



From the previous master class

**JUYA LEE AND YUSUP BAE, WHO ARE RESIDING IN PUDUCHERRY FOR NEARLY AN YEAR, TALK ABOUT MASK BUILDING AND MOVEMENT MEDITATION**

The common notion is that when you wear a mask, you are hiding your emotions behind it. But, South Korea-based Juya Lee and Yusup Bae redefined the thought by expressing one's personality through a mask. Talking to *DC*, Yusup says, "When we first started the masks workshop for the production of *Tale of Haruk* in 2001, I let actors make their own masks and put them on. I saw new bodies of actors which I had never seen before."

Yusup discloses that it is not necessary to know yourself to pick a mask — "Emotional

# DISCOVERING ONESELF

masks or character masks are useful to find and meet something that is not your own. Of course you can meet your personality. But even in such a case it would be something unfamiliar and new. The mask helps you to understand and discover your personality."

Juya and Yusup are part of a group called Performance Group TUIDA, which was founded in 2001.

"We started with the idea of creating an open mind for unique stuffs. It is not just about theatre, but about all the artistic genres beyond the boundaries of the theatre," says Juya, adding, "I have tried to find out how the algorithm of the body works in connection with mind and emotion. The tools used in the process are masks and puppets.

We have also made it a motto to create visiting and eco-friendly performances. We have been striving to make sure that all the materials we use return to nature again, and that our performances will go to places out of the theatre and meet the audience."

The duo has been staying in Puducherry at the Adishakti campus for almost a year now.

"I'm training *Kalaripayattu* every morning and it keeps my body awake. This is one of the most intense meditations techniques," exclaims Yusup.

Elaborating about movement training,

Yusup says, "It is a discipline that recognises each cell of your body and makes you realise how all the body parts respond and

act. Beginning with body movements, this training extends to the movement of sounds and words."

The duo also works on breath-emotional training, which would be taught at their master class. "Adishakti's training is about breathing principles that work behind emotions. Each breath accompanies a certain facial expression."

Yusup and Juya have made eight masks that depict eight emotions — Shringara, Veera, Hasya, Adbuda, Jugubsa, Bhaya, Raudra, Karuna. "We expect that performers could find out body gestures, rhythm, tension and tempos of their own through the masks. They have special power in pulling out the essence of the body."

— JK

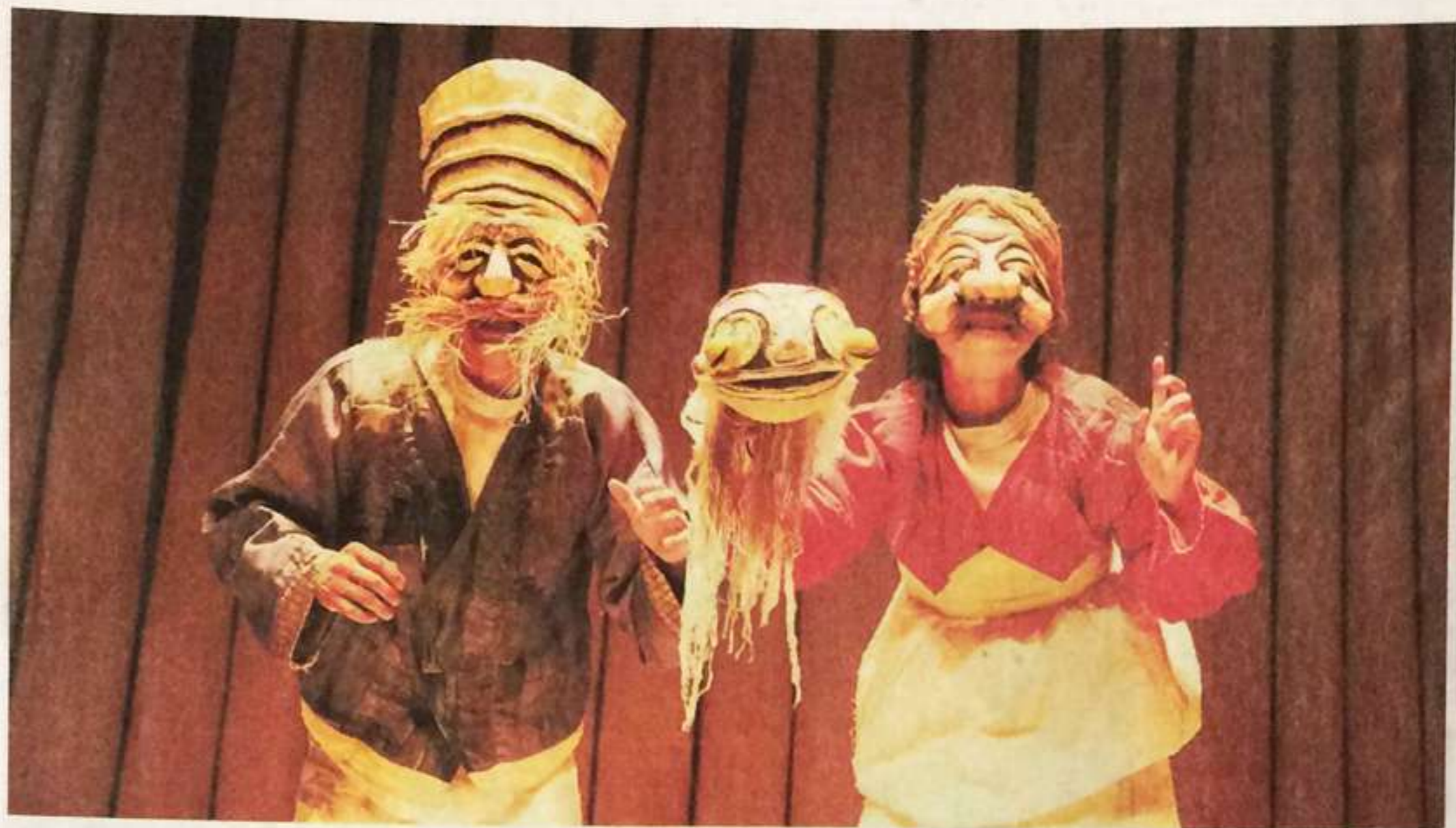
*(The masterclass will be held from October 13 to 19 in Puducherry. Participants can register at [adishaktitheatre-laboratory@gmail.com](mailto:adishaktitheatre-laboratory@gmail.com))*

**We have been striving to make sure that all the materials we use return to nature again**

— JUYA

# What lies behind that face?

Let South Korean performance artistes teach you to build a mask of emotion



**Creative expressions**  
(Left) The couple in performance (below) Lee creates a mask  
▪ SPECIAL ARRANGEMENT

:: PARSHATHY J NATH

Curious to know what goes behind the mask? Explore mysteries and drama at the master workshop Finding Energy In Your Mask, organised by Korean group TUIDA at Adishakti, the theatre laboratory in Puducherry. The South Korean couple Yosup Bae and his wife, Juya Lee, along with Namoo, their six-year-old, have been living in the green, sprawling campus of Adishakti, bonding with the local artistes, learning and sharing skills. You could also be a part of this communion, at the workshop that focusses on mask building: creating a mask of emotion and character and movement meditation. Bae tells us about their performance philosophy.

## Tell us about your association with India and Adishakti.

● When I first visited India in 2010 to have a show of *Tale of Haruk*, I came upon Adishakti by chance. At that time I didn't have any idea of Adishakti. I just remember that Veenapani invited us to have a good time here. After we decided to collaborate with Indian artists, I asked **InKo Center** to introduce Adishakti to us formally. We agreed to have a co-workshop between Adishakti and TUIDA.

## How do you think masks play a crucial role in exploring the actor in you?

● Adishakti's breath-emotional training is about breathing principles that work behind emotions. Each breath accompanies a certain facial expression. This master class starts from those facial expressions, which would be emotional masks we made. This will be more use-



ful to actors who have experienced Adishakti's breath-emotional training. As the breath-emotional training approaches from physical elements, not psychological things, mask exercises help actors to find the characters from physical characteristics, such as physical structure, spine state, rhythm, tempo, habits, and voice characteristics. It is an exciting experience.

## Tell us about your theatre style – is it body theatre or prop-intensive?

● I am very focused on the body of the performer, because I think all the principles of the universe are there. My job is to find out the aesthetic. I think I could make audience experience what I saw through the performers. Puppets and masks, and props that I call objects, are just extensions of the body. They help performers understand their bodies, and make the audience see the truth and dreams.

## How do you think this workshop will benefit participants?

● This workshop is a part of TUIDA's main workshop, 'movement medita-

tion', which helps performers understand and awaken their bodies, including voices and verbal actions. This workshop is very short, but intensive. Honestly, I hope the participants taste our trading methods and see their own possibilities.

## Will you be incorporating Indian techniques into the workshop?

● I have been practising *kalaripayattu* every morning in Adishakti for the past seven months. I could feel changes in my body. I want the participants to experience special balance, breath and the controlling center of body, the energy of the sun and the earth. I will let them do *kalaripayattu* every morning.

## How is the theatre scene shaping up in Korea? What niche space does TUIDA occupy?

● We moved to Hwacheon, a very small town in the middle of South Korea. We took over an abandoned school and reformed it and started to build our own space as an art residence space. We named it Tutbat Arts Farm. After seven years, now we have Tutbat theatre, Bakkat theatre (outdoor theatre), one dance studio, craft workshop place, conference room, office, and one big garage, hardware workshop place and a great playground. Actually this space does not belong to us, it belongs to all the village people. We just organise and manage it.

The workshop is on from October 13 to 19. The last date for registration is September 15. To register, call 9535779953 or email [adishaktitheatrelaboratory@gmail.com](mailto:adishaktitheatrelaboratory@gmail.com).

