

It is not here, it is over here



GALMAE

A proposal for a group of people in motion, where the awareness of another becomes more and more indispensable.

I still believe that there is something which surpasses the sum of individuals. Can the emptiness we create make us again? How does the crowd move? Does one move differently when alone, from when being amongst a crowd? What is an individual within a group? At the point of departure, there is a stone. With the stone, there is a string. It is rolled up, tangled and we untangle it. We move about, avoiding collision, negotiating our way we find our place. Inspired by his own sensations during a rally in Seoul in 2015, Juhyung Lee, young South Korean artist, proposes a sensitive experience of the collectivity.





In practice

Genre : involving performance with a string installation

Audience capacity : up to 300 people if space permits

De-installation(Performance) : one per day, 1 hour after sunset because it's a nightshow, 45 minutes

Team : 3 people (+ 1 production manager according to the calendar)

Direction: Juhyung LEE (Graduate of the FAI-AR in Marseille)

Light: Martin Birchler

Music: Charles-Henri Despeignes

Installation: Pauline Lavergne

Production: Generik Vapeur

Coproduction : Le Citron Jaune, L'Abattoir

With the support of SACD – Auteurs d'espaces

Resident hosts : La Passerelle, National theatre of 'Alpes du Sud' – Gap

Teaser: <https://vimeo.com/213216153>



Proceeding

#1 Discovery

It's night. The audience is convened at a specific time in front of the installation. It's dark because the street lighting is switched off. Sound and lighting reveal the space occupied by the strings, light beams are creating matter effects, a soundscape sets the decor. This 7 minutes interlude provides the audience to discover the tangle that he will soon have to unravel.

#3 De-installation

The De-installation of the strings is done by the movement of the audience. A sound and light creation immerses the audience in this collective moment.

#2 Audience participation begins _ distributing stones

A man appears in front of the audience as he wraps round his string on a rock. He invites the audience to do the same. Crossing, encounters and mutual help are required.

#4 End

The man and the audience each reach the end of their string. Each person put the bundles on the floor and make a pile, that the man sprinkles of petrol. When all the rocks are collected together, he starts a fire and the pile is burned. The fire illuminates the audience and the audience observes each other. Time is suspended.

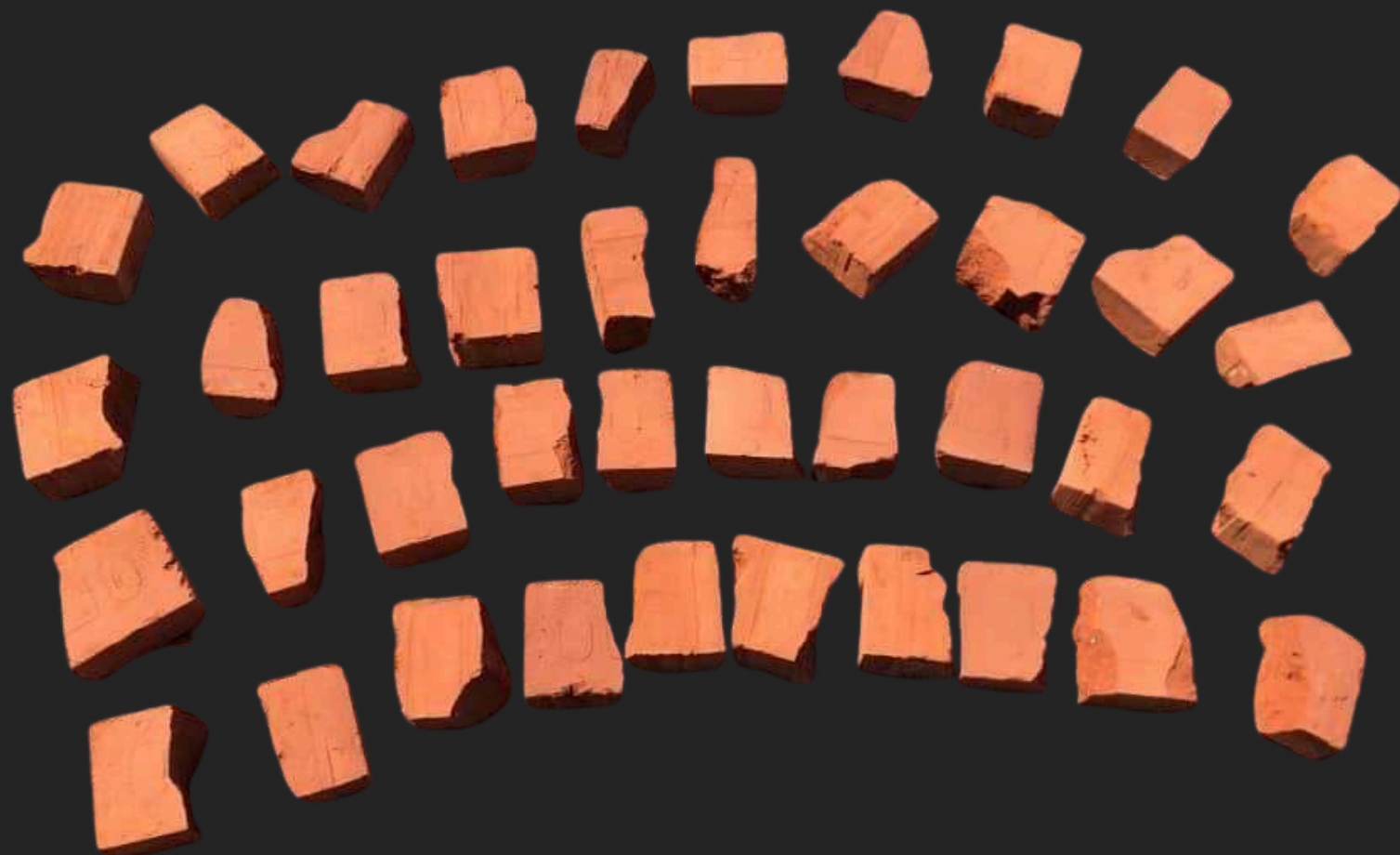
ELEMENTS

Rocks.

You can make something with a rock. You can destroy something with a rock in your hand. What do I do with this rock? What can I make and what can I destroy with this rock?

String.

In Korea, we tied a rope to the police bus to clear the avenue. The rope is made of several strings.



Crowd.

On April 17, 2015, there was a large protest at Gwanghwamun. I was standing on a wide road. There were so many people that I couldn't even tell how many there were. The people in front began to run, and I ran after them. I could not know whether the road opened so people moved, or whether people moved and thus the road opened. The only thing I could sense was the movement of people.

I still remember the reasons and the outcomes of that event. But more strongly, more lastingly than those reasons or outcomes, what remains with me is the sensation of that moment—the sensation of so many people gathered together.

What is a crowd?

An individual within a crowd takes on different modes of being. Is an individual outside the crowd more rational, more independent?

I explore a certain sense of presence that emerges when many people are together. Experience lasts longer than fact. There was something there beyond the mere sum of individuals.

ELEMENTS

Sound.

A sound installation designed by Charles-Henri Despeignes:

"Our intention is to immerse the audience in a universe that is both dreamlike and slightly disturbing. The material used to compose the music is, in part, that of the event in which Juhyung Lee participated in 2015: we will hear voices arranged so we don't understand the meaning, even when one is Korean. The second material is the one created specifically for the show: sparkling sounds but also creaky sounds, breaths, waves whose purpose is to translate the emotions that can cross us when we are into a crowd.

Here, the sound material is spatialized through the use of four speakers that form a quadraphonic sound. As in a demonstration, the sound emanates from all sides. Four sound materials can then be broadcast separately on each speaker or simultaneously on the entire device. With this, we can also move the material in the play area to create, for example, a 360 ° rotational movement. Thus, we erase the markers of the spectators in order to immerse him in the installation. "

Lights.

Thanks to the light design created by Olivier Brun, the strings are revealed by different sets of materials: the string as raw material, the twine sharpened as a line of flight. At the beginning of the uninstallation, the public gradually discovers the extent of the skein that it will soon be undone.



Note of intention

It was April 17, 2015. There was a large protest in Korea. I was standing on a wide avenue. I could not tell how many people there were, because there were so many. The blocked street suddenly opened up, and the people in front began to run. I ran too. The only way I realized the street had opened was because people moved. When there are so many people, it is impossible to know whether the road ahead is blocked or open. If the people in front of me start running, only a small space opens up. I wanted to fill that space.

Only after running did I realize that the road ahead had briefly opened. I cannot know whether the path opened and then people moved, or if people moved and then the path opened. If everyone is standing on the same level ground, the only way I can perceive that the road has opened ahead is through the movement of those directly in front of me. Turning the corner, the road was blocked again. It was a fleeting moment.

I still remember the reasons and outcomes of that protest. But what has remained with me more strongly than a clear awareness of its purpose is the sensation of being among so many people gathered together. If we can pass through this place and move toward somewhere better, it can only be possible by questioning the sense of being together. There was something beyond the mere sum of individuals.

If theater is one way that society appropriates time and space, then what is the role of the audience within it? A performance where not only the actors but also the audience move. What does it mean for the audience to speak and move within a performance? In what ways are the artist and the audience engaged here? The audience must momentarily communicate with others and find their own place. Moving while looking at each other. Moving while being alone yet together. My movement depends on the movements of others. What makes “us”? What is the individual within the collective? What unfolds in the process of making ourselves?





갈매(GALMAE)

Galmae is a performance arts collective founded in 2017 by Juhyung Lee, based in Marseille and Seoul, working in public spaces.

In 2015, he entered FAI-AR, the French national advanced training program for performing arts in public space in Marseille, and upon graduating in 2017 completed his first creation, It's not here, It's over here (C'est pas là, c'est par là). The piece premiered officially at the National Theatre of Gap in May 2018, and in the same year he was named "Author of Space" by the French playwrights' association SACD. That year he also founded Galmae, which was officially invited to the Chalon dans la rue festival. Since then, Galmae's works have been officially presented over 100 times across more than 70 festivals in 14 countries up to 2025, with touring support from ONDA, the Institut Français, La Vila albertine, the Korea Arts Management Service, and the Arts Council Korea.

Under the direction of Juhyung Lee, Galmae has offered an original perspective on performance art in public space. Its representative works, It's not Here, It's over Here (C'est pas là, c'est par là) and To the extent possible, have drawn attention through their distinctive use of space, light, and visual devices. Unfolding without text, they leave wide room for the audience's imagination. Lee emphasizes that interpretation belongs not to the artist but to the audience, inviting each audience to construct their own meaning and to read the performance for themselves.

Passed Tours

2025

- 12 january: Closing ceremony for Sai-kung hoi arts festival, Hongkong (HK)
- 16-17 may: BAM, Milan (IT)
- 1 & 2 august: SIRF, Stockton-on-tees (UK)

2024

- 2 june: Open the door festival, Katowice (USA)
- 18 july: Vaudeville Rendezvous, Braga (PT)
- 1 & 2 august: La Strada, Graz (AT)
- 14- 17 august: Festival d'Aurillac (IN), Aurillac (FR)
- 20 september: Ouverture de la saison, Vitrolle (FR)
- 7 november: Sai-kung hoi arts festival, Hongkong (HK)

2023

- 27 & 28 april: WOW festival, San diego (USA)
- 10-13 march: Womadelaide, Adelaide (AU)
- 29 & 30 september: Seoul Street Art Festival, Seoul (KR)

2022

- 24 & 25 august: Artpark, Lewiston (USA)
- 3 & 4 september: PS21, Chatham (USA)
- 9 & 10 september: The Flynn Center, Burlington (USA)
- 16 & 17 september: Rochester Fringe, Rochester (USA)
- 8 october: Bell Square London, London (UK)
- 29 October-4 November - Cité des sciences et de l'industrie, Paris (FR)

2021

- 26-27 june: Open the door festival, Katowice (PL) / canceled covid
- 3 & 4 september: PS21, Chatham (USA) / report covid
- 9 & 10 september: ArtPark, Lewiston (USA) / report covid
- 17 & 18 september: Rochester Fringe, Rochester (USA) / report covid
- 24 september: Festival Regard sur rue, Revest-les-eaux (FR)

2020

- 1 & 2 may: Escale Improbable, Montreal (CA) / canceled covid
- 21 & 23 may: Deferlante, Saint-Jean-du-Mont (FR) / report covid
- 26 & 27 june: Viva Cité, Sotteville-lès-Rouen (FR) / canceled covid
- 26 july: George Town Festival, George Town (ML) / canceled covid
- 5 september: Ulica festival, Krakow (PL)
- 11 & 12 september: Kontrapunkt festival, Szczecin (PL)
- 17 & 18 october: Festival Scène de rue, Mulhouse (FR)

2019

- 5 & 6 may: Pohang Street Art Festival, Pohang (KR)
- 22 june: Et 20 l'été, Paris (FR)
- 26-27 july: Artic Arts Festival, Harstard (NO)
- 4-5-6 july: Les Tombées de la Nuit, Rennes (FR)
- 27 & 28 july: Elagin Park, Saint-Pétersbourg (RU)
- 2 & 3 august: Passage Festival, Helsingor (DK)
- 8 august : Les Jeudis du Port, Brest (FR)
- 12 & 13 august : Sziget Festival, Budapest (HO)
- 16-17-18 august : Ekaterinbourg (RU)
- 31 august : Éclat(s) de rue, Caen (FR)
- 5-6-7 september : Fira Tarrega, Tarrega (ES)
- 14 & 15 september : Out There Festival, Great Yarmouth (GB)
- 21 september: inauguration de La Maison de la Culture, Namur (BE)

2018

- 19 april: Le grand ménage du printemps, Cucuron (FR)
- 21 april: MP2018, Marseille (FR)
- 5 & 6 may: Ansan International Street Art festival, Ansan (KR)
- 26 & 27 may: Suwon theater festival, Suwon (KR)
- 2 & 3 june: Tous dehors (enfin !), Gap (FR)
- 15 & 16 june: La rue est à Amiens, Amiens (FR)
- 6 & 7 july: Cratere Surfaces, Alès (FR)
- 14 july: St Amand de Coly (FR)
- 18-19-20 july: Chalon dans la rue, Chalon-sur-Saône (FR)
- 1 september: Coup de chauffe, Cognac (FR)
- 8 september: Maif Social Club, Paris (FR)
- 22 september: Signal #7, Brussel (BE)
- 6 & 7 october: Seoul Street Art Festival, Seoul (KR)
- 11 october: Fête le pont, La Rochelle (FR)

2017

- 14 july: 3 bis F, Aix-en-Provence (FR)
- 6 august: Font'art, Pernes-les-Fontaines (FR)
- 10 september: Melando, Saint-Jean-de-Cuculles (FR)
- 14 october: Citron Jaune, Port-Saint-Louis-du-Rhône (FR)
- 28 & 29 october: Seoul Street Art Creation Center, Seoul (KR)

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