

**SEONGBUKDONG  
BEEDOOLKEE THEATRE**  
*MEDEA on Media*

Wednesday, November 8, 2023, 7:30 PM

Thursday, November 9, 2023, 7:30 PM

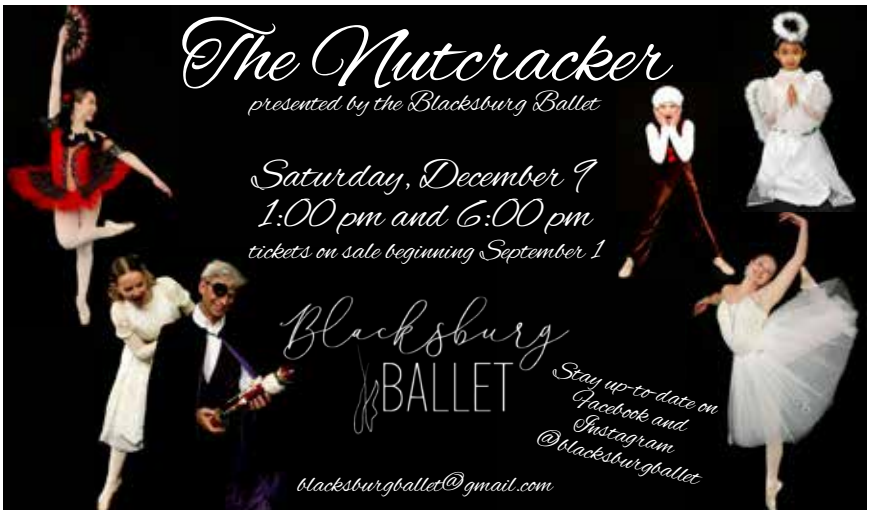
Street and Davis Performance Hall, Anne and Ellen Fife Theatre

Friday, March 15, 7:30 PM  
Meshell Ndegeocello



Traversing soul, R&B, jazz, hip-hop, and rock, Grammy winner Meshell Ndegeocello's work is bound by the search for love, justice, respect, and resolution.

**10 MOSS ARTS CENTER**  
10<sup>TH</sup> ANNIVERSARY SEASON

A collage of images from the ballet 'The Nutcracker'. It includes a ballerina in a red tutu, a ballerina in a white tutu, a ballerina in a white tutu with a crown, a ballerina in a white tutu, a ballerina in a white tutu, and a ballerina in a white tutu. The text is overlaid on the collage.

*The Nutcracker*  
*presented by the Blacksburg Ballet*

*Saturday, December 9*  
*1:00 pm and 6:00 pm*  
*tickets on sale beginning September 1*

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# SEONGBUKDONG BEEDOOLKEE THEATRE

## *MEDEA on Media*

This performance contains adult language,  
mature themes, and the use of gun props.  
A non-tobacco cigarette is also smoked briefly.

*MEDEA on Media is co-presented with the Korean Cultural Center  
New York to commemorate the 70<sup>th</sup> anniversary of the ROK-U.S. Alliance.  
This program is supported by the Ministry of Culture, Sports and  
Tourism of Korea and the Korean Foundation for International Cultural  
Exchange as part of the Traveling Korean Arts Project.*

# CREDITS

**KIM HYUNTAK**, ARTISTIC DIRECTOR

## COMPANY MEMBERS

Kim Miok	Lee Jinsung
Sung Seokju	Ji Daehyeon
Suh Jiwon	Hwang Dongwoo
Kwag Younghyun	Park Bohyun
Choi Haneul	Jung Seohyun
An Soobin	Kim Namhyun
Choi Minhyeok	Hyun Seungil
Park Seohyeon	Kim Chulsung
Lee Changhwan	

**AUTHOR:** Euripides

**ADAPTION, DIRECTION, CHOREOGRAPHY, STAGING, PROPS,  
COSTUMES AND DÉCOR, AND SONG CURATION BY** Kim Hyuntak

**MUSIC:** Various artists

**TECHNICAL DIRECTOR:** Suh Jiwon

**ASSISTANT DIRECTOR:** Hwang Dongwoo

**ARTISTIC MANAGER:** Kwag Younghyun

**LIGHTING DIRECTOR:** Hong Juhee

**PHOTOGRAPHY:** Kim Chulsung

**VIDEO:** Lee Changhwan

**PRODUCTION MANAGER:** An Soobin

**PR AND MARKETING MANAGER:** Jung Seohyun

**TOUR MANAGER:** Park Bohyun

**EXECUTIVE MANAGER:** Ji Daehyeon

## CAST

Kim Miok, Lee Jinsung, Kim Namhyun, Choi Haneul,  
Kwag Younghyun, Choi Minhyeok, Hyun Seungil,  
Jung Seohyun, and Park Seohyeon

# PROGRAM NOTES

*(Premiered in 2009)*

In Seongbukdong Beedoolkee Theatre's *MEDEA on Media*, monstrous media, which we relish in our daily lives, are depicted as the ultimate cause of Medea's tragedy. The play breaks down the boundary between reality and the fictional world through recurring images and sound, thereby providing a pretext for distorted judgment and choices. The performance follows Medea's footsteps as she draws near to the murder and focuses on the influence that today's media could have on us. Each scene adopts different styles of various channels and is performed in front of the audience as if they are sitting in the studio set of TV programs. As in the original text, Medea betrays her family to follow her husband, Jason. But when he abandons her for Glauce, the daughter of Creon, Medea decides to avenge. Each of the scenes in *MEDEA on Media* adopts different TV programs that are very familiar to us. The fight between Jason and Medea happens on a television talk show, the scene where Creon banishes Medea turns into a melodrama, the nurse's lamentation takes the form of a documentary, and Aegeus' promise of sanctuary borrows the pleasure of a gym channel. Fast-moving scenes, loud noises, and recurring sensational images cause empty laughter, which numbs the audience to the murder on stage. Like the chorus behind the veil of anonymity, the audience sits back and watches the scenes of violence, without any guilt or grief.

*This is the first performance by Seongbukdong Beedoolkee Theatre at the Moss Arts Center.*

# GUEST ESSAY

*This essay is part of a series of writings by Virginia Tech faculty, staff, and community members that contextualize Moss Arts Center visiting artist performances.*

## **MEDEA on Media: Medea Meets Korean Melodrama and More on TV**

Seongbookdong Beedoolkee is an experimental theatre company founded in 2005 and based in Seoul, Korea. Seongbookdong is an area in the northside of Seoul, where the company's rehearsal and performance space is located. Beedoolkee, in Korean, means "pigeon," reflecting the company's spirit of persistence and resilience in the face of the commercialization and standardization of theatre, similar to a pigeon that persisted through industrialization and urbanization. Under the direction of Kim Hyuntak, the company is known for its deconstruction of classical works, including *Hamlet*, *Othello*, *Death of a Salesman*, and Korean classics, incorporating eclectic, at times conflicting, performance styles and genres.

*MEDEA on Media* was awarded the 2011 PAF (The Performing Arts and Film Review) award for its direction and toured in various countries. The experience of the whole performance can be described as a mix of pastiche. It feels like flipping through the channels of a Korean television in the 1980s, before cable TV was introduced and overwhelmed the viewers. Several acts reflect a specific kind of TV program that would have been easy to encounter, including the news, melodrama, children's cartoon, group exercise, documentary, Hong Kong Noir film, and a cabaret act. But this is all happening live, right in front of the spectators.

One keyword that runs through the piece is *shinpa*, which refers to a genre of tear-jerking melodrama once popular in Korea and Japan. Now the term describes a style expressing excessive emotion to an extent that forces the viewer to tears. From the

beginning, it is clear that Medea is a celebrity, receiving the attention of the whole nation. (In the 1980s, some fugitives and murderers did receive such attention and became celebrities.) The press cannot get enough of her and thinks they have the power to sway public opinion in her favor. But Medea is also an adept performer, fluent in maximizing her appeal as the victim in this situation. Appearing in front of the press, with dark clothes and sunglasses on, she takes a deep bow to all three sides and starts with, "Father, my hometown, my home," in a voice close to tears and gestures showing repentance, such as lowering her head and putting her hand on her heart. Her teary delivery and exaggerated gestures all seem well calculated to appeal to the public and their love for family, hometown, humility, and repentance — so much so that it is impossible not to think of her as the victim.

The scene when Creon banishes Medea seems like it was taken directly from a Korean melodrama from the 1960s or '70s. Creon appears as a stereotypical patriarchal figure, with his suit, bowler hat, cane, and mustache, a traditional look of authority. His growling voice, roaring delivery, and commanding size and gestures clearly mark him as the melodramatic villain. Next to Creon, Medea is the damsel in distress, with a raincoat, headscarf, handkerchief, and umbrella.

Her quivering voice as well as her frail gestures such as getting on her knees and begging with her hands clasped make her appear even more helpless, as the one who definitely needs protection. No Korean melodrama would be complete without rain, which creates an ominous atmosphere and makes the heroine more pitiful. Accompanying the rain is the essential tense musical score, which highlights Medea's distress to utmost melodramatic effect. All of these deliberately exaggerated elements generate a pathos that, in the past, would surely have made the viewers cry. While modern audiences might find the excessiveness comical, there would be no mistake about the intended effect.

## GUEST ESSAY, cont.

Two Korean expressions come to mind through the piece, the proverb “fanning a burning house” and the common expression “a fight is the best show.” In a Korean school, sometimes you see students gather around fighting fellow students and taunting them, shouting, “Fight! Fight! Fight!,” rather than stopping them. “Fanning a burning house” means literally making a situation worse rather than helping. An insensitive remark to a person in distress, despite its good intention, might make the person snap and ask, “Are you fanning a burning house?” The standoff between Medea and Jason, in a talk show similar to *The Jerry Springer Show*, captures these two expressions and the sentiments behind them. The tension escalates as audience members boo and curse Jason, cheer Medea, and feed their emotion, which eventually leads to physical altercation. Indeed, it is true that an intense public fight makes for great entertainment.

Through the various styles, *MEDEA on Media* portrays the story of Medea in a continuous yet deliberately disjointed narrative, matching each scene with a style that effectively delivers the story. In exploring how to tell the story of Medea today, Seongbookdong Beedoolkee seems to have found the right mixture of styles a Korean audience would find familiar yet distant, in that those styles were once all over the television but are now mostly stuff from the past. Maybe a distance and a frame are necessary for the creators to tell the story and for the audience to process it, considering its drastic level of violence. The action on stage, nonetheless, is filled with vitality, self-consciousness, and theatricality.

*Walter Byongsok Chon is associate professor of dramaturgy in the School of Music, Theatre, and Dance at Ithaca College. This academic year, he is also currently serving as visiting professor in the School of Drama at Korean National University of Arts in Seoul. He is a dramaturg, critic, translator, educator, and theatre scholar from South Korea, and the co-author of Dramaturgy: The Basics (Routledge, 2023, with Anne M. Hamilton).*





# BIOGRAPHIES

## KIM HYUNTAK, ARTISTIC DIRECTOR

Director Kim Hyuntak founded Theatre Group Seongbukdong Beedoolkee in 2005 and opened Theatre Lab ILSANGJIHA in Seongbukdong in 2010. The company thrives to preserve the pure theatre from the commercialization and standardization of today's theatre society. It concentrates especially on the editing (deconstruction/reconstruction) of various plays, such as *Hamlet* and *Death of a man, SALE*.

"I always saw Kim Hyuntak as the Korean Grotowski, the Grotowski of origins. For the wrong reasons, no doubt: an insalubrious cellar for a theatre; a radicalism in using classics more as material than as story; the apparent gratuitousness of the stage actions; the urgency and hysteria of the acting. In Poland, Grotowski was both closely monitored and economically supported by the Communist regime. In Korea, Kim Hyuntak is free to come and go in his cellar, nobody checks up on him; only a few ardent supporters and critics ever pay

# BIOGRAPHIES, cont.

him a visit. During my stay, I saw all of his productions, usually more than once. After each performance, I would talk with him, with the help of my interpreter, who is also his dramaturg. My objections, his answers, always the same.”

— *Kim Hyuntak as the Korean Grotowski*, Patrice Pavis  
from *Performing Korea*

“The recreation of classics by Kim Hyuntak goes beyond other commonly seem adaptations which simply reanalyze the plots and core ideas of the original text. His work, rather, reminds of Susan Sontag’s compliment on Jean-Luc Godard: ‘Other directors simply have their own “points of view” on the contemporary society and the nature of human being. But Godard is the only one who knows that in order to express new idea, new film language which can best portray that new idea is needed.’ Likewise, while recognizing that the creation of a new style is the core of recreating the original work, Kim Hyun Tak concentrates on composing a new style for his new idea.”

— *New Style for New Idea*, Kim Kiran,  
*Korean Theatre Journal*

“Director Kim Hyuntak swims with the global current of the contemporary theatre, which concentrates on the amusement of both escaping from the theatre and staying within the theatre. In his productions we can see a sort of chaotic dissociation which frequently crosses the border between theatre and life, and lots of materials which drive our bodily sense to the limits. Therefore The Art-work of Kim Hyun Tak doesn’t merely show the conceptual device and that of the theatre, but it creates lots of overlaps of meanings by the invisible energy and the plastic beauty, and at last, it makes our eyes turn toward our own lives.”

— *Theatre on the Border*, Mok Jungweon,  
*Korean Theater no.2*

## STAFF

### SUH JIWON, TECHNICAL DIRECTOR

Jiwon Suh studied design and arts at university. Jiwon joined Seongbukdong Beedoolkee Theatre (SBT) in 2011 as a technical director. He participated in many of SBT's plays, such as *Death of a man*, *SALE; MEDEA on Media*; *The Maids*; *Bye-Cycle*; *The Lost Tears in HAMLET*; *10 Girls Choonhyang*; and more. He also designed and produced theatre systems in LIG Art Hall. Currently, Jiwon is president of the design company Book Jung.

### AN SOOBIN, PRODUCTION MANAGER

Soobin An (Busan, Republic of Korea), studied engineering at Busan University. After graduating, Soobin began training as an actor in the musical company Ggiri Project in 2012. For six years, she actively participated as an actor, designer, and sound operator. She also taught child actors and directed productions in an affiliated children's theatre group. After the company's *Monkey Dance* won the top prize at Busan International Performing Arts Festival in 2017, she officially began her career as an overseas exchange coordinator of the company for Edinburgh Fringe Festival. That year, the production was one of the most successful Korean teams in Fringe. After that, she worked as a freelance actor, designer for theatre festivals, and as the head of a project team. After moving to Seoul in 2020, she continued her career as a freelance actor and director until she joined Seongbukdong Beedoolkee Theatre (SBT) in 2022. Now, at SBT, she holds multiple positions as an actor, designer, sound operator, and production manager. Find her on Instagram at @soobin.stagram.

# BIOGRAPHIES, cont.

## PARK BOHYUN, TOUR MANAGER

Bohyun Park studied French at university in 2008 and gained experience in European arts and plays. Bohyun participated in the acting contest The Acting Best One, hosted by Sejong University in 2013, and she won the gold prize. She switched her major to theatre performance in 2014 at Chungju University. After graduating, she performed with several creative teams and on her own, before joining Seongbukdong Beedoolkee Theatre (SBT) as a performer in 2019. SBT presents four to five experimental performances a year, and she participated in all kinds of plays as either a performer or staff member. In 2021 she became the theatre manager at SBT and had the chance to communicate with the audiences and other professionals. She played one of the roles in *Gullivers* in 2022, which won the award for Best Production at the Dong-A Theatre Awards in Korea. Bohyun is planning to collaborate with various international creative teams and share each other's works. Find her on Instagram at @laviede\_bh.

## HONG JUHEE, LIGHTING DIRECTOR

Hong Juhee joined the theatre group in high school and began learning about stage lighting, gaining experience for the first time. Based on that experience, Juhee majored in stage arts at university and worked on lighting design for various types of performances. She worked on performances in the theatre and musical genres, but she was particularly drawn to theatre. During university, she met the freelance lighting team Stage Works, which mainly worked in theatre, and she joined as an intern. After graduating, she became a member of Stage Works and participated in various plays. She assumes roles such as lighting assistant, lighting programmer, and designer. Juhee participated as a lighting director in *MEDEA* on

*Media* at Seongbukdong Beedoolkee Theatre (SBT) in 2023 and has been working with SBT ever since.

## CAST

### KIM MIOK, MEDEA

*A character who exacts revenge on her husband, Jason, by killing her own children after being rejected.*

*In various media conceptual scenes, she plays in different roles that suit each scene.*

Kim Miok joined theatre group Bongwonpae and began her professional career in 1995. Afterwards, she worked with theatre groups such as Dongsoong Stage and Arrow. She has also participated in the Fringe Festival several times, collaborating with various artists, like dancers and movie and music directors. She met director Kim Hyuntak in 2005 and, together, they founded Seongbukdong Beedoolkee Theatre (SBT). Since then, she has built the majority of her career at SBT. She was invited to perform *Death of a man, SALE* at the Theater und Orchester Heidelberg in Germany in 2018, as well as at the International Performing Arts Conference in Canada in 2018. She was also invited to perform *MEDEA on Media* at the Sibiu International Theatre Festival in Romania in 2014, the Singapore International Festival of Arts in 2014, and the Interference International Theatre Festival in Romania in 2016. Throughout her career, she and SBT have won awards for Direction of the Year for *MEDEA on Media* at PAF in 2011; New Concept Performance for *Death of a man, SALE* at Dong-A Theatre Awards in 2011; Best 7 Theatre Productions of the Year in 2012; New Frontier Director for *Blood Line* at the

# BIOGRAPHIES, cont.

Dong-A Theatre Awards in 2013; Best Production for *Bye-Cycle* at the Dong-A Theatre Awards in 2014; and Best Production for *Gullivers* at the Dong-A Theatre Awards in Korea. Find her on Instagram at @sb\_miok.

## LEE JINSUNG, CREON

*The father of Jason's new lover, Glauce. The king of Corinth.*

*In A Classic Film, he plays a typical melodramatic actor, banishing Medea in a manner reminiscent of bidding farewell to a lover.*

Lee Jinsung (Seoul, Republic of Korea) graduated from Seoul National University, where he began his theatre career with Horn, a team composed of other university students. With the group, Jinsung performed plays such as *Dr. Korczak and the Children* by Erwin Sylanus, *The Just Assassins* by Albert Camus, and more. After graduating, he worked as an engineer and CEO for a long time. Then, he returned to performing, starting with *Victoria Station* by Harold Pinter, a play he had previously performed with a co-worker during his university days. He also took on a role in *Waiting for the Godot* by Samuel Beckett. Since then, he has devoted himself entirely to his plays and performances. He met director Kim Hyuntak in 2005 and became a member of Seongbukdong Beedoolkee Theatre (SBT), where he has built the majority of his acting career. His best works at SBT are *MEDEA on Media*; *Death of a man, SALE*; *Oh the Yellow*; *Die Verwandlung (Metamorphosis)*; *Beyond Scene Live*; *The Blood Line*; *The Lost Tears in HAMLET*; and more. SBT has invited actors from various countries and theatres. He also performed *MEDEA on Media* and *Death of a man, SALE* at the Sibiu International Theatre Festival in Romania in 2014, Singapore International Festival of Arts in 2014, Interference International Theatre Festival in Romania in 2016, and Theater und

Orchester Heidelberg in Germany in 2018. Throughout his career, he won the award for New Concept Performance for *Death of a man*, *SALE* at the Dong-A Theatre Awards in 2011 in Korea.

## **KIM NAMHYUN, AEGEUS AND CHORUS**

*A character aiding Medea's revenge.*

*In A Yoga Class, he plays a seductive yoga instructor listening to Medea's concerns.*

*He also plays multiple roles in this performance.*

Kim Namhyun entered the Department of Media Studies in Busan, and after graduating, began his training as an actor with the musical company Ggiri Project in 2013. Namhyun was an official member of Ggiri Project from 2014 to 2018, during which time he worked as a staff member for stage technical support and taught child actors in an affiliated children's theatre group, Children Ggiri. He performed in *Monkey Dance*, for which his company won the top prize for at Busan International Performing Arts Festival in 2017. Additionally, he participated in the Fringe Festival. From 2018 to 2021 he worked as a freelance actor, taking part in both theatre and film. In 2022 he joined Seongbukdong Beedoolkee Theatre (SBT) and he has been performing with SBT ever since. Find him on Instagram at @kim\_namchon.

## **CHOI HANEUL, CHORUS**

*He appears in scenes of various media concepts, in different roles.*

Choi Haneul (Suwon, Republic of Korea) began his dance training while attending Suwon High School. Haneul won the title of Best

# BIOGRAPHIES, cont.

Youth Dancer at the Youth Dance Competition in Suwon and won third place in the Kyung-gi youth competition when was 18 years old. After graduating from high school in 2009, he entered Tourism Management College in Joongbu University and performed in the musical *Ballerina Who Loved a B-boy* as a b-boy dancer. His interest in theatre stage grew, leading him to switch his major to theatre acting in 2014. He studied Stanislavski's acting method and had the opportunity to train and upgrade his acting skills. In 2017, after graduation, he made his debut on the theatre stage with a production called *Mi Cheon*, a play based on mask dance and Korean traditional dance, marking the beginning of his professional career. Haneul joined the Seongbukdong Beedoolkee Theatre (SBT) by participating in the play *Oh the Yellow* in 2020, and he has been performing with SBT ever since. His best works at SBT are *MEDEA on Media*, *Oh the Yellow*, *The Isolated Menagerie*, and more. Find him on Instagram at @c\_neul.

## KWAG YOUNGHYUN, NANNY AND CHORUS

*Medea's nanny.*

*In A Current Affairs Documentary, she plays a host, delivering news about the celebrity Medea.*

*She also plays multiple roles in this performance.*

Kwag Younghyun is a member of Seongbukdong Beedoolkee Theatre (SBT). Younghyun studied in the Department of Theatre at Chungu University and received a scholarship throughout her university studies. She is currently working towards a master's degree at Hanyang University. In 2022 she won the awards for Best Production and Best New Actress for *Gullivers* at the Dong-A Theatre Awards in Korea. She joined SBT in 2018 and she continues



to explore the roles and possibilities within contemporary theatre, and strives to create a stronger foundation. Find her on Instagram at @luv\_youngyun94.

## HYUN SEUNGIL, JASON AND CHORUS

*Medea's husband.*

*In A Real Talk Show, he plays a cheating husband.*

*He also plays multiple roles in this performance.*

Hyun Seungil is a stage actor in Korea. Seungil graduated from College of Art and Design at Kyunghee University and won Best Actor at the Daejeon Film Arts Awards in 2019. After that, he became a performer with 2roomperson theatre group. In 2022 he joined Seongbukdong Beedoolkee Theatre (SBT) and he has been performing with SBT ever since. *MEDEA on Media* is his fifth performance with SBT. He also played one of the roles in *Gullivers*, SBT's new production in 2022, and which won Best Production at the Dong-A Theatre Awards in Korea. He explores experimental expressions on the stage and collaborates on creating plays with SBT. Find him on Instagram at @winnoone.

## CHOI MINHYEOK, JASON AND CHORUS

*Medea's husband.*

*In An Action Movie, he plays a SWAT team member, arresting the criminal Medea, who killed his own children.*

*He also plays multiple roles in this performance.*

# BIOGRAPHIES, cont.

Choi Minhyeok has been a member of Theatre Troupe Georipae for three years since 2015. He began creating various works based on Korean traditional plays. In 2016 he performed in *The Mother* as Sanbok Yang, the first love of the main actress, Son Suk, a very popular actress in Korea, at the Wilshire Ebell Theatre in Los Angeles. He graduated from the Department of Theater at Yonjin University. Minhyeok played the role of Othello in *Oh the Yellow* with Seongbukdong Beedoolkee Theatre (SBT) in 2020, and since then he has been continuously performing with SBT. His best works at SBT are *MEDEA on Media*, *Oh the Yellow*, *A Study on the Directing and Acting Techniques of Bertolt Brecht for Alienation Effect Focusing on COVID-19*, *Gullivers*, and more. *Gullivers* won Best Production at the Dong-A Theatre Awards in Korea. Find him on Instagram at @cmhsy.

## JUNG SEOHYUN, CHORUS

*She appears in scenes of various media concepts, taking on different roles.*

Jung Seohyun began her acting training in high school and later entered the Department of Theatre at Daejin University. After graduating, she became a member of SBT and she has been performing with SBT ever since. Her best works at SBT are *MEDEA on Media*, *Oh the Yellow*, *A Study on the Directing and Acting Techniques of Bertolt Brecht for Alienation Effect Focusing on COVID-19*, *Gullivers*, and more. *Gullivers* won Best Production at the Dong-A Theatre Awards in Korea in 2022. Find her on Instagram at @emotions\_\_h.

## PARK SEOHYEON, GLAUCE AND CHORUS

*A new lover of Medea's husband, Jason.*

*In A Real Talk Show, she engages in a fight with Medea over Jason.*

*She also plays multiple roles in this performance.*

Park Seohyeon graduated from the Acting Department at Goyang School of Arts and the Department of Performing Arts at Dongseoul University. She has recently started her professional career as an actress. She joined Seongbukdong Beedoolkee Theatre (SBT) in 2022, where her formal acting training has just begun. Find her on Instagram at [@\\_seo\\_sea](#).

## ABOUT THE COMPANY

*“As one brought in new address system in Seongbuk mountain, the dove of Seongbukdong has lost the number of his house.”*

— Kim Kwangsub, *Dove of Seongbukdong*

The tendency of contemporary Korean theatre can be divided into two categories — theatre of representation, which is faithful to the drama, and conceptual performance. But Theatre Group Seongbukdong Beedoolkee is just on the border between these two categories, therefore between theatre and outside of theatre. It continually experiments plays in various forms, raising doubts about theatricality while pursuing the spirit of the pure theatricality. In brief, it “performs” the most extreme experimentation but within the boundary of theatre.

# BIOGRAPHIES, cont.

The company was organized in 2005 and opened Theatre Lab ILSANGJIHA in Seongbukdong in 2010. As doves of Seongbukdong had survived through the waves of modern urbanization, the company thrives to preserve the pure theatre from the commercialization and standardization of today's theatre society.

“A work of pure theatricality to show the impact of media...”

— Patrice Pavis

The works of Seongbukdong Beedoolkee Theatre (SBT) have always delved into what corporal movement could embody within the play. Another core element of SBT is media. The company's work experiments with how the performance could embody the characteristics of media. This is because, although theatre and media have different roots, the theatre is still inevitably influenced by the emergence of the media. Through its exquisite fusion of theatre and media, SBT puts a new spin on classical texts. This is the essence of SBT's unique communication style.

## AWARDS

2022 Dong-A Theatre Award for Best Production, *Gullivers*

2014 Dong-A Theatre Award for Best Production, *Bye-Cycle*

2013 Dong-A Theatre Award for New Frontier Director, *Blood Line*

2012 Best 7 Theatre Productions of the Year, *MEDEA on Media*

2011 Dong-A Theatre Award for New Concept Performance,  
*Death of a man, SALE*

2011 PAF Award for Direction of the Year, *MEDEA on Media*  
and *The Maids*

## TOURING & PARTICIPATION CONTACT

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SBT | Seongbukdong Beedoolkee Theatre

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Seoul, Republic of Korea (04774) | [SBTheatre.com](http://SBTheatre.com)

Facebook: @SEONGBUKDONGBEEDOOLKEE |

Instagram: @beedoolkee99 | Tiktok: @beedoolkee99Official

## ABOUT THE KOREAN CULTURAL CENTER NEW YORK

Inaugurated in 1979, the Korean Cultural Center New York (KCCNY) is a branch of the Ministry of Culture, Sports, and Tourism of the Republic of Korea. The center works to promote cultural arts exchange and stimulate interest in Korean culture through various opportunities. KCCNY provides diverse activities, including exhibitions, concerts, film festivals, and educational programs. The Korean Cultural Center New York is proud to present a series of events featuring the best of Korean content throughout 2023 to commemorate the 70<sup>th</sup> anniversary of the ROK-U.S. Alliance.

## CONTACT

Korean Cultural Center New York

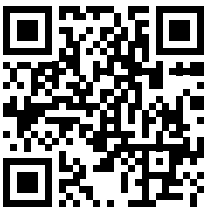
460 Park Avenue, 6<sup>th</sup> Floor, New York, NY 10022

[koreanculture.org](http://koreanculture.org)

Facebook: @KoreanCulturalCenterNY | Instagram: @KCCNY



## TELL US WHAT YOU THINK!



We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Blacksburg Master Chorale on Sunday, December 17, 2023.

[bit.ly/medea-on-media-feedback](https://bit.ly/medea-on-media-feedback)

## GO DEEPER

What are some of the media styles that you recognize in the play? Why do you think Seongbukdong Beedoolkee Theatre chose to reframe scenes from *Medea* in such styles? What do those media forms reveal and conceal within Euripides' tragedy? In the words of theatre critic Rosemary Waugh, how does the company "reveal the falsity" of certain styles while at the same time "taking them seriously enough to explore?"

# ENGAGEMENT EVENTS

## **MONDAY, NOVEMBER 6**

### **LEARNING LUNCH WITH SEONGBUKDONG BEEDOOLKEE THEATRE**

At the APIDA+ Center, Artistic Director Kim Hyuntak and cast members spoke with Virginia Tech students about their personal and professional journeys.

### **UNIVERSITY CLASS VISIT: SCRIPT ANALYSIS**

Members of Seongbukdong Beedoolkee Theatre explained their interpretations of Euripides' *Medea* and approach to adapting the classic play in this Theatre Arts class.

## **TUESDAY, NOVEMBER 7**

### **UNIVERSITY CLASS VISIT: INTRODUCTION TO CRITICAL READING**

Undergraduate students in an English course read *Medea* in advance of this visit by Hyuntak, who discussed the ensemble's radical reimagination of the Greek tragedy.

### **UNIVERSITY CLASS VISIT: DIRECTING**

This classroom discussion with Hyuntak focused on Seongbukdong Beedoolkee Theatre's unique approach to devising plays from canonical texts.

*Special thanks to the APIDA+ Center, David Gammons, Nina Ha, Susanna Rinehart, and Andrew Wadoski*



[artscenter.vt.edu](http://artscenter.vt.edu)

10TH ANNIVERSARY SEASON

A black and white photograph of an orchestra performing on a stage. The conductor is in the center, facing the musicians. The stage is lit, and the audience seating is visible in the foreground.

# 10 YEARS

is just the opening act.

When you support the Moss Arts Center, you're supporting the future of the arts in Southwest Virginia.

Help us continue to bring unforgettable arts experiences to people of all ages. A gift of any size makes a big impact.

Learn more about how you can support the Moss Arts Center at [artscenter.vt.edu/support](http://artscenter.vt.edu/support) or contact **Paul Brammer** at [pbrammer@vt.edu](mailto:pbrammer@vt.edu).



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# IN THE GALLERIES

THROUGH SUNDAY, DECEMBER 17

## **william cordova**

***can't stop, won't stop: tenets of southern alchemy***

Ruth C. Horton Gallery

william cordova examines the visual aspects of transition and displacement, studying the evolution and adaptation of objects and perception across time and space. Constructing artworks composed of reclaimed elements, paint, gold leaf, and collage, cordova presents encoded representations of social systems and the material histories of objects and images.

## **Laurie Steelink**

***Spirit Is Alive, Magic Is Afoot***

Miles C. Horton Jr. Gallery and Sherwood Payne Quillen '71  
Reception Gallery

Multidisciplinary artist Laurie Steelink is a citizen of the Akimel O'otham Nation and a member of the Gila River Indian Community. Exploring connections to her Native American roots, Steelink creates assemblages of found objects and reassembled paintings to question authenticity and consider spirituality. Using her creativity to reconnect with and to reference her ancestors, culture, and community, Steelink defines her work as an expression of her personal identities.

# K-12 PROGRAMS AT THE MOSS ARTS CENTER

At the Moss Arts Center, we believe that arts experiences are a crucial part of a child's education. We've been dedicated to providing opportunities for children at no cost since we opened in 2013. A wide array of Moss programming and experiences to inspire, engage, and empower students of all ages and backgrounds. This season, we're offering five school-day matinee programs, in-school workshops and performances, and gallery tours with professional artists for learners of all ages.

**Learn more at [bit.ly/moss-K12](https://bit.ly/moss-K12).**

## DID YOU KNOW?

Since it opened in 2013, the Moss Arts Center has offered approximately 1,300 engagement events for people of all ages — that's an average of 130 events each year! Complementing the center's performances and exhibitions, these free experiences offer deeper connections with artists, ideas, and community members, including pre- and post-performance talks with artists and Virginia Tech faculty members on timely topics. Virginia Tech students have exclusive access to master classes and other special on-campus engagement events with renowned artists and ensembles, and area school-aged students can access special matinee performances and in-school workshops with artists.

# LAND ACKNOWLEDGEMENT

Virginia Tech acknowledges that we live and work on the Tutelo / Monacan People's homeland, and we recognize their continued relationships with their lands and waterways. We further acknowledge that the Morrill Land-Grant College Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands in California and other areas in the West.

# LABOR RECOGNITION

Virginia Tech acknowledges that its Blacksburg campus sits partly on land that was previously the site of the Smithfield and Solitude Plantations, owned by members of the Preston family. Between the 1770s and the 1860s, the Prestons and other local White families that owned parcels of what became Virginia Tech also owned hundreds of enslaved people. Enslaved Black people generated resources that financed Virginia Tech's predecessor institution, the Preston and Olin Institute, and they also worked on the construction of its building.

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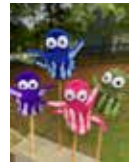
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Nov 10- Nov 11, 2023

at Christiansburg Recreation Center  
1600 N. Franklin St, Christiansburg

Friday, November 10 from 10:00am-7:00pm

Saturday, November 11 from 9:00am-5pm



## Celebrate 150 years of the YMCA at Virginia Tech

Your donation, no matter how big or small will help the  
YMCA at Virginia Tech serve this community.

150 donors giving \$150 each = \$22,500 = 5,625 meals for local kids facing food insecurity  
\$150 per year is only \$6.25 per pay period = a scholarship for a month of after school care  
\$15.00 per pay period is only \$360 per year = a scholarship for summer camp for one local child  
\$1,500 = a scholarship for a year of after school care for one local child

Make your donation today at  
[www.vtymca.org/donate](http://www.vtymca.org/donate)



## VOLUNTEERISM

Since our beginning in 1873, thousands of VT students and community members have volunteered for our programs, serving our local community and other countries in need.

- Distributing meals to local children
- Building relationships between students and seniors
- Processing donations at the Thrift Shop
- Helping Internationals transition into the community
- Mentoring children in our after school programs
- Leading efforts in sustainability initiatives including Y-toss



Student volunteers sponsored the Boy Scouts and collected Christmas gifts for needy children. Y students lived the university motto, "Ut Prosim" ("That I May Serve").



Interested in volunteering? Visit our website for details



[www.vtymca.org](http://www.vtymca.org)