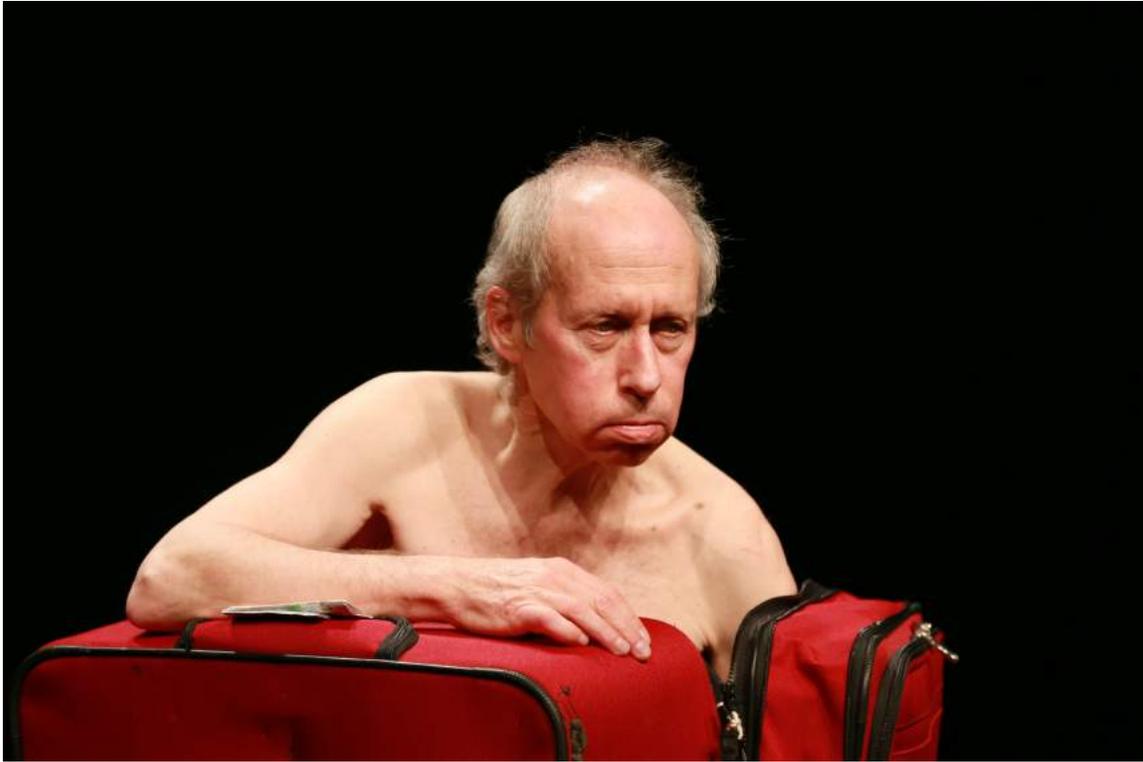




Yu Jin Gyu 2015 NET/TEN TRAVEL photo: Miki

The way in which we three gave rise to this collaboration – that began over a distance and came together quickly into a work-in-progress performance – might be of interest. Since we all three work primarily in solo or duet “pieces” combined into full-length concerts of theatre performance, rather than making “full-length” compositions, we were able to share a variety of these pieces with one another and consider their relations, during an exchange of ideas, a matching of piece to piece. This initial process led us to see the differences and commonalities that are the theme of the work together. The theme of the project and performance chosen by Jung Dae Kyung for our Korean appearance was “Difference and Common.”



Jeff Glassman (Lisa Fay and Jeff Glassman Duo) 2015 NET/TEN TRAVEL photo: Miki

We began by sending video and written descriptions of selected solo repertory back and forth. Yu Jin Gyu, Lisa and I chose six solo works, three from his repertory and three from ours, that in our mutual judgment were like creative responses to one another. One of these pieces was a new solo especially for Korean audiences, in Korean, made while working with five very talented Korean students at the University of Illinois UC, who performed a cast of characters' voices interacting with me in Korean – Boyoon Choi, Jinhwan Bae, Searam Park, Yongeun Lee, and Yongseok Cho. The recorded voices played from a loudspeaker on my head.



Yu Jin Gyu 2015 NET/TEN TRAVEL photo: Miki

Then, during the very short time in which Jin Gyu and I were able to work together in Seoul in a small studio, the three of us collaborated in the making of a new piece that was shown in-progress on November 18<sup>th</sup> and 19<sup>th</sup>. This could not have been done if it weren't for the fact that Yu Jin Gyu is a wonderfully inventive collaborator. The work time was a time of utmost pleasure in play.



Jeff Glassman (Lisa Fay and Jeff Glassman Duo) 2015 NET/TEN TRAVEL photo: Miki

Lisa Fay gave an inspired initial form to the collaboration piece, along with costuming and props to prompt the work, and participated all along the way via Skype and email. Yu Jin Gyu brought three of his works to meet with three of the works of Fay/Glassman in creative friction. Yu Jin Gyu and I then worked intensively in a small studio with an interpreter for nine days in which time we created “Precariat” a new work in progress. We moved over into the experimental theatre of Dongsoong Art Center for the last several days after that. This entire experience put the collaboration on firm footing, and plans are being made now to continue within the coming two years, in Seoul, and eventually possibly in the US, and possibly also in China.



Yu Jin Gyu 2015 NET/TEN TRAVEL photo: Miki

Working with this convergence of work and aesthetics, we looked for the ways in which to make the most out of our different approaches to what in the Korean context is together called mime. As an impetus for his mime work, Yu Jin Gyu draws from a tradition of performer as shaman, as intermediary between audiences and the ethereal, as well as his role as contemporary agent of change between audiences and society. Lisa and I have an artistic kinship with European clown and mime theatre, experimental and political theatre in the US, and vaudeville. Rather than attempting to blend or integrate our different ways of working, we decided to actually let the clash of the differences manifest, and to elevate the difference as a vital distinction. The comparison of works from our two repertoires allowed us to present dissociated ideas up against one another to produce an idea that is their clash. A note of significance to add is that Yu Jin Gyu and I are close to the same age. This seniority has meaning in Korea in ways that are built into the language and culture. Lisa and I are learning to appreciate the nuances of behavior associated with the Korean respect for age. How cultural overtones affect the experience of what we perform is something we probably will understand only in a general way until we learn to speak Korean, and maybe not even then.



Jeff Glassman (Lisa Fay and Jeff Glassman Duo) with Michael Holloway 2015 NET/TEN TRAVEL photo: Miki

The new collaboration piece brought the collaborators' background of differences together in the form of differences between two characters, in the way they look and move, the interpretations they invite, and in the content or story in which their lives together suggest the traced line of a contradiction in society.



Jeff Glassman (left) Yu Jin Gyu (right) 2015 NET/TEN TRAVEL photo: Miki

The product of our working together, the new piece, highlights the common shown in our differences, and the differences between our commonalities. The new piece is a kind of parable for the rise of the phenomenon of the “precariat” (depicted by a near-naked human) under the thumb of prevailing economic rules (depicted as a game of rigged chess) played under the control of an obsolete figure wrapped, blinded, and hidden in white (the dominant mummy.) The implications of this depiction is as understandable in South Korea as it is in the US, and so is the idea of the 21<sup>st</sup> Century “precariat” as we found out.



Yu Jin Gyu (left), Jeff Glassman (right) 2015 NET/TEN TRAVEL  
photo: Miki



Yu Jin Gyu (left), Jeff Glassman (right) 2015 NET/TEN TRAVEL  
photo: Miki





[www.gettyimages.com/594 x 396](http://www.gettyimages.com/594x396) Search by image

News Photo 2015, 2015 United Nations Climate Change Conference

Environmental campaigners hold placards as they march in Seoul on November 29, 2015. Environmentalists were marching as part of a weekend of events across the globe demanding results from next week's historic COP21 summit in Paris. AFP...More November 29, 2015 [License](#)

The following is from Lisa and Jeff:

The story is that we used that 25yd. white cloth for the work in the studio and then as a major feature of the new piece. Students of Haja Center's Production School (officially called Seoul Youth Factory for Alternative Culture and supported by the City of Seoul and Yongsei University) came to see the performance of the new piece. After the performances, the props were packed away and Yu Jin Gyu and I went to a couple of universities as you know. The last event on my trip was to work with students of Haja Center every day for a week at the end of which they gave an in-house performance of works they created together. Before I started this final week of artist residency, I visited the Haja Center where Lisa Fay and I have many friends among the faculty and where we have been engaged as artists in residence previously. Lisa had the idea that maybe Haja Center could use the cloth in some way and might like to have it, especially when I told Lisa the students and faculty were preparing to participate in Seoul's contingent of the Global Climate March on November 29th, 2015. Yu Jin Gyu also liked this idea for what to do with the cloth. I asked "Ddeobi" (everyone at Haja has special Haja names) one of the lead teachers, if they wanted the cloth and she said in fact the students of Haja's high school and graduate school might love to use it to make something for the Global Climate March. I dropped the cloth off at the Haja Center the next day. When I came back a couple of days later, many of the high school students and graduates of Haja, in addition to students from the middle school, were meticulously lettering the entire banner with a statement that said in effect (I can't remember enough to quote it verbatim the way it was translated to me in English) "Think of our generation and the future generations as you face climate change. We call on you to do what you must for human life and the earth." or something close to that (please excuse me for not being able to quote.) This is a photograph on the web of the Haja students, some of whom first saw the cloth in the performance and who are now carrying it, repurposed as a banner during the walk through Seoul. Participants in the march then gathered to listen to speakers, representatives and performers, and attended a symposium. When we look at this photo we smile. Maybe this photo and the evolving history of the cloth, from art to political life, could be shared in the share-back. The two uses of the cloth, on the stage and on the march, make a rather moving picture, and the purposes of the march fit entirely with the meaning of the new collaboration piece "Precariat."