, The Korean Association of Theatre Critics
2004 ▷Terrorists▷
The 6th Kim Sang-yul Award, Kim Sang-yul Memorial Foundation
2004 ▷Terrorists▷
Play of The Year “Best 3”, The Korean Association of

Theatre Critics
2004 ▷The lady living in room 405 is very nice▷
The 12th Daesan Literary Awards “Drama”, The Daesan Foundation

Won Dayeon (Actress)
◁Crime of Passion▷
▷The brain surgery▷
External musical ▷Romeo and Juliet▷

Yoon Hansol (Director)
▷I'm happy▷
▷So lonely, without binker▷
▷Jean and Joon▷
◁Homo Homini Lupus▷
◁“Step-memories” — return of the oppressed▷
◁Ali vs. Ali▷
▷I am the Sexking▷
▷Baek Seok, anyway▷
▷The brain surgery▷
▷Garden eater▷
▷Wanted not, Nahaesuk▷
▷Tree won't seek for shoe store▷
▷Red. A study on rehabilitation. (Working title)▷
▷Young Fusidin▷
▷Way of storytelling, way of singing — demo version▷
◁1984▷
◁174517▷
◁Crime of Passion▷
▷I am the acting king▷
▷Old lady at karaoke bar promised melon seeds▷
External works ▷1963_2007, There▷
◁MASH▷
▷20 minutes of the Second Coming▷
▷Watchmen▷
◁Camino de Ansan 2015▷
◁Camino de Ansan 2016▷
▷The Internet is Serious Business▷
◁Camino de Ansan 2017▷
Awards: 2011 The 2nd Doosan Yonkang Art Awards, Yonkang Foundation
2016 The 18th Kim Sang-yul Award, Kim Sang-yul Memorial Foundation

Greenpig Awards

2012 The brain surgery, Best Play Award, 5th Korea Drama Awards, National Theater Association of Korea
2013 Beautiful Companionship — Secret Friend, Young Performing Artist of the Year Award — joint recipient, Seoul Theater Association
2016 Camino de Ansan 2016, 7 Best Performances of 2016 (reruns), The 9th Korea Drama Awards, National Theater Association of Korea

Chronological list of works by Greenpig

2006.10. ▷Terrorists▷
Written and directed by Park Sanghyeon / Daehakro Woo-ri Theater
2007.4.–2008.10. ▷I'm happy▷
Written by Lee Hwajin and directed by Yoon Hansol / Daehakro Jeongbo Theater, theater TheOther, Euijeongbu Arts Center. Toured in 12 regions across Korea.
2007.6. ▷Picturesque▷
Written by Jeong Younghoon and directed by Park Sanghyeon / Seoul Arts Center, Jayu Theater
2008.5–11. ▷So lonely, without binker▷
Created by Greenpig, written by Yoon Hansol/ Dawon Art Space, Chuncheon International Mime Festival, Arko Art Center_Gallery
2008.8. ▷Sorrow never to be healed▷
Written by Choi Chieon and directed by Park Sanghyeon / Arko Arts Theater small hall
2008.12.–2009.2. ▷Jean and Joon▷
Written by Park Sanghyeon and directed by Yoon Hansol / Daehakro Sundol Theater
2009.8.–2010.8. ▷Homo Homini Lupus▷
Written by Go Jaegui and directed by Yoon Hansol / Théâtre Choo, Gwangju U.Square Cultural Center Dongsan Art Hall, Hyehwadong 1beonji, Naon Theater, National Theater Of Korea studio Byeol
2010.7.30–8.15 ▷"Step-memories" — return of the oppressed▷
Created by Greenpig and directed by Yoon Hansol / Total Museum of Contemporary Art– 'Dawon Artist Support Program' selected work
2010.8.31–9.9 ▷Homo Homini Lupus▷
Written by Go Jaegui and directed by Yoon Hansol / National Theater of Korea studio Byeol — '2010 The 4th World Festival of National Theaters' invitation work
2010.8.17–18 ▷“Step-memories” — return of the oppressed▷
Created by Greenpig and directed by Yoon Hansol / Changmoo Post Theater — '2010 Seoul Fringe Festival' entry work
2010.9.18–19 ▷“Step-memories” — return of the oppressed▷
Created by Greenpig and directed by Yoon Hansol / Samillo, Myeongdong —

'13th Seoul Marginal Theater Festival' entry work
2010.11.26–12.5 ▷Ali vs. Ali▷
Written by An Jaeseung and directed by Yoon Hansol / Namsan Arts Center Drama Center — 'Namsan Arts Center 2010 Season Program'
2011.5.19–29 ▷I am the Sexking▷
Created by Greenpig and directed by Yoon Hansol / Hyehwadong 1beonji, — Hyehwadong 1beonji Spring Festival 'I'm a Narcissist'
2011.5.27–6.12 ▷Yanbian-mother▷
Written by Kim Eunseong and directed by Park Sanghyeon / Daehakro Arts Theater, main hall– 'HANPAC Public support series / 2011 Seoul Foundation for Arts and Culture Performing Arts Support Program selected work / 2010 Daesan Foundation Creation Fund, selected work'
2011.8.14–15 ▷I am the Sexking▷
Created by Greenpig and directed by Yoon Hansol / National Theater Company of Korea, Theater Pan — Exhibition The WHALES-Time Diver Group
2011.11.2–6 ▷Baek Seok, anyway▷
Created by Greenpig, written by Jeon Seonghyun, directed by Yoon Hansol / Hyehwadong 1beonji, — Hyehwadong 1beonji Fall Festival 'Poetry' ▷Baek Seok, anyway▷
created by Greenpig, directed by Yoon Hansol / Hyehwadong 1beonji 2012.4.–5. 2012.4.19–29 ▷The brain surgery▷
Written by Jin woochon, directed by Yoon Hansol / Hyehwadong 1beonji, — Hyehwadong 1beonji Spring Festival 'Liberation Space' ▷The brain surgery▷
written by Jin woochon, directed by Yoon Hansol / Hyehwadong 1beonji, Jeongbo Theater 2012.5.4–20 ▷The brain surgery▷
Written by Jin woochon, directed by Yoon Hansol / Jeongbo Theater 2012.5.24–6.3 ▷I am the Sexking▷
Created by Greenpig, directed by Yoon Hansol / Jeongbo Theater 2012.9.1 ▷I am the Sexking▷
Created by Greenpig, directed by Yoon Hansol / Greenpig studio — '2012 DENMARK AARHUS FESTIVAL' Official invitation
2012.9.22–10.7 ▷Psychopaths▷
Written and directed by Park Sanghyeon / Namsan Arts Center Drama Center — 'Namsan Arts Center 2012 Season Program'
2012.10.30–11.2 ▷Garden eater▷
Written by Yoon Mihyeon, directed by Yoon Hansol / Daehakro Arts Theater, small theater — '2012 Spring Writers and Winter Stage'
2012.11.15–18 ▷Wanted not, Nahaesuk▷
Written by Kim Minseung, directed by Yoon Hansol / Ansan Arts Center — Gyeonggi Cultural Foundation Promising Artist Project,

selected work

2012.10.12 <“Step-memories” — return of the oppressed> Created by Greenpig, Yoon Hansol / Total Museum — ‘PAMS Choice Seoul Art Market’ closing work

2012.11.22–25 <“Step-memories” — return of the oppressed> Created by Greenpig, directed by Yoon Hansol / Nishi-Sugamo Art Factory, Tokyo, Japan — ‘2012 Festival Tokyo’ Official invitation

2012.12.5–9 <Wanted not, Nahaesuk> Written by Kim Minseung, directed by Yoon Hansol / Hyehwadong 1beonji, — Hyehwadong 1beonji Autumn Festival ‘Monodrama’

2012.12.24–30 <Tree won’t seek for shoe store> Written by Yoon Youngseon, directed by Jeon Seonghyun, directed by Yoon Hansol / Jeongbo Theater — Yoon Youngseon Festival

2013.2.27–3.17 <The brain surgery> Written by Jin Woochon, directed by Yoon Hansol / Hyehwadong 1beonji, — Encore performance celebrating the Korea Drama Awards recipient

2013.4.4–7 <Wanted not, Nahaesuk> Written by Kim Minseung, directed by Yoon Hansol / Incheon Art Platform — Incheon Art Platform Choice

2013.5.24,27 <Wanted not, Nahaesuk> Written by Kim Minseung, directed by Yoon Hansol / Milyang, Ganghwado — ‘Exciting Arts Tour’ Rural Regions, selected work

2013.7.11–21 <A study on rehabilitation (working title)> Created by Greenpig, directed by Yoon Hansol / Hyehwadong 1beonji, — Hyehwadong 1beonji Spring Festival ‘National Security Act’

2013.9.6–29 <Desdemona — a play about a handkerchief> Written by Paula Vogel, directed by Park Sanghyeon / Hyehwadong 1beonji

2013.12.13–22 <Terror> Written by Go Jaegui, directed by Park Sanghyeon / Mary Hall, Sogang University

2014.1.23–2.2 <The Investigation> Written by Peter Weiss, directed by Jeon Seonghyun / Hyehwadong 1beonji,

2014.2.21–3.2 <Young Fusidin> Written by Yoon Mihyeon, directed by Yoon Hansol / Arko Arts Theater, small theater — ARKO Young Art Frontier Series

2014.3.20–30 <Way of storytelling, way of singing — demo version> Original Lyrics by Song Mangap, Created by Greenpig, directed by Yoon Hansol / Hyehwadong 1beonji, — Hyehwadong 1beonji Spring Festival ‘Tradition’

2014.9.23–10.18 <1984> Joint production, written by Kim Minseung, directed by Yoon Hansol / DOOSAN

Art Space 111 — Doosan Artist Award recipient invitational

2014.9.25–10.5 <Terror> Written by Go Jaegui, directed by Park Sanghyeon / Mary Hall, Sogang University

2015.1.23–2.1 <174517> Script by Jeon Seonghyun, directed by Yoon Hansol / Daehakro Jeongbo Theater — A joint production by the recipients of 2014 AYAF Selections in Theater, ARKO Young Art Frontier

2015.8.28–9.13 <Haemoon of Jochiwon> Written by Lee Cheolhee, directed by Park Sanghyeon / Baek Seonghui & Jang Minho Theater, National Theater Company of Korea — Recipient of the 4th Byeoksan Drama Awards

2015.11.19–12.6 <Crime of Passion> Written by Park Sanghyeon, directed by Yoon Hansol / Namsan Arts Center Drama Center — Namsan Arts Center 2015 Co-production

2015.12.11–12.27 <The brain surgery> Written by Jin Woochon, directed by Yoon Hansol / Hyehwadong 1beonji, — Korean Theater Award for Best Play Award (2012)

2016.2.10–14 <Way of storytelling, way of singing — demo version> Joint production, directed by Yoon Hansol / KANAGAWA ARTS THEATRE (KAAT) Middle Studio — TRAM/Performing Arts Meeting in Yokohama 2016, Koh Jooyoung Direction

2016.9.29–10.2 <Behind cut> Created by Greenpig, directed by Park Hyeonji / Yeonwu Theater — Right Project 2016_Censorship

2016.10.26–11.6 <I am the acting king> Created by Greenpig, directed by Yoon Hansol / Namsan Arts Center Drama Center — Namsan Arts Center Season Program ‘Concept-based program’

2017.8.3–6 <Old lady at karaoke bar promised melon seeds> Written by Yoon Mihyeon, directed by Yoon Hansol / Hyehwadong 1beonji, — 2017 Festival ‘Sewol Ferry’

2017.9.22–10.15 <Whistleblowers> Written and directed by Park Sanghyeon / Naon Theater

2017.11.7–11.10 <“Step-memories” — return of the oppressed> Created by Greenpig, directed by Yoon Hansol / Einstein Kultur Munich, Germany — SPIELART FESTIVAL MUENCHEN 2017

Other works

2007.12. <1963_2007, There> Created by Greenpig, directed by Yoon Hansol / Dawon Art Space

2012.12.16 <House of Death> Written by Yoon Youngseon, directed by Park Sanghyeon / Daehakro Jeongbo Theater — A Reading of Yoon Youngseon’s unpublished works

2013.2.14–24 <Secret Friend> Written by Jeong Sojeong, directed by Yoon Hansol / Hyehwadong 1beonji, — “Beautiful Journey with Laid Off Workers in Talent Education” One Act Festival, Young Artists of the Year Award

2013.8.21 <Cheolsu Chronicles> Written by Jeon Seonghyun, directed by Park Sanghyeon / Namsan Arts Center, Drama Center — A Reading of Please Write My Draft

2015.5.1–5.3 <Camino de Ansan> Joint production, Yoon Hansol, Koh Juyoung / Ansan — 2015 Ansan Street Art Creator Competition, selected work

2016.2.19 <On light and the several different worlds that fill the hexahedron made of lines drawn from dot to dot> Written by Fujita Takahiro, directed by Yoon Hansol / Namsan Arts Center, Drama Center — The 7th Contemporary Japanese Drama Reading Performance

2016.5.7–8 <Camino de Ansan 2016> Joint Production by Camino de Ansan Founding Committee / Ansan — Ansan Street Art Creator Competition, official entry work

2016.5.24–6.25 <The Internet is Serious Business> Written by Tim Price, directed by Yoon Hansol / DOOSAN Art Center SPACE111 — A DOOSAN Art Center Production

2017.5.5–6 <Camino de Ansan 2017> Joint Production by Camino de Ansan Founding Committee / Ansan — Official Entry to the Ansan International Street Performance Festival

The rebellious imagination of Greenpig

Greenpig is a theater group founded by people with passionate emotions, with the firm belief that a thought can change the world. The people at Greenpig have gathered to present plays which offer diagnosis on the human civilization today, which evolves without doubts and questions, and contemplate on the development of subject and art form.

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