

BIPAF

Bucheon International Performance Art Festival

주제 : 퍼포먼스 플랫폼과 캐러밴

일시 및 장소 :

2011. 7. 28(목) 오후 6시-7시 / 개막식 / 부천역 3층 문화예술마당

2011. 7. 29(금)-31(일) 오후 3시-6시 / 퍼포먼스 발표회 / 부천역 지하 만남의 광장

2011. 8. 1(월)-16(화) / 서울, 경기, 충청, 경상, 강원문화권 퍼포먼스 캐러밴

2011 부천국제퍼포먼스아트페스티벌 - 퍼포먼스 플랫폼과 캐러밴

발행인 홍오봉(Hong O-Bong)

기간 2011. 7. 28(목) - 8. 16(화) 장 소 부천시 부천역 3층 예술문화마당 부천역 지하 만남의 광장

주최 부천국제퍼포먼스아트페스티벌 주관 부천국제퍼포먼스아트페스티벌운영위원회

후원 한국문화예술위원회 경기문화재단, 경기도, 부천시, 부천사회회 부천문화원, 한국예술문화단체총연합회, 한국미술협회, 한국미술협회경기도지회, 한국예총부천시지부, 한국미협부천시지부, 한국철도공사, 부천역, 호주대사관, 헬로TV, 드림씨티방송, 월간미술세계, 월간예술세계, 일본마츠모토퍼포먼스, 일본마츠시로퍼포먼스, 일본라브도쿄퍼포먼스, 타이완아시아퍼포먼스, 태국아시아토퍼포먼스, 중국북경조이갤러리, 서울IAC협회, 골목퍼포먼스, 삼천포퍼포먼스, 리스이즈하트, KIPAF퍼포먼스, 코스페이스아트, 퍼포먼스그룹몸, 존메이킹, 예인아트

협찬 부천역사소장물

자문위원 김영원(홍익대 교수), 윤우학(충북대 교수/미술평론가), 진익송(충북대 교수), 오세권(대진대 교수/미술평론가), 윤진섭(호남대 교수/미술평론가), 도지호(김천대 교수), 안지민(목원대 교수), 이경모(미술평론가)

운영위원 김미영, 이종운, 강성숙, 전서빈, 임혜진, 구희숙, 김경순, 안미찬, 노문산, 전정숙, 홍서영, 강신진

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문의처 BIPAF운영위원 홍오봉 010-8352-2964 / odpat@yahoo.co.kr

값 10,000원



Congratulations to the BIPAF Festival!

Myself and other performance artists from Hong Kong have taken part in the festival many times and we enjoyed the friendship, the performances at the exit of a Metro station for the young and old. The festivals have also been occasions when performance artists from different parts of the world interacted and got to know one another. The BIPAF Festival is very much part of a growing international network of performance art festivals in Asia which would be playing a significant role in promoting the art form. Viva BIPAF!

Director Mok Chiu Yu
Asian People's Theatre Festival Society, Hongkong/China



I would like to take this opportunity to express my heartfelt congratulations on this year's Bucheon International Performance Art Festival.

I look forward with great joy to this year's festival-the 10th since its inaugural year of 2002. We celebrate the hard work that has been offered, year after year, during the past decade. In addition, I would like to express my gratitude.

The Matsushiro Contemporary Art Festival, which I organize each year, also began in 2002, on the occasion of Korean and Japanese World Cup Games. We started in June, as the World Cup did. So this year, we are also looking forward to our 10 year anniversary. That I was able to continue my endeavor for these ten years was in part thanks to Mr. Hong O-Bong and the Bucheon International Performance Art Festival. Helping each other out and encouraging each other has resulted in what we see today; of that I am sure.

One field of contemporary art is performance art, art that uses physical expression. The Bucheon International Performance Art Festival is one of the few festivals in the world that celebrate art through performance. I would like to express my utmost respect for this rare type of festival that has continued for ten years. I cannot help but once again be moved by the passion of Mr. Hong O-Bong.

The world is facing a period of tumult, including the fury of the natural world. At the same time as we are facing this difficult period, we continue to carry out activities involving expression, bathed in life and being free to follow the heartbeat of our existence. For example, even if we are bound by different national borders, there is no difference in the passion we feel. We each look at each other's countries and at each other, and joining hands we clear the way to the future. Isn't this the most important thing we can do for future generations? While praying for mutual growth and development in the future, I also hope that we are all able to overcome the difficulties of our times. National boundaries do not exist for artists who live earnestly in the present and yet keenly anticipate the future.

I sincerely wish this festival continued growth and every success.

Professor Hitoshi Kimura
University of Shinsu, Nagano, Japan

It is so exciting to know that Bucheon International Performance Art Festival(BIPAF) is still active since its conception a decade ago. As the years pass its gaining wider spectrum every year. Now I'm glad to hear that it involves more than 35 foreign and local artists with a newer platform in some aspect of presentation including this print. To the artistic director Hong O-Bong and the rest of the unseen forces behind the Bucheon International Performance Art Festival(BIPAF) my heartfelt congratulation. I hope to see a lot more upcoming festival in the city of Bucheon in the next decade.

cross disciplinary artist Mideo M Cruz
Manila, Philippines



I would like to congratulate BIPAF-Bucheon International Performance Art Festival on their tenth anniversary. I have been observing the festival for quite a long time and have been impressed by their ambitious project. It is a great meeting place for performance artists from all around the world and the festival has built a large network in Korea. I have known Hong O-Bong since 2008 when I first met him in Japan. He always has such a good sense of humour that I always enjoy meeting him. Through meeting him a few times I have noticed his passion for performance art, his independent character and individual way of working. I believe that by keeping to his own path Hong O-Bong has been organizing a very remarkable festival. And I am very proud of him. I wish him all the best with the festival and in the future.

Performance artist Yingmei Duan
Beijing, China



Congratulations for 10th BIPAF!

I met Hong O-Bong in Taipei International Performance Art Festival in 2003. I'd just started my performance art practice then. Since then, Hong O-Bong has invited me to join his festival for about five times, including 2 or 3 times for Bucheon International Performance Art Festival. It's very hard for an artist to organize an event because he has to do both performance and so many trivial things that are indispensable to realize any event, be it small or big. And both roles, performance artist and curator, have little chance to make money. So, very rare people would like to engage in these two businesses. But Hong O-Bong has been persisting on these two roles for more than 10 years. It's really tough! No wonder so many artists from other countries respect him and would like to help him. As a performance artist and the founder of ArTrend Performance Group of Taiwan, I always keep a close relation with Mr. Hong O-Bong, and hope that he can keep this strong passion for performance art for another 10 years!



Director Yeh Tzu-chi
Taiwan Asia performance art meeting, Tainan, Taiwan

The 10 Year Path of the Matsushiro Contemporary Art Festival

writer Hitoshi Kimura(Japan)

“The Matsushiro Contemporary Art Festival has as its purpose the rethinking, from the art perspective, of Japan’s relationships with the world, starting with its history with Korea. Declaring a message of peace from Matsushiro, it began in June 2002, on the occasion of the World Cup hosted jointly by Korea and Japan. This year, 2011, we are looking at the turning point of the 10th festival. The style of the festival back in 2002, when we were just beginning, was that of a “contemporary art workshop” that I offered through the university but open to the public. The subtitle of the workshop was “location art”. That is to say, it tried to bring forth, in the world of art, the historicalness of a certain location, and memories of the people nearby, etc. The location selected as the subject of the workshop was the Matsushiro Daihonei (Imperial Headquarters), a historic site from the Second World War, in Matsushiro-machi, Nagano-shi.

The town of Matsushiro lies in the southern part of Nagano City, the same city where I work at Shinshu University’s Faculty of Education. Beneath this castle town, rich with history as the castle town of Sanada Jumangoku, are giant tunnels. This underground sanctuary was built towards the end of the Pacific War, planned as the base for the Imperial Headquarters and the government during the final decisive battles by the Japanese military on the main island. Construction was carried out night and day, in three shifts, by a reported 3 million citizens and Korean forced laborers. Many people fell victim to the pressures of a poor food situation and old-fashioned, labor-intensive construction methods.

Our two countries, Japan and Korea, sharing this dark past, jointly hosted the World Cup roughly half a century after the end of the war. Driven by the urge to take advantage of this wonderful opportunity by doing something through art, I began with this workshop. However, the scale of the event was small; quite modest as something carried out using the excuse of the World Cup hosted jointly by Korea and Japan. The only time it really felt like the atmosphere lived up to the World Cup opportunity was when Mr. Hong O-Bong, invited from Korea, gave two performances - one in the morning and one in the afternoon. In the afternoon

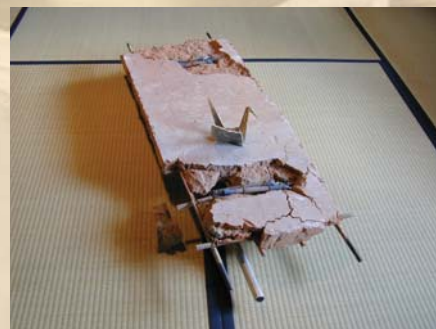


performance that day, the stage was moved to entrance to the underground complex in Matsushiro's Mount Maizuru, where the Emperor was to have hidden. The audience moved there as well, for a public performance. The figure of Mr. Hong O-Bong as he moved and twisted his body to the unusual music coming from a cassette player that used a car battery - this was an intense experience that is even now burned in my memory. Since then, each year as time flew by, he has given passionate performances. In addition, in that first year, I held a one-man exhibition using all the rooms in an art gallery in a restored old commercial home some distance from Matsushiro.

In the beginning, the public workshop was just going to be that one year, and there was no plan for 2003 or beyond. I had planned to announce that as the World Cup ended, so this event, too, was ending. However, Mr. Hong O-Bong expressed strong wishes for its continuation, and I myself found a deeper interest in this project with the Imperial Headquarters as its theme. Therefore it was decided to continue to hold this festival in future years.

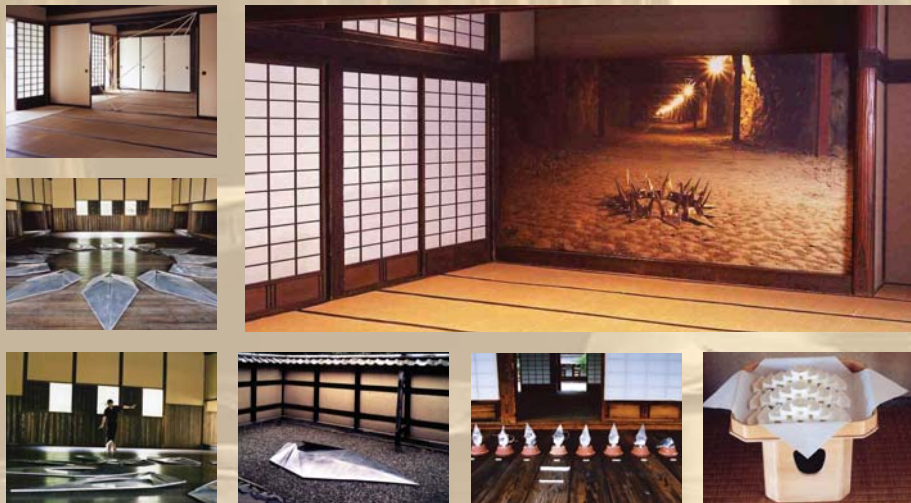
The 2003 events did not include a plan for artwork exhibitions. I considered it to be an “art event”. A workshop was held as part of the "HA-NE (Wing) Project" using the wings of folded cranes that had been introduced in the first year. In addition, there were public performances by Mr. Hong O-Bong and various Japanese performance artists. The concept of the "HA-NE (Wing) Project" workshop arose from the deep connection that folded paper cranes, familiar to Japanese people, have with the falling of the atomic bomb on Hiroshima at the end of the Pacific War, and from what I learned when I visited Hiroshima.

A young girl, who had been exposed to the atomic bomb in Hiroshima at the end of the war, suddenly became ill and died of radiation sickness ten years after the end of the war. It is said that she attempted to fold one thousand paper cranes to pray for her recovery. However, her prayers were in vain and she passed away at about the time she graduated from elementary school. A new history was born, connecting the folded cranes and the atomic bomb. I cut one wing from the body of each folded crane, and together with the workshop participants placed the wings and the bodies in parallel lines in the excavations of Matsushiro Imperial Headquarters. Photographs were taken of with the inside of the excavations as the backdrop, showing the roughly hewn rock face. The works from my one-man show the previous year expressed the intense criticism of war inherent in the folded cranes. The “HA-NE Project” is the title of my art, as well as being the name of the workshop. Through the “HA-NE Project”, the Imperial Headquarters, which had seemed doomed to falling into continued disrepair, saw new life on the earth's surface, and the project tried to bring awareness to the forefront of people's awareness.



In our third year, 2004, we had the good fortune to see the beginning of the civic cultural activity known as the “ecole de Matsushiro” in Matsushiro. With this development it became possible to have the events previously held slightly distant from Matsushiro now at an historic location - the Old School for the Literary & Military Arts (Bunbu Gakko) in Matsushiro itself. For me, who had thought it would be nice to hold the events

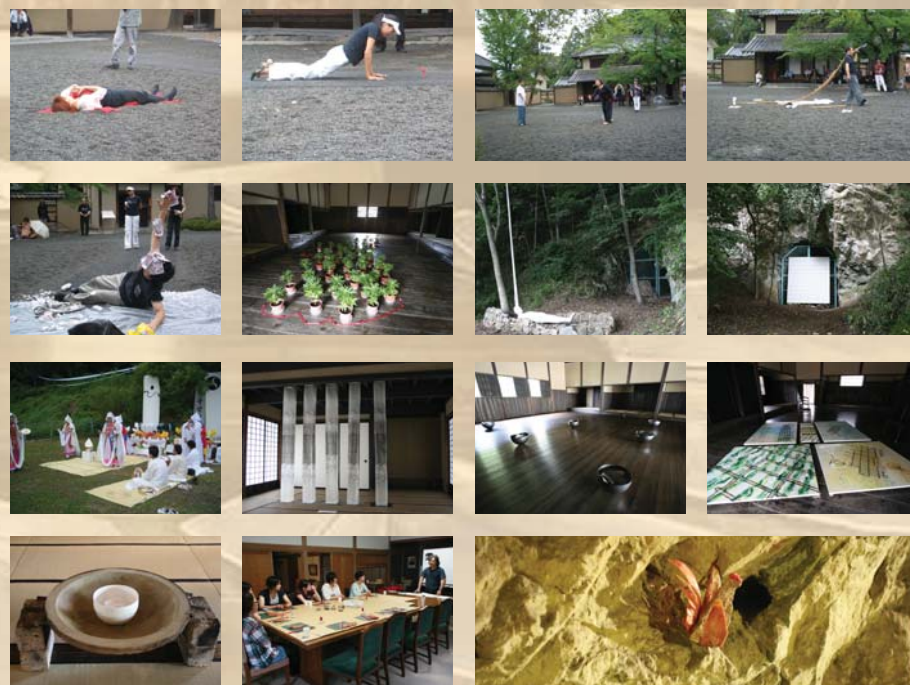
in the town of Matsushiro one day, the change to Matsushiro that year was beyond expectations. At the same time as finding a new location, the name of the event was changed from a “contemporary art public workshop” to the “Matsushiro Contemporary Art Festival”, and that year’s exhibition was the “3rd Matsushiro Contemporary Art Festival”. I held my one-man show in the four old school buildings in the Bunbu Gakko, and a “HA-NE (Wing) Project” workshop was held on the first day of events. That year’s workshop used a nearby shrine as the production location, and in the following days art using aluminum castings were created. The finished artworks were shown at the Bunbu Gakko during the events.



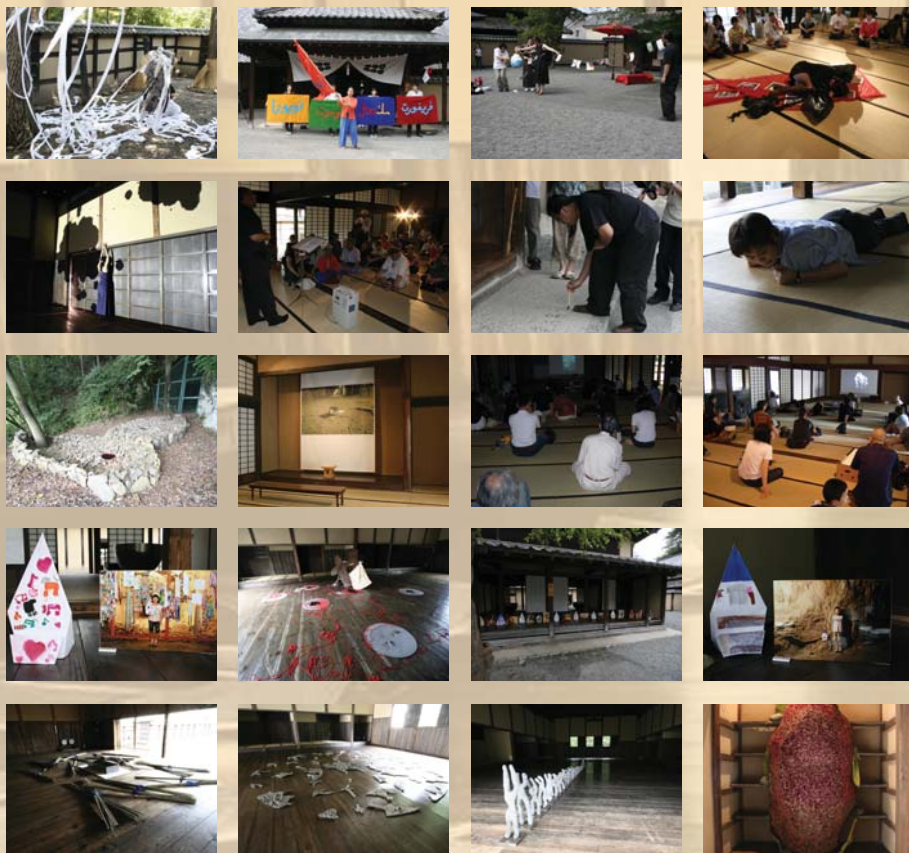
For the fourth year, 2005, the installation artists in addition to Kimura included Yoshio SHIRAKAWA, Kazunori KITAZAWA, and Shigeru NISHINA. Performance artists included Hong O-Bong and DO Ji-Ho from Korea, Chumpon Apisuk from Thailand, and Yeh Tzu-chiof Taiwan. Kaori HABA and Kazunori KITAZAWA from Japan participated. That year, the “1st Matsushiro Contemporary Theater Project” was planned for inside the Bunbu Gakko, simultaneously with the art festival. Sanjoukai was invited from Tokyo, and they performed the contemporary play “Hikarigoke”. A local theater group performed “Kaedegaoka Observatory”.



The Fifth Matsushiro Contemporary Art Festival in 2006 included installations by Kimura, Kitazawa, and Shigeru NISHINA, joined by Hirotoishi SAKAGUCHI, Sohei AMANO, and Abnormal System. In addition to performances by Hong O-Bong, DO Ji-Ho and Kaori HABA, Juliana YASIN from Singapore and Nopawan Sirivejkul from Thailand were invited. Moreover, Richard Hart, a Gendai Butoh dancer, joined the performers that year, and a public performance of Gendai Butoh was given one day during the festival. That year, too, we linked with the Nagano Art Expo held in Nagano City.

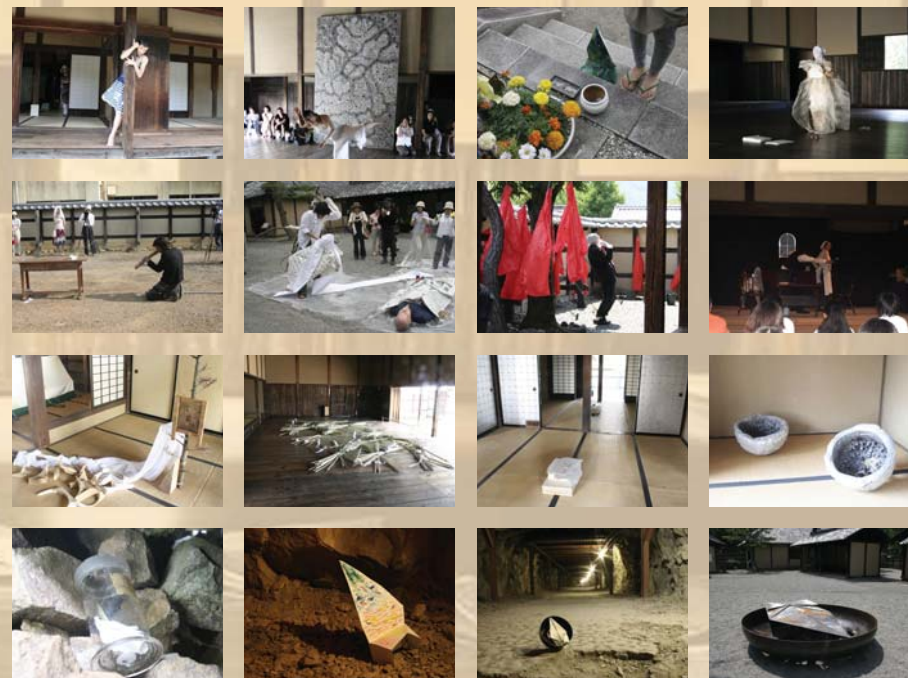


The Sixth Matsushiro Contemporary Art Festival in 2007 had installations by Kimura, Shirakawa, Kitazawa, Nishina, and Sakaguchi, with the addition of Yasuhiro SUMII and Junichi KAKIZAKI. In addition to Hong O-Bong and Kaori HABA, performance artists included Sue Lee from Australia, Arahmaiani and Chen Si-Sen from Indonesia and Taiwan, respectively. For the first time we had a participant from Europe; Bartolome Ferrando from Spain was invited, and he gave a public performance. Adding to the Gendai Butoh introduced the previous year, a new field, that of video installations, was introduced, with works by Yuichiro HANAI and Abnormal system.

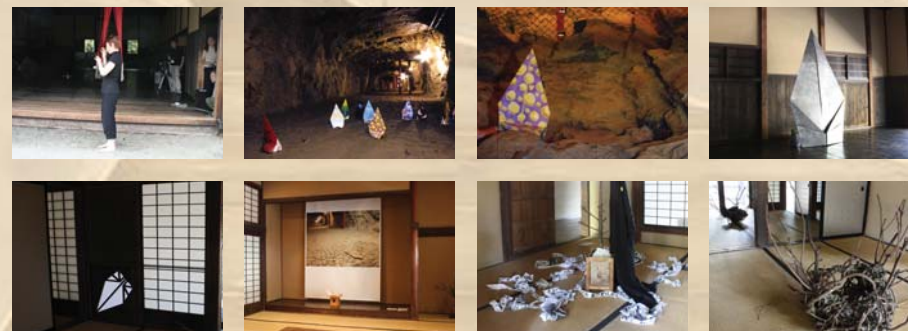


Shigeo TOYA, an artist active around the world, participated in the 2008 Seventh Matsushiro Contemporary Art Festival. He has vast experience, including being invited to the Biennale di Venezia (Venice Biennale). He shared large installations in the Bunbu Gakko's fencing hall, which far exceeded expectations. In addition to those participating each year - Shirakawa, Kitazawa, Nishina, and Kimura - Sakaguchi, Sumii, and Tomoko USHIODA participated.

In addition to Hong O-Bong and Kaori HABA, performance artists included YUN Myung-Gook from Korea, Padungsak KOCHSOMRONG and Nopawan Sirivejkul from Thailand, as well as Teruyuki TANAKA and Tei KOBAYASHI from Japan. That year, a play by Liberty Hall, a modern theater group active in Nagano City was scheduled to perform, and we started involving contemporary dance. Dance performances were given by Kim MIYA and Chikako KITAJIMA.



The Eighth Matsushiro Contemporary Art Festival in 2009 installation artists included Shirakawa, Kitazawa, Nishina, Ushioda and Kimura, and with the addition of Kenji YANAGI, Tomiyuki MARUYAMA, Yoshiyuki TAKASHIMA, Youichi KAYAMA, Itaru MACHIDA, and Naoya SAKAGUCHI. Performance artists included Hong O-Bong and Teruyuki TANAKA, as well as Penelope THOMPSON from Australia, AnGie SEAH from Singapore, and Moe Satt from Myanmar. There were video installations by Yuichiro HANAI and Abnormal system, and contemporary dance by Chikako KITAJIMA. There were also performances by the Gendai Butoh dancer Richard Hart and the American dancer Ripley TORRES who dances to rock music.





At the Ninth Matsushiro Contemporary Art Festival in 2010, in addition to Shirakawa, Kitazawa, Nishina, Kimura, Yanagi, Maruyama, Kayama and Machida, both Shinya KIGURE and Yasuo ARAGAKI, an artist active in Okinawa, were invited. Performing artists giving performances included Hong O-Bong, Kaori HABA, Teruyuki TANAKA, as well as Kum Soni from Korea, Waldemar Tatarczuk from Poland, NGUYEN Phuong Linh from Vietnam, and Tadashi WATANABE from Japan.

There were also video installations from Naoya SAKAGUCHI and Abnormal system. Contemporary dance performances we given by NII Yumiko (Hana-arashi), Makiko IZU, and Chikako KITAJIMA. The one-woman theater group Habu (Tomoko AOYAMA) gave a performance of contemporary theater. And, in a new genre for the festival, art by the media artist Mio IIZAWA was exhibited.

Another new genre new that year was modern music. The sound artists Takashi ONO x Bonto YAMAMOTO performed. At the neighboring Sanada estate, the Asian Independent Short Art Film Festival, with a collection of short Asian films, brought in works by five artists from Asia and ten from Japan, including Chitose MIYASHITA.



This year, 2011, will be the 10th Matsushiro Contemporary Art Festival. In addition to Kimura, installation artists will include Shirakawa, Kitazawa and Nishina, all of whom have participated from the first year. Installations by Kayama and Machida are planned, as well as work by contemporary print artist Kouji OCHIAI, who lives in his hometown of Matsushiro. Ochiai is an international print maker who works throughout Europe, including Switzerland. He is now planning to show a large installation using print works, which will match the wide-open space of the Bunbu Gakko's fencing hall.

This year's performance artists include Hong O-Bong, Kaori HABA, and Teruyuki TANAKA as well as Gang, Seong-Suk and Jeon, Seo-Bin from Korea. Jittima Pholsawek and Paisan Plienbangchang are coming from Thailand. In addition to Gendai Butoh by Richard Hart and contemporary dance by Makiko IZU and Chikako KITAJIMA, a new genre this year is folk guitar by Hisashi MIURA. Another new genre is that of sign language dance, with a performance by Miwa FUKAZAWA planned. The folk guitar of Hisashi MIURA seems slightly out of place at the Matsushiro Contemporary Art Festival, but one of his songs is based on the tragedy of 2001 when a Japanese photographer and a Korean student were hit by a train on the Yamanote Line in Tokyo as they jumped onto the tracks to try and help a Japanese person who had accidentally fallen onto the tracks. All three of them died. This song is the motivation for his participation.

The above is a rough chronology of the Matsushiro Contemporary Art Festival. Each year, without fail, there have also been the share events for ordinary citizens - the HA-NE (Wing) Project workshop and the HA-NE Tea Ceremony with HA-NE (Wing) Rakugan (Japanese style sweet shaped like the wing of a folded paper crane). The works created by participants of the workshop are displayed throughout the festival. As mentioned, each year there is a tea ceremony using Rakugan, the traditional Japanese sweet formed into a shape that I designed and had produced. Each year I ask a local Matsushiro traditional Japanese sweet producer to make the sweets. For the HA-NE Tea Ceremony held at the 8th Festival in 2009, we had a sliding door made in the door to the space used for the ceremony, the size of a traditional "nijiri-guchi" (a crawling-in entrance commonly used in tea ceremony houses). This door was actually used. This work was carried out by a local Matsushiro carpenter. The "nijiri-guchi" has been used each year thereafter. A small "shoji" was fitted in the "nijiri-guchi" sliding door, decorated with the shape of a wing of a folded crane. This, too, was one of my artworks.

There are many historic war sites throughout Japan. However, there are fewer activities than I would expect that link these sites with contemporary art. For my part, I hope that this festival will continue forever, communicating the tragedy of war.

Hitoshi Kimura (Japan) Matsushiro Contemporary Art Festival Committee Representative

Hitoshi Kimura (Nagano, Japan) is professor of Shinshu University. International Exhibition at Grounds For Sculpture, (Hamilton, NJ), Matsushiro Contemporary Art Festival (Nagano, Japan), KIPAF2005 (Gimcheon, Korea), Artist in Resident in the International Ceramics Studio Exhibition (Budapest, Hungary) etc.



를 받았음. 그리고 어려운 경제난에도 불구하고 열정과 순수로 시종일관 퍼포먼스를 탐색하고 실천해 해외작가들에게도 감동을 뿌렸음. 본 페스티벌은 그간 저개발국가 문화예술 지원 프로그램을 운영하고 있는 덴마크왕실문화재단으로부터 제정적인 지원을 받았음. 한국에서는 2008년도에 덴마크왕실문화재단의 지원 하에 퍼포머 홍오봉 참가함.

'11 이스라엘 예루살렘 퍼포먼스 아트 페스티벌

지난 5월 24일부터 26일까지 기독교 성지 예루살렘에서 예루살렘국제퍼포먼스아트페스티벌(대표 아디나 온)이 개최됨. 일본 야마오카 사키코, 태국 쏘뽕 아피숙, 아피숙 로이 찬초이 파, 보헤미안 제프 마틴, 이스라엘 야할 다니엘, 알퍼 스테인 탈, 나지아르 니스린, 스프린 차크 오쇼, 카리엘 아마르 니오스 등이 참가한 가운데 성황리에 이루어짐.

'11 멕시코 국제 퍼포먼스 아트 페스티벌

지난 2월 27일부터 30일까지 멕시코 시티에서 처음으로 국제적인 규모의 멕시코국제퍼포먼스페스티벌(대표 : 마틴 렌타리아)이 펼쳐졌는데, 참가자 중 아시아에서는 일본의 타나카 테루유키, 오마유미, 아라이 신이찌, 그리고 한국에서는 홍오봉, 심영철 등이 참가함.



'11 국내외 퍼포먼스 단신

지난 6월 7일부터 12일까지 제3회국제컨퍼런

스&퍼포먼스와 라이브아트페스티벌스튜디오 핀란드 헬싱키에 있는 헬싱키아카데미극장에서 퍼포먼스와 페이퍼발표회를 중심으로 에네테 알랜더 교수의 주제 하에 실시됨. 폴란드의 새로운 웹 아트 월간지 [라이빙갤러리]에 인터악체퍼포먼스페스티벌, 폴란드 유명 퍼포머 양스진스키의 전시회와 퍼포먼스 인터뷰, 루블린 유명 퍼포머 발드마르 카즈미르자크의 퍼포먼스 인터뷰, 북아일랜드 알라스테르 맥렌넌과 산드라 존스트의 벨페스트에서 퍼포먼스 발표회와 일본 퍼포머 시로 마사야마 쇼 등을 특집으로 소개함. 7월 28일부터 30일까지 독일 베를린 프루트그리벤에서 플랫폼퍼포먼스아티스트(대표 유로겐 프리트)라는 퍼포먼스 스튜디오가 준비될 예정임. 독일 유로겐 프리트, 말레이시아 레이 랭젠바취, 중국 해 청야오 등이 강사로 초빙되어 젊은 작가들에게 최신 퍼포먼스를 소개하고 교육할 예정(학생 수강료 200유로).

파주시에서 구제역 파동으로 무차별 희생된 동물들은 위해서 천도제 퍼포먼스를 펼침. 퍼포머 홍오봉 참가함. IEA(대표: 리차드 존 버먼트)가 울산에 있는 다음갤러리에서 국제적인 마인드 하에 퍼포먼스, 설치, 평면 등으로 울산 시민과 함께 했음. 골목국제퍼포먼스아트페스티벌(대표: 에릭 스코트 넬슨)이 서울 이태원에 있는 골목갤러리에서 국제적인 마인드로 디자인된 채 한국과 미국 작가들이 참여한 가운데 성황리에 공개됨. KIPAF-대한민국국제퍼포먼스아트페스티벌(대표: 도지호)과 삼천포국제퍼포먼스아트페스티벌(대표 김용주)이 8월경에 김천역 열린무대와 삼천포대교 옆 해변공원에서 개최될 예정. KIPAF-대한민국국제퍼포먼스아트페스티벌의 서울 대표인 이태원은 서울 인사동과 태백에서 8월 초에 국제적인 마인드로 디자인되는 퍼포먼스 페스티벌을 개최할 예정. 국내외 유명 퍼포머 들을 다수 초대할 고흥 퍼포먼스아트페스티벌(대표:윤명국)이 저전리 창작예술촌에서 8월 3일에 개최될 예정.

부천국제퍼포먼스아트페스티벌-10주년 축하 로고



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[국내작가]

홍오봉(Hong, O-Bong/Bucheon)-Visual performance
부천BIPAF퍼포먼스 대표/ 영국카디프퍼포먼스, 캐나다퀘벡퍼포먼스, 독일민하임퍼포먼스 참가함.

윤진섭(Jin Sub Yoon/Seoul)-Visual performance 호남대 교수/ 경기도세계도자비엔날레퍼포먼스 예술감독, 한국실협예술제퍼포먼스 참가함.

방효성(Pang, Hyo-Sung/Seoul)-Visual performance
물퍼포먼스 대표/ 일본동경사가쇼스페이스퍼포먼스, 유고사라예보인터페스티벌퍼포먼스 참가함.

김석환(Kim, Seok-Hwan/Pyeongtaek)-Visual performance
코스페이스 대표/ 광주비엔날레퍼포먼스, 경기도세계도자비엔날레퍼포먼스, 서울코파스퍼포먼스 참가함.

도지호(Do, Ji-Ho/Gimcheon)-Visual performance 김천대 교수/ 일본동경NIPAF퍼포먼스, 일본나가노마츠시코퍼포먼스, 중국창다오오방색퍼포먼스 참가함.

윤명국(Yoon, Myeong-Kuk/Goryeong)-Visual performance
김천대 강사/ 일본나가노마츠시코퍼포먼스, 이천도자비엔날레퍼포먼스, 충주퍼포먼스 참가함.

박주영(Park, Ju-Young/Seoul)-Visual performance
일본동경코가네이퍼포먼스, 타이완타이베이퍼포먼스, 서울코파스퍼포먼스, 판아시아퍼포먼스 참가함.

안 정(An, Jung/Seoul)-Visual performance 중국북경아트프로젝트진, 광주비엔날레퍼포먼스, 부산영상설치행위예술제퍼포먼스, 서울코파스퍼포먼스 참가함.

박미루(Bak, Mi-Ru/Seoul) & 이지우(Lee, Ji-Woo)-Music performance 소리짓발전소 대표 / 이집트카이로뮤직퍼포먼스, 몽골울란바토르뮤직퍼포먼스 참가함.

강성숙(Gang, Seong-Suk/Seoul)-Visual performance
BIPAF 회원/ 태국아시아토피아퍼포먼스, 일본나가노마츠시코퍼포먼스, 김천KIPAF퍼포먼스 참가함.

전서빈(Jeon, Seo-Bin/Seoul)-Visual performance
BIPAF 회원/ 일본나가노마츠시코퍼포먼스, 부천BIPAF퍼포먼스, 부천호수공원퍼포먼스워크숍 참가함.

존메이킹 팀(Jone Making team/Seoul)-Visual performance
김한중(John D.), 남덕균(Nam Deok-Gun), 오협기(O Hyeob-Ki), 이도우(Lee Do-Woo)/ 하이서울페스티벌 참가함.

[해외작가]

키무라 히토시(Kimura Hithosi/Japan Nagano)-Visual performance
일본나가노신슈대 교수 및 나가노마츠시코현대미술제 대표/ 호주우드포드폴크페스티벌 참가함.

가오리 하바(Kaori Haba/Japan Nagano)-Visual performance
마츠모토퍼포먼스 대표/ 타이완퍼포먼스, 덴마크오덴세퍼포먼스, 아시아토피아퍼포먼스 참가함.

오마유미(OMA YUMI/Japan Osaka)-Visual performance
오사카지하철설치전 회원/ 독일함부르크퍼포먼스, 대만타이베이퍼포먼스, NIPAF퍼포먼스 참가함.

테루유키 다나카(Teruyuki Tanaka/Japan Tokyo)-Visual performance
러브동경퍼포먼스 대표/ 멕시코퍼포먼스, 타이완퍼포먼스, NIPAF퍼포먼스 참가함.

히데키 타카하시(Hideki Takahashi/Japan Tokyo)-Visual performance
BIPAF퍼포먼스, 동경퍼포먼스 참가함.

이즈미 무라타(Izumi Murata/Japan Tokyo)-Dance performance
이태리인터아지니페스티벌퍼포먼스, MMAC국제퍼포먼스, 동경남아트퍼포먼스 참가함.

장 짜오후이(Zhang Zhaohui/China Beijing)-Visual performance
북경조이갤러리 대표/ 북경798퍼포먼스, 호주시드니퍼포먼스, 프랑스파리퍼포먼스 참가함.

인 쑹 리우(Yin-Sheng Liu/Taiwan Changhua)-Visual performance
타이완아트트렌드퍼포먼스 회원/ 타이완퍼포먼스, 홍콩퍼포먼스, 마카오퍼포먼스 참가함.

차크리에 침녹(Chakkrie Chimnok/Thailand Bangkok)-Visual performance
방콕아시아토피아퍼포먼스 회원/ 미얀마퍼포먼스, 아시아토피아퍼포먼스 참가함.

그레이스 진(Grace Jean/Singapore)-Visual performance
독일 베를린에서 활동하는 싱가포르 신예여성작가/ 암스테르담퍼포먼스, 베를린퍼포먼스 참가함.

에릭 스코트 넬슨(Eric Scott Nelson/ USA New York)-Visual performance
골목퍼포먼스 대표/ 방콕아시아토피아퍼포먼스, 중국북경퍼포먼스 참가함.

지티 아르프(GT Arpe/USA Boston)-Music performance
미디어 아트 뮤직을 미국 메세추세츠 보스턴과 서울과 대전을 중심으로 연구하고 발표함.

제임스 토플(James Toppel/UK London)-Visual performance
서울골목퍼포먼스, 울산AC국제아트전퍼포먼스, 골목갤러리퍼포먼스, 코파스퍼포먼스 참가함.

리처드 존 버먼트(Richard J. Beaumont/UK Manchester)-Visual performance
서울IAC 대표/ 울산AC국제아트전, 서울제이갤러리IAC국제아트전 참가함.

나단 스톤햄(Nathan Stoneham/Australia Brisbane)-Visual performance
통가비주얼퍼포먼스, 호주브리즈번퍼포먼스, 대관령퍼포먼스 참가함.

제레미 네텍(Jeremy Neideck/Australia Brisbane)-Dance performance
일본나가노다이라쿠다칸여름부토워크숍, 브리즈번유미코요시오카부토워크숍 참가함.

벨린다 아즈하르(Belynda Azhaar/Australia Sydney) & 설호중(Seol, Ho-Jong/Seoul)-Dance performance
벨린다 아즈하르/라스아즈하르 대표, 설호중/서울프린지페스티벌 참가함.

칼마 팀(Kalma team/Multinational)-Music performance
다국적-미반위 버드(Myvanwy Birds/아일랜드 더블린), 크라이어 코넬(Claire O'Connell/영국 런던)/ 더블린뮤직퍼포먼스 참가함.

라스 아즈하르(Raks Azhaar team/Multinational)-Dance performance
다국적-아래이래(Arella/미국), 크리슈나(Krishna/미국), 마리하(Maliha/미국), 사해(Sahar/뉴질랜드), 문화(Muna/일본), 난희(Nami/한국), 설호중(Seoul Ho-Jong/한국)/라스댄스페스티벌 참가함.

나바(Navah team/Multinational)-Dance performance
다국적-니스린(Nisreen/미국), 샤이리(Shailee/미국), 카라(Kala/캐나다), 헤인(Hyein/한국), 에스터(Esther/한국), 손철(Sonchul/한국)/코파스퍼포먼스 참가함.