

2025.12.21.

To create and carry out a ritual with order and form is to influence the world, including the realm of consciousness, by performing acts using material objects in the physical world—acts that originate from the immaterial mind¹. It is akin to understanding the rules of a game, and rituals that take place where people gather can take the form of drama or festival. The words guest, host, enemy, and stranger all share the same root. These facts lead us to Prui: in an empty living room with distant, unfamiliar guests; with an deaf and blind dog; or with the remains—friends whose bodies have already been damaged and dismantled. This is a brief moment of imprinting a middle world, where one holds hands without knowing who the other is, the moment one closes their eyelids.

"**Child, Cat, and Dog have gone to sleep, and only Guests are here awake.**" opens the entrance to the time that will begin here today. Cha Yeonså imagines a time in which places they do not own—places they borrow only temporarily, places where they exist as a guest and a stranger—are overlaid with an unclean home, a home that is not theirs, and a home without a host. The guests invited into this space carry luggage together and move personal belongings, and then learn "**Basic Rules of Prui.**"

Part 2 begins in a house with the lights turned off, which proceeds based on a script in the form of excerpts: a poetry-cut collage composed by Cha Yeonså with 29 poems by Kim Eon-hee, including "Those Cats!", and 9 poems by Sylvia Plath, including "Lady Lazarus." **Sunhee Bae**, a theater actress who memorizes and physically enacts Kim Eon-hee's poetic language, writes a diary every day. About "**Nine Lives**", she wrote, "Some woman who never stops moving, some body that is difficult to call or see as a woman, is there, troubled.²"

Nari Sohn, a researcher of Anglo-American poetry, directly translates Sylvia Plath's poetic words into Korean and reads them aloud, using delicately designed changes in vocal tone. During the two-day premiere of "**Resurrected Mother**" in the earlier performance *Those Cats!*³, she traveled by train to her hometown and held her mother's funeral. Now able to invite her mother to the performance, she brings her to *Spring Night*. Twelve coiled white serpents rotate and glow nakedly in the dimly lit blackout. They speak of secret laughter and profound love.

1. Shiina Umi, *I Want to Hold Aono-kun so Badly I Could Die*. A Japanese manga that has been serialized in Afternoon since 2017. Just as horror films follow certain rules, the work proposes that there are also rules governing life and death, as well as the rituals that connect them. A ritual appears in which participants chant "Repent, repent, purification of the six roots" (懺悔懺悔 六根清淨). The protagonists enter the ritual without knowing its rules, and within it they search for the game's underlying logic, attempting to regain agency and change an unfavorable outcome.

2. Direct quotation from Bae Sunhee's diary.

3. Cha Yeonså, *Those Cats!*, Performance, 60 min, 2025. (Directed by Cha Yeonså, Performer: Sunhee Bae, Nari Sohn, DOOSAN Art Center DOOSAN Gallery, in the related performance of the exhibition *sent in spun found*, 21-22 Dec 2025)

Part 3 begins with the altered rule of Prui: "Pru of Silence." Ven.Donghwan teaches and performs a Buddhist ritual— When performing the so-called "man sound," the resonance usually comes from the front body and lower abdomen, but when performing the so-called "woman sound," the back of the head and the entire back must open⁴. Donghwan performs the "Songs of Invitation" (*Heonjwage-Jinryeongge*) using these two strands of sound. If beings who hear that sound shed tears—whether they are tears of regret, repentance, release of deep sorrow, or pure joy—the monk says they are all the same, because the essence of the heart is one.

Isu Mignon Mignonne (이수 미뇽 미년 異水 謐龍未姪) is the drag name of Isu Kim Lee, who appears with "**Constellation of 12 Heads**". The voice-modulating technique of counting from 1 to 365 was "invented during research on the transgender voice⁵" and premiered in its 2024 work *Miri-Né-Sori*⁶. In its work, Gyeonu and Jiknyeo (from the folktale of the magpie bridge) are the same person. The woman moves toward the man, the man toward the woman, yet the two never draw closer—circulating like the Milky Way, meeting only once a year. In *Spring Night*, that waiting and counting connects to the names of twelve "heads" derived from a forensic science book, and is concretized through direct imitation. "Paper, Gear, Maggot, Rat, Giant, Baby, Soldier, Acid, Glass, Car, Cat, Small"—these names are performed in sequence. They refer to causes of death, reasons for postmortem damage, and sometimes the state of decomposition.

During the three-hour performance, in the "Shed", an invisible and inaudible dog named **Tetokun** sleeps throughout. The sun sets in front of him, dusk falls, and passersby peer in and walk past. He offers a performance about the peace that can be found in isolated places, as a gift to all of *Spring Night*.

Jiiho, the warehouse keeper and co-performer with non-human Tetokun, carves seeds with a small knife during the empty moments. Jiiho's avocado seed carvings, titled *Nurse Call*, are displayed in a corner of *Spring Night*'s glass warehouse. Jiiho is a creator who rarely misses a day of work. During a time when she had no energy left to do anything, Jiiho simply carved seeds. Jiiho's attitude toward life, and the mutual care performed at a distance with Tetokun in the glass warehouse, are in sync with *Spring Night*.

4. Ven. Donghwan also referred to this as "the sound of a bhikkhu" or "the sound of a bhikkhuni," explaining that these were informal terms used solely to describe her own experience of the performance.

5. Direct quotation from Isu Kim Lee's *Miri-Né-Sori*.

6. Isu Kim Lee, *Miri-Né-Sori*, 2024, performance, 60min, premier at Uferstudios.

* For this performance, due to time constraints, AI-based machine translation was used for this text and some of the subtitles.

Please note that the translations may be inaccurate. Thank you.

Writing by Cha Yeonså, 2025