

PQ'99

Thematic section

L e e B y o n g - B o c

도라감 T o r a g a m

도라감이라는 동명사는 한자리에서 제자리도름을 말하기도 하고, 커다란 원을 그리면서 완만하게 돈다는 뜻이기도 하다. 또한 온곳으로 되돌아간다는 말도 된다.

도라감은 왔다는것이 전제됨으로써 비로서 되돌아간다는 말의 뜻을 가질 수 있다.

우리나라에서는 동물을 이야기할 때와는 달리 사람의 죽음을 말할 때 죽었다라고 직설적인 말을 하지 않는다. 아무게가 돌아가셨다. 혹은 세상을 떠나셨다. 또는 눈을 감으셨다 등등으로 돌려 말한다. 여기서 나의 주제인 "도라감"은 온곳으로 다시 되돌아감을 말하는 것이다. 그 곳이 어디인지 아무도 모르며 또 알고고도 하지 않는다.

한국사람들은 언제부터인가 또 왜 그렇게 생각들을 하게되었는지 모르지만 이 세상에 태어나는 새 목숨은 삼신이 주관하시고, 삶을 마치고 저 세상으로 떠날때의 길잡이는 저승사자의 몫이라고 한다. 어데서 목숨을 얻어 왔으며 세상을 등지고 떠나서 가는곳,

저 세상은 또 어디인지 그 누구도 모른다. 일종의 토속신앙이라고 할까. 다만 태어났음으로 살아야 하고, 짝을 짓고, 새 생명을 얻어 키우고, 그것들을 남긴채 온 곳으로 되돌아갈 뿐이다.


제각기의 몫인 다양한 삶을 제각기의 모습으로 살아가는 것이다. 우리 연극인은 그 가운데서도 다른 많은 사람의 삶을 무대에서 체험한다. 따라서 우리 연극인은 풍부한 삶을 향유할 수 있는 복을 가진 셈이다.

세상은 바야흐로 동물복제는 물론 인간복제를 운운하고 있다. 세기말적인 광기속에서 우리는 숨이 막힌다. 이 엄청난 과학의 발전이 인류사회에 어느만한 공헌을 할 지를 묻기전에 나는 우선 단정한다. "슬픈 세상"이라고.

과학만능시대, 황금만능시대에 찌들고 멍든 사람들.

나의 P.Q 테마관에서 잠시나마 잃어가고있는 우리의 아름답고 소박한 심성과 우리의 삶의 터전인 지구(어머니의 품), 자연을 다시 생각하는 여유로움을 가질 수 있다면 더 이상의 보람이 없겠다.





In Korean, the verbal noun *torogam* can mean 'going around' in the sense of rotating or revolving and can also mean 'going back' to where one started from. In this latter meaning, the word assumes that one came from somewhere in the first place.

In Korea, unlike when speaking of the death of animals, we do not usually say outright that a human being "died." We say someone "went back," "departed this world," "closed his eyes," or we use some other equivalent circumlocution. My theme here is "going back to the place whence one came." No one knows where that is or even tries to find out.

I don't know when or why Koreans began to think this way, but they traditionally believe that the a spirit called the Samshin Halmoni (literally 'Three-Spirit Grandmother') presides over the birth of a child and that the Chosung Saja ('Emissary of the Otherworld') guides the souls of the dead when they leave this world. No one really knows from where we receive life or where we go when we leave it behind, but such beliefs provide a kind of "folk faith" about our entry into the world and our departure

from it. In any case, we live 'because we are born, find our mates and give birth to yet newer life, and then leave it all behind in the end.

Each person receives his own particular share of life and lives it in his own particular manner. Those of us in the theatre experience a great of our lives on the stage, and so it seems that we theatre people are blessed with an abundant existence.

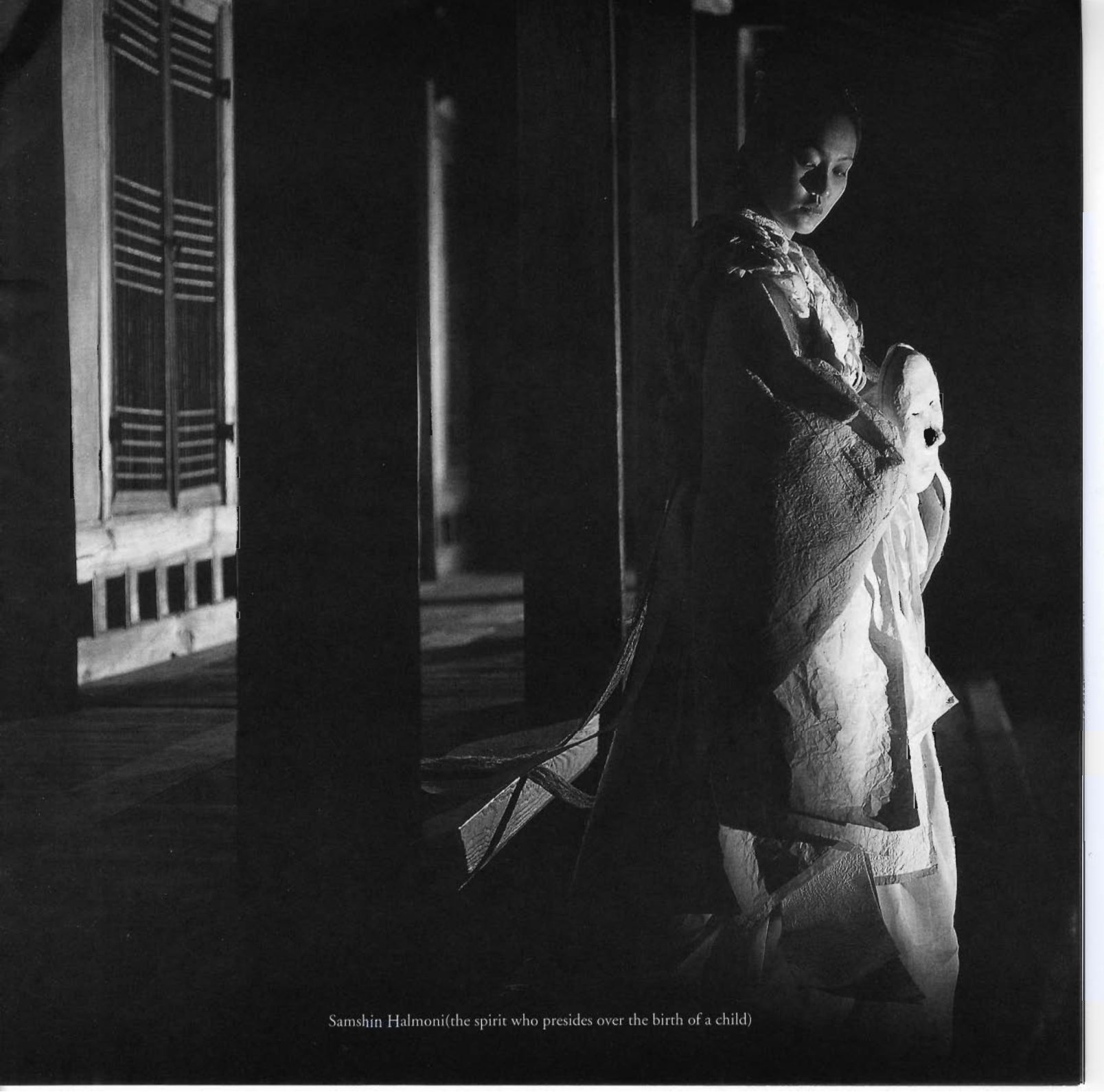
These days we hear of the coming of a world in which not only animals but even human beings will be cloned. We are stifled by a sort of apocalyptic madness. Before asking just how much today's amazing scientific development will contribute to society, I simply conclude, "It's a sad world."

We have become calloused and bruised in this age of almighty science and almighty gold.

My wish will have been fulfilled if in my P.Q. theme pavilion we can but for a moment forget all this and find the leeway to think again about beautiful and simple things and about Nature and Mother Earth, the stage upon which our lives play themselves out.



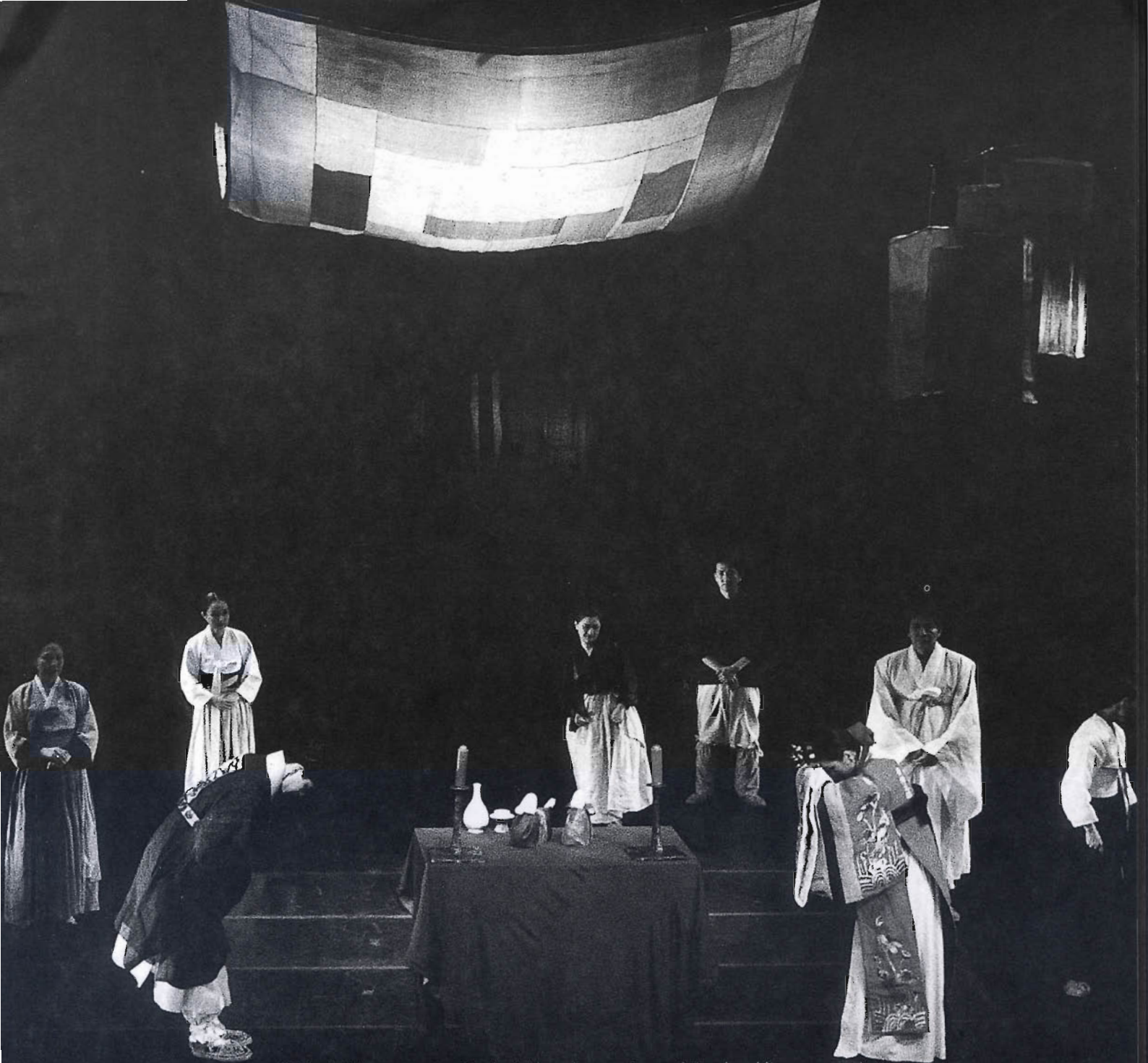
The Emissary of the Otherworld(the spirit who guides the souls of the departed to the other Side)



Samshin Halmoni(the spirit who presides over the birth of a child)



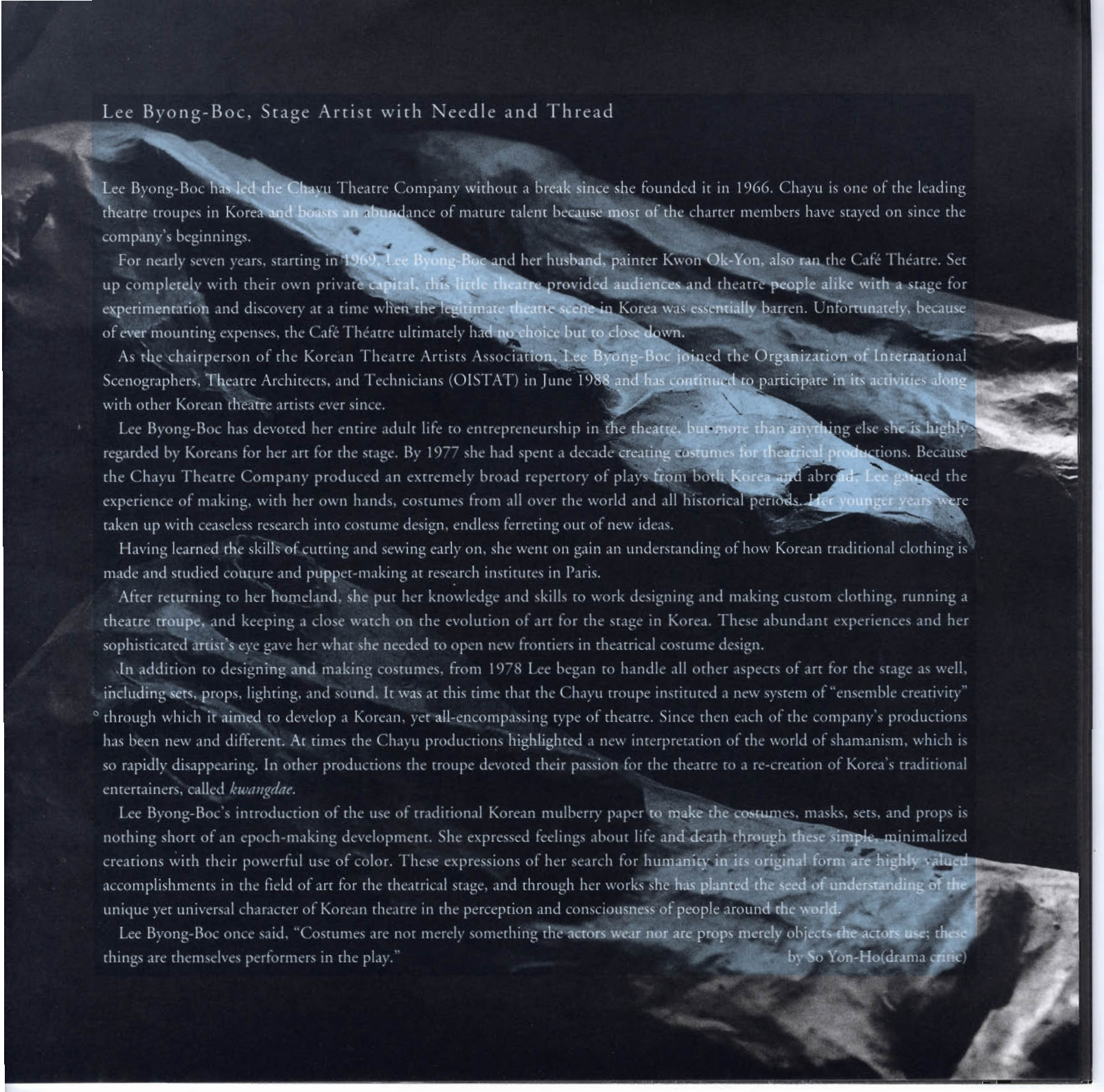
Baene ot(a baby's swaddling clothes)



Hollye-bok(costumes worn by the bride and groom in a traditional wedding ceremony)



Suui(a shroud, the clothing worn by the departed on their last journey back to where they came from)



Lee Byong-Boc, Stage Artist with Needle and Thread

Lee Byong-Boc has led the Chayu Theatre Company without a break since she founded it in 1966. Chayu is one of the leading theatre troupes in Korea and boasts an abundance of mature talent because most of the charter members have stayed on since the company's beginnings.

For nearly seven years, starting in 1969, Lee Byong-Boc and her husband, painter Kwon Ok-Yon, also ran the Café Théâtre. Set up completely with their own private capital, this little theatre provided audiences and theatre people alike with a stage for experimentation and discovery at a time when the legitimate theatre scene in Korea was essentially barren. Unfortunately, because of ever mounting expenses, the Café Théâtre ultimately had no choice but to close down.

As the chairperson of the Korean Theatre Artists Association, Lee Byong-Boc joined the Organization of International Scenographers, Theatre Architects, and Technicians (OISTAT) in June 1988 and has continued to participate in its activities along with other Korean theatre artists ever since.

Lee Byong-Boc has devoted her entire adult life to entrepreneurship in the theatre, but more than anything else she is highly regarded by Koreans for her art for the stage. By 1977 she had spent a decade creating costumes for theatrical productions. Because the Chayu Theatre Company produced an extremely broad repertory of plays from both Korea and abroad, Lee gained the experience of making, with her own hands, costumes from all over the world and all historical periods. Her younger years were taken up with ceaseless research into costume design, endless ferreting out of new ideas.

Having learned the skills of cutting and sewing early on, she went on gain an understanding of how Korean traditional clothing is made and studied couture and puppet-making at research institutes in Paris.

After returning to her homeland, she put her knowledge and skills to work designing and making custom clothing, running a theatre troupe, and keeping a close watch on the evolution of art for the stage in Korea. These abundant experiences and her sophisticated artist's eye gave her what she needed to open new frontiers in theatrical costume design.

In addition to designing and making costumes, from 1978 Lee began to handle all other aspects of art for the stage as well, including sets, props, lighting, and sound. It was at this time that the Chayu troupe instituted a new system of "ensemble creativity" through which it aimed to develop a Korean, yet all-encompassing type of theatre. Since then each of the company's productions has been new and different. At times the Chayu productions highlighted a new interpretation of the world of shamanism, which is so rapidly disappearing. In other productions the troupe devoted their passion for the theatre to a re-creation of Korea's traditional entertainers, called *kwangdae*.

Lee Byong-Boc's introduction of the use of traditional Korean mulberry paper to make the costumes, masks, sets, and props is nothing short of an epoch-making development. She expressed feelings about life and death through these simple, minimalized creations with their powerful use of color. These expressions of her search for humanity in its original form are highly valued accomplishments in the field of art for the theatrical stage, and through her works she has planted the seed of understanding of the unique yet universal character of Korean theatre in the perception and consciousness of people around the world.

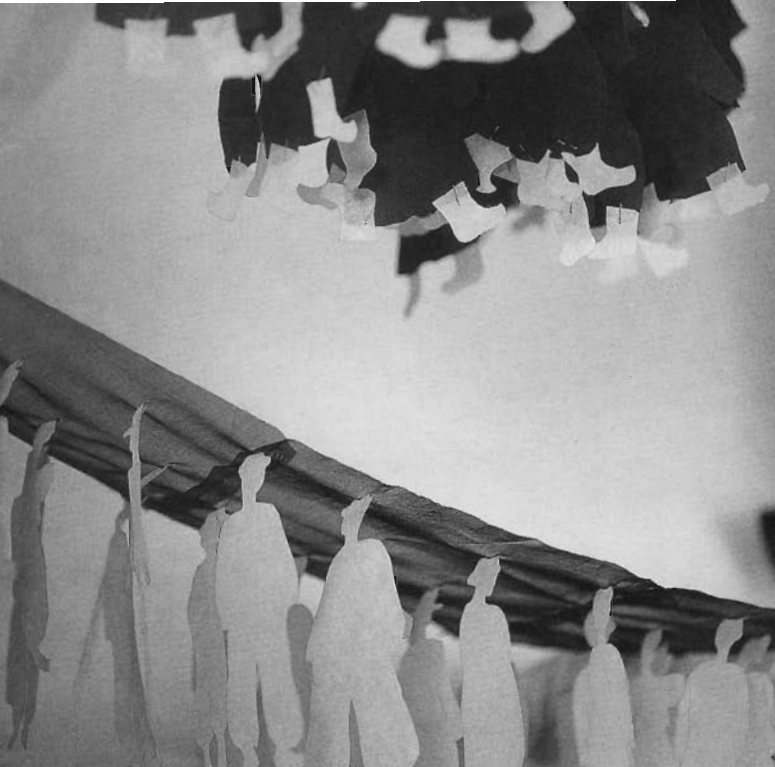
Lee Byong-Boc once said, "Costumes are not merely something the actors wear nor are props merely objects the actors use; these things are themselves performers in the play."

by So Yon-Ho(drama critic)

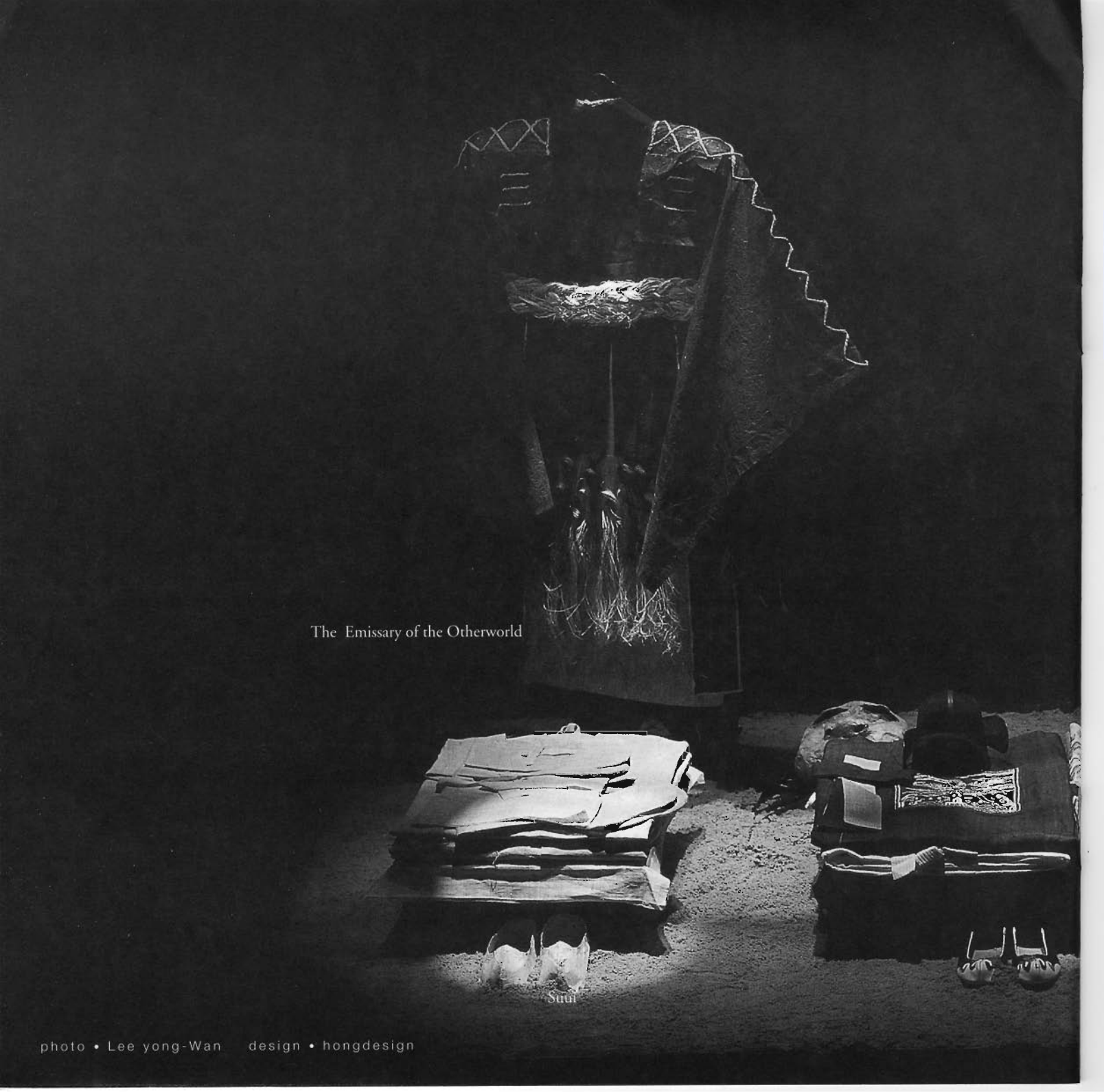








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| 1966 | Miseria e nobiltà, by Scarpetta | William Faulkner |
| 1966 | The Representative, by Rolf Hochhuth | 1978 Le piège pour un homme seul, by Robert Thomas |
| 1967 | Haenyō Mut'e Orū da('The Diving Woman Comes to the Mainland'), by O Yōng-jin | 1978 Muōsi Toelko Hani ('What Shall We Become?'), by Pak outchoon |
| 1967 | Servant of Two Masters, by Carlo Goldoni | 1979 Fando et Lis, by Fernando Arrabal |
| 1968 | Picnic Strategy, by Georges Terrevagne | 1979 Muōsi Toelko Hani ('What Shall We Become?'), by Pak outchoon |
| 1968 | Fantaisie de Meurtre, by Robert Thomas | 1980 Delitto all'isola delle capre, ('Crime on Goat Island'), by Ugo Betti |
| 1969 | Marius, by Marcel Pagnol | 1980 Miseria e nobiltà, by Scarpetta |
| 1969 | Reguiem pour une nonne, dramatized by Albert Camus from the novel Requiem for a Nun, by William Faulkner | 1981 Muōsi Toelko Hani ('What Shall We Become?'), by Pak outchoon |
| 1970 | Picnic Strategy, by Georges Terrevagne | 1981 Elephant Man, dramatization by Bernard Pomerance from the novel by Ashley Montague |
| 1970 | Sajaūi Hunjang ('Medal for a Dead Man'), by Kim Chi-Hyōn | 1982 Talmaji Kkot ('Moon Flower'), by Kim Pyōng-Jong |
| 1970 | Odisō Muōsi Toeō Mannarya ('Where Shall We Meet and What Shall We Have Become?'), by Ch'oe In-Hun | 1982 Muōsi Toelko Hani ('What Shall We Become?'), by Pak outchoon |
| 1971 | Les précieuses ridicules, by Molière | 1983 Bodas de sangre ('Blood Wedding'), by Federico Garcia Lorca |
| 1971 | Kūmurane Yōndūl, ('Women in a Net'), by Pak Yang-Won | 1984 Parambunūn Naredo Kkoch'ūn P'ine ('Even On Windy Days Flowers Bloom'), by Kim Jong-Ok |
| 1971 | The Ballad of the Sad Cafe, dramatized by Edward Albee from the novel of the same name by Carson McCullers | 1985 Delitto all'isola delle capre, ('Crime on Goat Island'), by Ugo Betti |
| 1971 | Le piège pour un homme seul, by Robert Thomas | 1985 Prambunūn Naredo Kkoch'ūn P'ine ('Even On Windy Days Flowers Bloom'), by Kim Jong-Ok |
| 1972 | The Barber of Seville, by Beaumarchais | 1986 Odisō Muōsi Toeō Mannarya ('Where Shall We Meet and What Shall We Have Become?'), by Ch'oe In-Hun |
| 1972 | Tartuffe, by Molière | 1987 Son O-Gong, by Cho Tong-Hūi |
| 1972 | Miseria e nobiltà, by Scarpetta | 1988 Su'talgi Anulmyōn Am'algirado ('If the Rooster Doesn't Crow, Then the Hen'), by Kim Jong-Ok |
| 1973 | Le bal des voleurs ('Thieves' Ball'), by Jean Anouilh | 1988 Bodas de sangre ('Blood Wedding'), by Federico Garcia Lorca |
| 1973 | Odisō Muōsi Toeō Mannarya ('Where Shall We Meet and What Shall We Have Become?'), by Ch'oe In-Hun | 1988 La casa de Bernarda Alba (The House of Bernarda Alba'), by Federico Garcia Lorca |
| 1974 | Cat on a Hot Tin Roof, by Tennessee Williams | 1989 Kūrigō Kūdūn Chugōgatta ('And They Went On Dying'), by Kim Jong-Ok |
| 1974 | Tongnijaōn ('The Legend of Tongnija'), by Kim Yong-Nak | 1990 Le bal des voleurs, by Jean Anouilh |
| 1975 | Hūnūji Annūn Kang ū Chōnsōl ('The Legend of the Unflowing River'), by Lee Ki-Yong | 1991 Muōsi Toelko Hani ('What Shall We Become?'), by Pak outchoon |
| 1975 | Faust, by Johann Wolfgang von Goethe | 1991 La cantatrice chauve ('The Bald Soprano'), by Eugène Ionesco |
| 1975 | Women and Prisoners, by Alexandr Solzhenitsyn | 1991 Prière ('Prayer'), by fernando Arrabal |
| 1975 | Odisō Muōsi Toeō Mannarya ('Where Shall We Meet and What Shall We Have Become?'), by Ch'oe In-Hun | 1991 Miseria e nobiltà, by Scarpetta |
| 1976 | La cantatrice chauve ('The Bald Soprano'), by Eugène Ionesco | 1991 Wangia Hodong ('The Good Child Prince'), by ku Hūi-Sō |
| 1976 | The Women of Milandorina, by Carlo Goldoni | 1992 Marius, by Marcel Pagnol |
| 1977 | Who's Afraid of Virginia Woolf, by Edward Albee | 1992 Nōūrūl Narūnūn Saedūl ('Birds Flying in the Sunset'), by Kim Jong-Ok |
| 1977 | Fando et Lis, by Fernando Arrabal | 1993 Hamlet, by William Shakespeare |
| 1978 | Reguiem pour une nonne, dramatized by Albert Camus from the novel Requiem for a Nun, by | 1993 Nōūrūl Narūnūn Saedūl ('Birds Flying in the Sunset'), by Kim Jong-Ok |
| | | 1995 Bodas de sangre ('Blood Wedding'), by Federico Garcia Lorca |
| | | 1996 Miseria e nobiltà, by Scarpetta |
| | | 1997 She, Mother Courage, by Brecht |
| | | 1999 Phèdre, by Jean Racine |



The Emissary of the Otherworld



Samshin Halmoni



Hollye-bok



Baene ot

EDUCATION

- 1943 Graduated from Seoul Sookmyung Girls' High School
- 1948 Graduated from the Department of English Literature, Ewha Woman's University, Seoul
- 1958 Graduated from l'Académie de Coupe de Paris, France.
- 1957-60 Studied at the Sorbonne, Paris.
- 1957-61 Studied sculpture at l'Académie du Feu, Paris.

EXPERIENCE

- 1948-50 Participated in the founding and operation of the theatrical troupe Yeoin Sokukchang ('Women's Little Theatre')
- 1957 Went to France
- 1961 Returned to Korea
- 1962-64 Dean of the Department of Costume & Fine Arts, Toksong Womens' University
- 1965- President of the Jayu Theatre Company
- 1966- Director of the Franco-Korean Cultural Association
- 1965 General Secretary of the Franco-Korean Cultural Association
- 1967 Attended the Avignon Theatre Festival in Avignon, France
- 1968-75 Founded and ran the little theatre, Café Theatre
- 1971 Attended the General Assembly of the ITI in London as a representative from Korea
- 1973 Attended the General Assembly of the ITI in Stockholm
- 1976-79 Director of the Korean Chapter of the ITI
- 1979 Invitational tour of Japan (Tokyo, Nagoya, Osaka) with *Atsusi Toelko Hani* ('What Shall We Become?')
- 1981 Participated in the Cizes Festival in Spain with *Muosi Toelko Hani* ('What Shall We Become?')
- Participated in the Rennes Festival in France
- Invitational performance in Amsterdam, the Netherlands
- 1983 Participated in the Nancy World Drama Festival in France with *Parambunūn Naredo Kkoch' ūn P'ine* ('Even On Windy Days Flowers Bloom')
- Invitational performance in Paris
- Invitational performance at the Hamamet International Drama Festival in Tunisia
- 1984 Invitational performance of *Parambunūn Naredo Kkoch' ūn P'ine* ('Even On Windy Days Flowers Bloom') at the Okinawa International Drama Festival
- 1985 Performed *Parambunūn Naredo Kkoch' ūn P'ine* ('Even On Windy Days Flowers Bloom') in Tokyo, Osaka,

Hiroshima, and Hokkaido

- Performed *Parambunūn Naredo Kkoch' ūn P'ine* ('Even On Windy Days Flowers Bloom') at the Carcassonne Festival in France
- Invitational performance of *Bodas de sangre* at the Sophia Antipollis Festival in France
- Performed at the Barcelona Festival and the Malaga Festival in Spain
- 1987 Chairman of the Korean Theatre Artists Association
- 1988 Korean Theatre Artists Association joined the Organization of International Scenographers, Theatre Architects, and Technicians (OISTAT)
- Participated in the ITI Conference in Helsinki, Finland
- 1989 Participated in the OISTAT Conference in Warsaw, Poland
- 1990 Participated in the Eastpolitana Drama Festival in Bratislava, Czech Replublic
- 1991 Participated in Prague Quadrennial (PQ), a set design and theatre architecture competition held in Prague, Czech Replublic
- 1993 Invitational performances of *Hamlet* and *Nourul Narinūn Saedul* at the Rond Point Theatre in Paris, France
- Invitational performance of *Hamlet* in Munich, Germany
- 1995 Participated in Prague Quadrennial (PQ) as a judge
- Toured Tokyo, Japan; Los Angeles, California, USA; and Caracas, Venezuela, with *Bodas de sangre*
- 1997 Participated in the OISTAT Scenography Commission Meeting in Seoul, Scenography Exhibition

AWARDS

- 1965 Grand Prix, Dong-A Drama Awards
- 1970 Seoul Culture and Arts Award
- Special Prize, the Korea Theatre and Cinema Awards
- 1971 Grand Prix, Dong-A Drama Awards
- 1973 Dong-A Drama Award
- 1983 Choong-Ang Daily News Award for the Arts
- 1987 Hwagwan Order of Cultural Merit
- 1989 Hanguk Ilbo Paek Sang Awards for the Arts, Prize for Set Design
- 1991 Award for Set Design at the Prague Quadrennial
- Art Award at the Sarang Drama Festival
- 1992 Dong-A Drama Award for Set Design
- 1993 Tong-Nang Drama Award
- Dong-A Drama Award for Set Design