

MMCA PERFORMING ARTS ASIA FOCUS 2018

INVITATION

September 28–October 3, 2018,
MMCA Seoul, Korea

The 2nd edition of ASIA FOCUS will take place from September 28–October 3, 2018 at MMCA (National Museum of Modern and Contemporary Arts, Korea) as part of the MMCA Performing Arts project. The Asia Focus program is a 6–day platform concentrating on Asian creations produced/supported by MMCA. This year, the program introduces five interdisciplinary works of Asian artists, including Nam Hwayeon, Royce Ng, Ho Tzu Nyen, Meiro Koizumi, and Dai Chenlian.

Each work will present a sharp perspective on today's world and its history, unfolded through the artists' own, particular artistic language. Please find below the program schedule and the introduction to each work. Should you wish to reserve a ticket, please write back to performingarts@mmca.go.kr with your ①name ②title of the performance ③date/time you would like to reserve.

	Sep 28 Fri	Sep 29 Sat	Sep 30 Sun	Oct 1 Mon	Oct 2 Tue	Oct 3 Wed
Nam Hwayeon ☺ 「Orbital Studies」 Gallery 6	15:00–17:00 (50min)	14:00–16:00 (50min)				
Royce Ng 「Queen Zomia」 Gallery 7	19:00 (60min)	19:30 (60min)				
Ho Tzu Nyen 「The Mysterious Lai Teck」 Multi-Project Hal		17:30 (60min)	13:00/16:00 (60min)			
Meiro Koizumi 「Trapped Eyes」 Gallery 6				12:00/13:00/ 15:00/16:30 (50min)	12:00/13:00/ 15:00/16:30 (50min)	12:00/13:00/ 15:00/16:30 (50min)
Dai Chenlian 「Big Nothing」 Multi-Project Hal					16:00 (60min)	16:00 (60min)

☺ 「Orbital Studies」 will start every hour.

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Nam Hwayeon [Orbital Studies]

*Recreated by: National Museum of Modern and Contemporary Art, Korea

A long time has passed since Halley's comet last appeared on earth in 1986. The next time it will return, 2061, remains in a distant future. The comet is moving even at this moment somewhere in the darkness of the universe, while our time on earth flows towards an inevitable future. By tracing the movement of this heavenly body, Orbital Studies attempts to understand the history of the time it has been drawing out. The work is an allegory of the human desire to "see" and "represent" something beyond human reach.



Royce Ng [Queen Zomia]

*Co-produced by: National Museum of Modern and Contemporary Art, Korea, Kampnagel, New Vision Festival, Theatre Spektakel

Royce Ng's Opium Museum trilogy takes opium as a leitmotif to examine the fundamental political and economic system of the modern Asian state. Introduced in Asia Focus 2017, the first chapter Ghost of Showa narrated the creation of the modern Asian state; the second chapter Queen Zomia will be about those who tried to escape the modern state. The story departs from a character with multiple identities: Olive Yang. She was both a leader of the anarchist provinces in the so-

called region of Zomia and an opium warlord controlling its production and distribution across the region. The stage will weave a monolithic golden pyramid with spectral, virtually animated holograms, exploring the enigmatic history of Southeast Asia, entangled with different nationalities and identities.



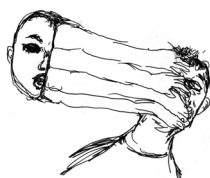
Ho Tzu Nyen [The Mysterious Lai Teck]

*Commissioned by: Singapore International Festival of Arts

*Co-Produced by: National Museum of Modern and Contemporary Art, Korea, International Summerfestival Kampnagel, Arts Centre Melbourne and Asia TOPA, Holland Festival, Kunstenfestivaldesarts

The Mysterious Lai Teck centres around the man known as Lai Teck, the leader of the Malayan Communist Party from 1939 to 1947. He was revealed to be a triple agent who worked with the French, British and Japanese secret police. He was said to have been killed in 1947.

What begins as autobiography gradually proliferates into a polylogue about the ruthlessness of becoming, of being untimely, of crossing lines: the lines between the inside and the outside, fiction and espionage, agency and treachery, and a snapshot of the shifting face of Southeast Asia in the Age of Treason.



Meiro Koizumi [Trapped Eyes]

*Commissioned and co-produced by: National Museum of Modern and Contemporary Art, Korea

Trapped Eyes unfolds through a first person perspective of an Iraqi person who experienced the war. The journey begins from his ordinary life and leads into a confessional story revealing his inner turmoil. By juxtaposing the experience of complete absorption in a person and the uncanny experience of completely splitting away from it, Meiro Koizumi touches on the ideas of intersubjectivity, collective memories, or 'the otherness' within oneself. Can a war be narrated from a first person perspective? Through which perspectives is history written? How is tragedy remembered?



Dai Chenlian [Big Nothing]

*Commissioned and co-produced by: National Museum of Modern and Contemporary Art, Korea, McaM, SPIELART Festival München

In Big Nothing, Dai Chenlian will create a world where reality and dreams, ghost stories and personal memories interlock through a live puppet theatre. The loose storyline departs from daily scenes from his childhood and drifts into three ghost stories from Youyang Zazu (The Miscellaneous Morsels from Youyang), a 9th-century Chinese collection of ghost stories, legends, and hearsay. Oddly enough, these stories are void of didactic morality or logical causality. The coinciding of reality and unreality will create a hyperreality where common objects appear strangely unfamiliar, innocent scenes become uncannily violent, and where the illogical and nonsensical gain new senses.

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