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Esplanade Presents
da:ns
FESTIVAL 2012
19 - 28 Oct

Shift your notions of dance in the Studios

*Silences We
Are Familiar With
- An Ode To Love*

by Kuik Swee Boon
and Bani Haykal with
T.H.E Dance Company
(Singapore)

19 Oct, Fri, 8pm
20 Oct, Sat, 3pm & 8pm



Photo Credit: Kuang Jinghai

*Paris
1994 / Gallery*

by The Dietrich Group
(Canada)

23 & 24 Oct
Tue & Wed, 8pm



Photo Credit: Jeremy Minnagh

*Aomori Project:
Of Landscapes Remembered*

by Sioned Huws
(Wales, UK)

26 & 27 Oct, Fri & Sat, 8pm



Photo Credit: Kei Shii

Notion: Dance Fiction

by Choy Ka Fai
(Singapore)

28 Oct, Sun, 3pm



Photo Credit: Kazuyuki Matsumoto

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10th Anniversary



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Our Vision

Esplanade – Theatres on the Bay is a performing arts centre for everyone.

We will be internationally recognised for our creativity and sense of adventure.

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To entertain, engage, educate and inspire.

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Esplanade's 10th Anniversary

In 2012, Esplanade – Theatres on the Bay commemorates its 10th Anniversary in service to our community with the theme *Celebrating Life – The best of the Human Spirit through the Arts*.

The arts challenge our beliefs and inspire endless possibilities. And through the arts, we are often continually motivated as individuals and as a community to be our best.

Over the year, we celebrate key values across 17 festivals and series: courage, peace, faith, truth, fun, trust, harmony, friendship, grace, home, hope, service, love, respect, passion, joy and gratitude.

Share Your Thoughts With Everyone

Share your personal thoughts on any of these values that are especially meaningful to you by sending them to us at reflections@esplanade.com or at www.celebratinglife.com.sg/reflections and we'll feature a selection on our website. You might like to write a letter or a poem, take a photograph, shoot a video clip, or even compose and play a song.

Esplanade is deeply grateful to our 10th Anniversary Partners, Patron, Arts Benefactor, Sponsors, Supporters and Donors whose generosity and commitment to the arts and the community enable us to bring joy to many more

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Festival Message

“Dance is the language of the soul.”
- Martha Graham

At its very heart, dance is about using the human body to tell its stories. And many of our stories centre on one of the most celebrated of the human spirit: the ability to love, and be loved.

da:ns festival 2012 presents artists who have delved into the deepest and most intimate aspects of the human heart, and with their works, lead us to reflect on the way we live, and love.

Take the perfect partnership between Silvia Azzoni and Alexandre Riabko, the premier couple of The Hamburg Ballet, whose pas de deux in *Aspects of Love* are a testament to their dazzling chemistry and dedication to their craft. Their riveting tumult of emotions in *Lady of Camellias*, an intricate piece about jealousy and betrayal, also echo in the beautifully intense duet in *Paris 1994/Gallery*, which revolves around the remembering of relationships lost and found again.

In *TeZuka*, we invite Belgian choreographer Sidi Larbi Cherkaoui back to stage his tribute to *manga* extraordinaire, Osamu Tezuka, famous for the much-loved anime characters like Astro Boy. His love towards his craft inspires, and multiplies in the world of art and pop culture. Speaking of pairings, Singapore choreographer Kuik Swee Boon teams up with indie musician Bani Haykal for the first time in the *da:ns* festival commission, *Silences We Are Familiar With*, an ode to the relationships we forge.

From the fiery passion of the flamenco dancers in *Flamenco Sin Fronteras* to the lyrical meanderings of birth, death and rebirth in Sankai Juku's *Tobari – As if in an inexhaustible flux*, we celebrate both the joy and pathos in human existence.

But most of all, we celebrate our love for dance. Join in our ever-popular *What's Your Move?* free mass dances underneath the stars, or be enthralled by the magic of ancient art in *Rasas*, where we present traditional Asian dance lovingly passed down over generations.

From the intricacies of love between two people to the human ties between cultures, we celebrate love in all ways. Dance unites humanity, and tells of its past, present, and future. I hope you enjoy this journey.

Benson Puah
Chief Executive Officer
The Esplanade Co Ltd

Message From Barclays



da:ns never fails to surprise with its eclectic mix of traditional favourites and contemporary experimental performances. From ballet and flamenco classics to the Japanese art of *butoh* and a visually stunning piece of Japanese *manga* magic, there is something for everyone this year as Esplanade celebrates its 10th anniversary.

These works of art are a testament of how the future truly belongs to those who believe in the beauty and expression of their dreams. While worlds apart in terms of styles, a common thread that runs across the performances is the passion and commitment of the dancers and choreographers in the breaking of new ground.

Since 2008, Barclays has been the Principal Sponsor of Esplanade's *da:ns* festival. As an organisation, we are committed to supporting the fulfilment of dreams – be it shaping a vibrant arts culture locally, enabling dancers to stage their works of art, or partnering with clients in their wealth management journey to extend their repertoire.

As we kick off yet another enthralling season, may you be awed by witnessing the actualisation of these dreams, enchanted by the performances, and fall in love with dance! Enjoy!

Didier von Daeniken
Head of Wealth Management Asia Pacific
Barclays



da:ns festival 2012 celebrates:

Love
intense desire or feeling

Of all our emotions, love has perhaps received the greatest attention. At one level primitive, mysterious and intense, at another, it moves individuals and whole communities to heights of divine ecstasy. In whatever form it takes, whether maternal or fraternal, romantic or compassionate, love in its most fundamental aspect reminds us that we can be who we are, and celebrate life in all its glory, when we are in a relationship with another. Esplanade's *da:ns* festival invites one and all to fall in love with dance and find a renewed love for life.

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Contents

Silences We Are Familiar With – An Ode To Love

by Kuik Swee Boon and Bani Haykal,
with T.H.E Dance Company
(Singapore)

2

Paris 1994/Gallery

by The Dietrich Group
(Canada)

12

Aomori Project: Of Landscapes Remembered

by Sioned Huws
(Wales, UK)

24

Notion: Dance Fiction

by Choy Ka Fai
(Singapore)

32

Silences We Are Familiar With – An Ode To Love

Festival
Commission

by Kuik Swee Boon and Bani Haykal
with T.H.E Dance Company
(Singapore)

19 Oct, Fri, 8pm
20 Oct, Sat, 3pm & 8pm

Duration: 1hr no intermission
Join us for a post-performance talk with the artists



Photo Credit: Kuang Jingkai



Notes from the Artists



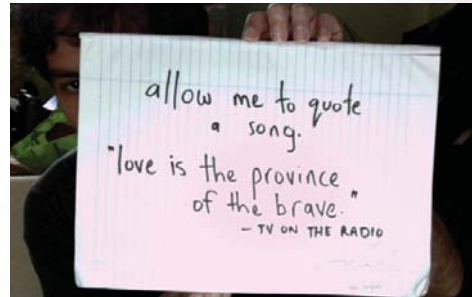
All this time, I believe that love is intrinsic to all things in life. Because of love, meaning and continuity is given to existence. Love can manifest itself in different ways; sometimes even wrongly expressed and misunderstood. However, if we affirm its presence, there is perhaps a reason to believe in the hope love offers.

My strongest impression of love is its limitless and omnipresent nature. As long as one is willing, accepting and gives into love, it will be everything. If one refuses, love will cease to exist.

After attending several funerals recently, I have realised that love transcends the flesh, even death. It has the ability to connect people, places and our surroundings, regardless of distance. This is because true love is a feeling and an intangible force that holds people and things together, highly surpassing our mere physical selves.

Silences We Are Familiar With is a piece of work that I have created based on my past, present and ongoing understanding of love. I hope that you will be moved by my humble sincerity towards this idea.

- Kuik Swee Boon
Choreographer



I cannot speak of love or describe it in any given language. It is impossible for us to define it. It might be possible on some level because love does not belong to us and it is something that we have fabricated to experience and believe in. But why does it matter? Why is it important to understand it? We should trust ourselves, be confident in the confusions about the world and process truth in our own terms. Love is not an encompassing enough idea to convey this otherness that we experience and fail to grasp. No language has the ability to express any embrace encountered. Maybe it does not exist after all. Like silences, it is a perception and once we define it, it disappears even for ourselves.

- Bani Haykal
Musician & Composer

Note from the Dramaturg

Life is messy. Its complexities and vicissitudes can overwhelm but it can also inspire and spur us on. Such platitudes abound and in fact proliferate as we actually experience and engage with the nitty-gritty of everyday life. This is a fact. It is also a fact that if we struggle enough, we are rewarded with some kind of enlightenment, some kind of epiphany.

Choreographer Kuik Swee Boon of T.H.E Dance Company on the other hand does not offer simple platitudes of life. As indicated by the name of his company, The Human Expression, Kuik does not shy away from plumbing the roiling struggles of the human experience with the 'human expression'; dance as a source of affects. His latest venture into the theme of love in *Silences We Are Familiar With* is an intentional paradox as the signature choreography of T.H.E is hardly 'silent'. The provocative physical expressivity of Kuik's interpretation on the subject of love considers many different aspects of the emotion. It is highly explosive at times, tender at others, vigorous at some points, and mellifluous in others. But the piece is hardly silent.

For me, that's because Kuik's silences are actually filled with many moments of intensity that defy words. We are all familiar with the deafening silence, are we not? These intensities are what I find most interesting about Kuik's dance works: the harsh and the dark, the violent and the traumatic. He explores them in order to understand that at the end there is always tenderness and intimacy.

In another interesting twist, Kuik's musical collaborator Bani Haykal has also filled

the performance space with a different aural intensity that hardly speaks of silence. Instead, Bani opts to verbalise the banal and the futility in relationships to open an emotional and affective space in which the dancers and the dance exist. He also spins a web of melodies and rhythms that cajoles, seduces and shocks but never lull, pacify or soothe. More often than not Bani's compositions demand a level of emotional and intellectual engagement from that is at once solid and fragile.

This co-narration of sound and music with movement no doubt presents – and even challenges – the audience with a new sense of searching for the meaning of love rather than to dictate what love means. And that comes out strong in Kuik's physical turns-of-phrases where complex sequences of movement intermingle with everyday gestures. At every turn, we see raw nerves exposed at a relentless pace, never giving in to the soft, blunted, romanticised and beautifully packaged versions of love that we experience all around. It is Kuik's honest look at the reality of this elusive and enigmatic emotion that becomes the journey of *Silences*.

If we do take on Kuik's journey, it is a ride into blocks of sensations that may overwhelm. Do we surrender to it or simply turn away? That's the crux of the question of love for Kuik, that it is not an easy binary question, taking one or the other. *Silences* begs to understand in a much deeper manner the idea of struggling for love and the labour of love.

- Lim How Ngean



Photo Credit: Kuang Jingkai

Credits

Choreographer: Kuik Swee Boon
Music and text composed and performed by: Bani Haykal

Dramaturg: Lim How Ngean

Set Designer: Wong Chee Wai

Wardrobe and costume designer: Sunny Lim (MILS)

Lighting Designer: Anna Rouhu

Dancers: Lee Mun Wai, Zhuo Zhihao, Yara Iletto, Jessica Christina, William Wu & Sherry Tay

T.H.E Company Manager: Elaine Yap

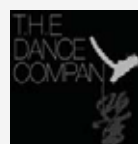
Production Manager: Zhang Shanshan

Stage Manager: Shining Goh

T.H.E Front of House: Elaine Yap, Farah Erfina & Tania Goh

The Human Expression Dance Company, or T.H.E Dance Company, was founded in September 2008 by artistic director Kuik Swee Boon. Since then, T.H.E has performed at several major local and international arts festivals. T.H.E has steadily built a strong base of supporters from the local arts community and is looking to expand its program to reach a wider section of the general population in the coming years.

As a further testament to its rapid development and popularity, T.H.E has toured more than 12 international cities, which includes *les hivernales*, festival de danse 2012 in France, Avignon, within four years of its establishment.



Biographies



Kuik Swee Boon
Choreographer & Artistic Director of T.H.E Dance Company

Former principal dancer of the Compania Nacional de Danza in Spain (CND), Kuik has worked with Nacho Duato as well as several renowned choreographers including Jiri Kylian, Mats Ek, Ohad Naharin and Wim Vandekeybus.

Prior to leaving for Spain in 2002, Kuik danced with the Singapore Dance Theatre (SDT) since 1991, taking on principal roles in many full-length performances such as *Giselle*, *Coppelia*, *The Nutcracker*, *Sleeping Beauty*, *Anna Karenina*, *The Red Shoes*, *Cinderella* and *Romeo and Juliet*.

Kuik's exceptional artistry led him to receive a nomination in 2003 for the *Benois De La Danse Award*. In 2007, he was awarded one of the most prestigious arts awards in Singapore – the Young Artist Award from the National Arts Council.

In 2006 Kuik presented *Somewhere... we hear* at the *Singapore Arts Festival* 2006. It was well received and subsequently he was commissioned to choreograph a new work – *Silence* (Excerpt) for the 8th Asian Arts Festival in Beijing, China. *Silence* was then further developed into a full-length work in 2007

as a commission by Esplanade's *da:ns* festival. It received positive responses from audiences and critics and went on to be rated as one of the top five dance performances in Singapore that same year by the Straits Times newspaper.

Kuik founded T.H.E Dance Company in September 2008. The Singapore National Heritage Board commissioned the company's inaugural full-length work *Old Sounds*. Since then, the company has premiered three full length works at major local arts festivals. In addition, T.H.E has also collaborated with well known choreographers from Asia (Zhang Xiao-Xiong, Taiwan and Boi Sakti, Indonesia) and presented their work in Guangdong, China as part of the the 6th *Guangdong Modern Dance Festival*. Kuik has also choreographed *Pellucid* for the Singapore Dance Theatre. *Pellucid* was re-staged in November 2009 in Denmark for Danish contemporary dance company Mancopy Dansekompagni.

In addition, as part of his continuing efforts to nurture the next generation of dance artist, he presents *T.H.E Emerging Choreographers* series annually. This annual platform features upcoming young choreographers as well as dancers from T.H.E Second Company, the affiliated youth training wing of the main company founded also by Kuik.



Bani Haykal **Musician**

Bani Haykal writes and experiments with sound and text. As a performer, he has participated in

various festivals (including *Singapore Arts Festival*, *M1 Fringe Festival*, *Kuala Lumpur International Literary Festival*, *World Event Young Artist*), both solo and as a collaborator. His work with music includes being the vocalist and principal songwriter for b-quartet, a contributor to performance and music collective, mux and audio-visual performance group, OFFCUFF and the newest member of The Observatory. With b-quartet, he has written and performed on two records (*tomorrow is our permanent address* and *conformity has replaced consciousness*). As a solo musician, he explores structured improvisation and spoken word on two studies, *Ergophobia* and *how i got lost and died trying*. Presently an Associate Artist of The Substation, he researches on narratives, music culture and development relevant to Singapore.



Lim How Ngean **Dramaturg**

How Ngean has been actively involved in the performing arts in Malaysia and Singapore for 20 years.

He has dramaturged dance projects in Singapore and internationally. He has also been a performer in various

productions, working with critically acclaimed directors such as Ong Keng Sen and Krishen Jit. How Ngean has held a Nippon Foundation Asian Public Intellectual fellowship, and was funded by the British Council to do his MA at Royal Holloway, University of London, on a Chevening Scholarship.



Wong Chee Wai **Set Designer**

Wong Chee Wai is a full-time freelance set designer. He has designed and worked with various performing arts companies in Singapore.

His set design for *WO(MEN)* by Checkpoint Theatre and NUS Stage was nominated for Best Set Design at the Straits Times Life! Theatre Awards 2011. Other designs for *Apocalypse:Life!*, *The Last Temptation of Stamford Raffles* and *House of Sins* were nominated for Best Set Design at the Straits Times Life! Theatre Awards 2009, for which *The Last Temptation of Stamford Raffles* won. His designs for *A Tinted Edge* and *Titoudao* (2000) were also nominated for Best Production Design in the 2001 DBS Life! Theatre Awards, where *Titoudao* won Best Production Design.

He recently designed the sets for Sight Lines Entertainment's *Boom*, Blank Space Theatre's *Freud's Last Session* and *Who's afraid of Virginia Woolf?* (A *Huayi Festival* 2012 festival commission) directed by Nelson Chia.

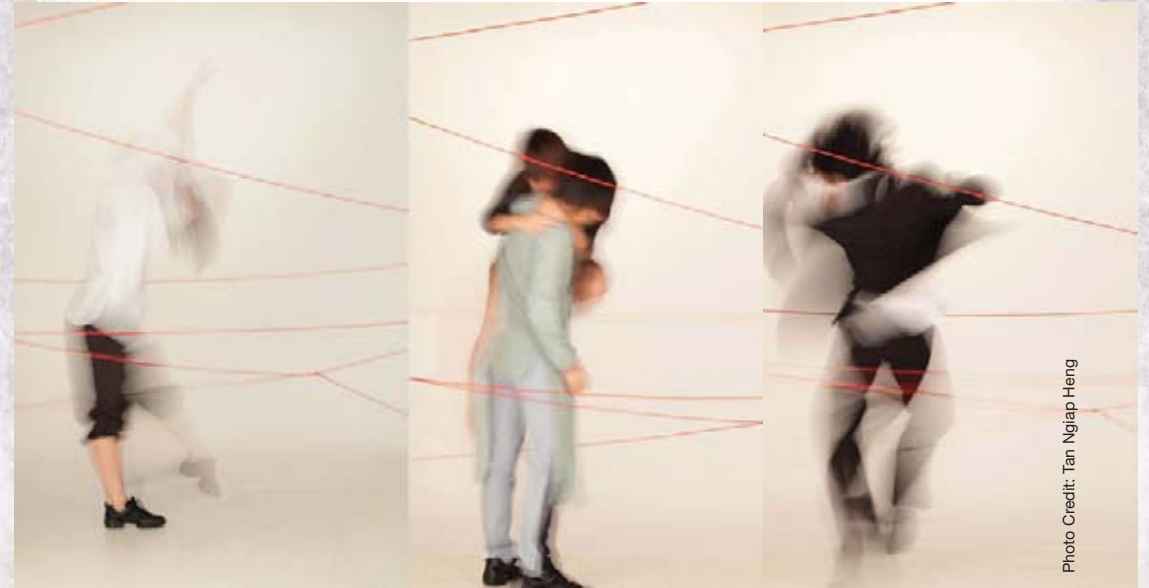


Photo Credit: Tan Ngaiap Heng

MILS

Deconstructed, reinvented and inspired; MILS is a luxury brand providing alternative designer apparel for the contemporary gentleman.

Based in Singapore, and conceived by Sunny Lim, the up and coming menswear label recently launched at Parco nextNEXT's Fashion Design Incubator Project @ Millennia Walk, Singapore. Showcased at the Mercedes Benz Fashion Week Australia 2012 in Sydney, in Singapore's Audi Fashion Festival and Blueprint: Asia's Fashion Gateway Tradeshow, May 2012. Most recently, at the Wut Berlin Showroom in Rooms 25, Tokyo, Japan, September 2012.



Lee Mun Wai **Dancer**

Lee received his contemporary dance training at Lasalle College of the Arts in Singapore and

the Hong Kong Academy for Performing Arts both under scholarship. He has worked with several notable choreographers including Robert Tannion, co-artistic director of Stan Won't Dance and former dancer with DV8, Natalie Weir (Australia), Cheuk-Yin Mui (Hong Kong), Tsung-Lung Cheng (Taiwan) and Ricky Sim (Singapore).

As one of the founding members of T.H.E Dance Company, Lee has performed in all the company's works since its establishment and choreographed works for T.H.E Second Company.



Photo Credit: Tan Ngiap Heng



Zhuo Zihao
Dancer

Zhuo received his contemporary dance training at Lasalle College of the Arts in Singapore and the Hong Kong Academy for Performing Arts both under scholarship. His experience is wide ranging, having worked with choreographers including Alberto Del-Saz, Robert Tannion, Charlotte-Boyd Christensen, Daryl Thomas and Cheng Tsung-Lung. He was also a resident artist with Odyssey Dance Theatre in Singapore.

As one of the founding members of T.H.E Dance Company, he has performed in all the company's works since its establishment as well as featured his own solo work at *Contact 2010*, the annual dance intensive initiated by T.H.E.



Yarra Iletto
Dancer

Born in Australia, Iletto began her dance training in ballet completing her RAD grade and major examinations. In 1999, she joined Quantum Leap Youth Dance Company under the direction of Ruth Osbourne and in 2000, she performed at the Dance Excellence convention in Los Angeles with the Canberra Youth Ballet School. Iletto graduated with a BA Honours Degree in Performing Arts (Dance) at Lasalle College of the Arts. She has worked with choreographers such as John Mead, Jaime Redfern and Tammy L Wong.

Yarra joined T.H.E in 2008 and has performed in all the company's works since joining. She has also choreographed works for T.H.E Second Company.

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Jessica Christina
Dancer

Born in Jakarta, Indonesia, Christina started her dance training in ballet and jazz.

In 2007 she enrolled into Lasalle College of the Arts, Singapore and graduated with a Diploma in Dance. During her studies, she worked with both local and foreign choreographers including Mark Haim, Loretta Livingston, Ming Lung Yang, Albert Tiong and Melissa Quek.

Christina started dancing with T.H.E Second Company in 2010 and joined T.H.E as a full time dancer in April 2011.



William Wu
Dancer

William Wu graduated with an Advance Diploma from the Hong Kong Academy for Performing Arts, prior to this he studied at LASALLE-SIA College of the Arts, Singapore. Wu danced with the Singapore Dance Theatre for four years as a First Soloist.

Noted works he was involved in include *The Sleeping Beauty*, *Romeo and Juliet*, *Swan Lake* and *Giselle*. He has also worked with choreographers such as David Dawson, Jorma Elo, Stanton Welch, Nils Christie, Edwaard Liang and Xing Liang. William joined T.H.E Dance Company in August 2011. Prior to this he worked with T.H.E's artistic director Kuik Swee Boon in 2007 in a work titled *Silence*.



Sherry Tay
Apprentice

Sherry Tay graduated with a Bachelor of Fine Arts in Dance Performance from the University of Oklahoma, USA in 2009. While in the States, she did ballet, contemporary, modern and street dance before heading back to Singapore.

Sherry joined T.H.E Dance Company in January 2012 after participating in T.H.E's open auditions.

Paris
1994 / Gallery

by The Dietrich Group
(Canada)

23 & 24 Oct, Tue & Wed, 8pm

Duration: 1hr no intermission
Join us for a post-performance talk with the artists

R18: Admission for patrons 18 years and above only. This performance contains full female and male nudity

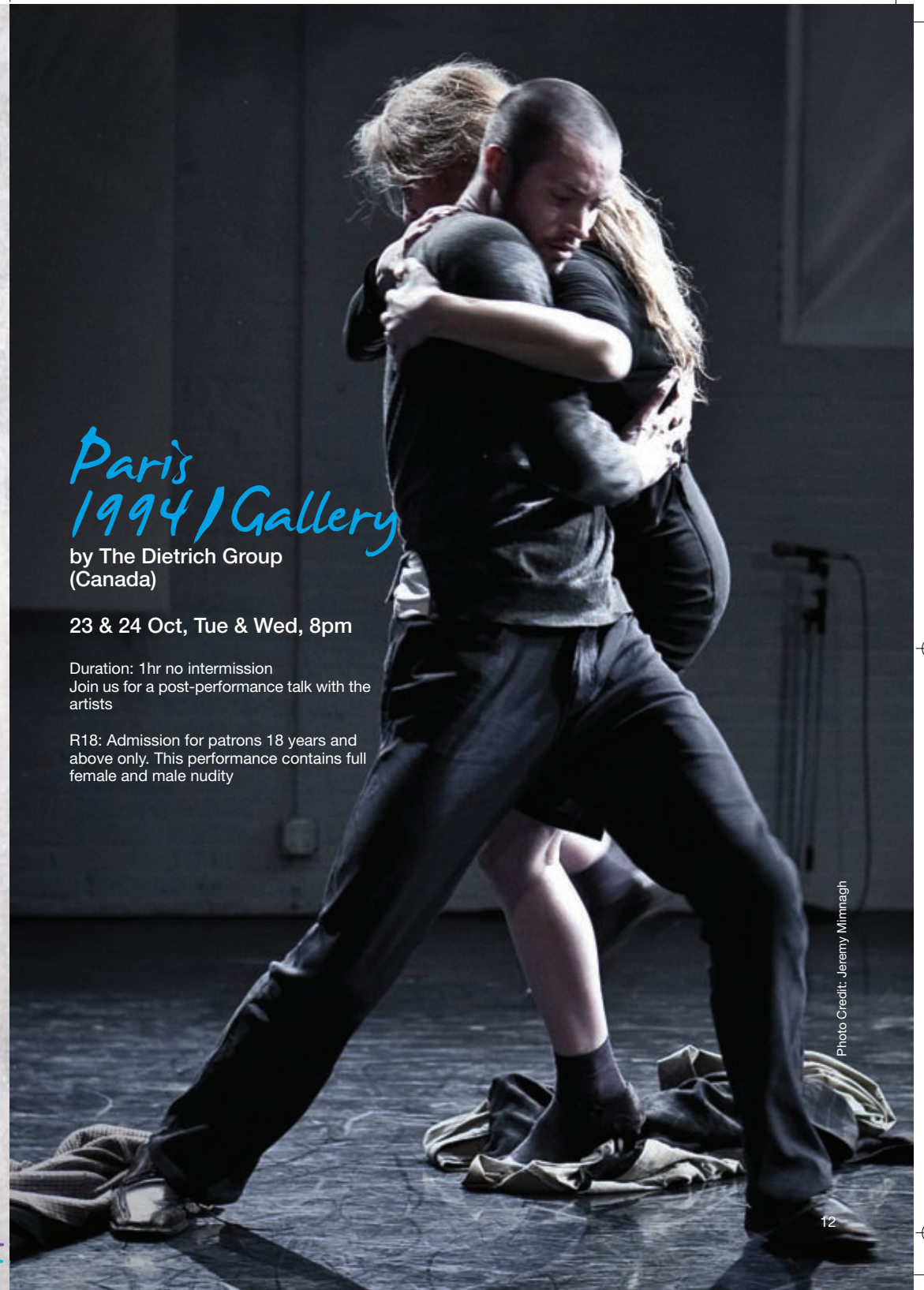


Photo Credit: Jeremy Mimmagh



Credits

Direction/Choreography: D.A. Hoskins
Dance Artists: Danielle Baskerville,
Tyler Gledhill
Words: Jill Battson
Film Elements: Nico Stagias
Original Sound/Music: Robert Kingsbury
Wardrobe: Mikey G
Original Lighting Designs by:
Simon Rossiter & Rebecca Picherack
Adapted Lighting Design: Oz weaver
Stage Management: Sarah O'Brien
Production Management: Oz Weaver
Dramaturg: Jo Leslie
Promotional Images:
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Artistic Statement

Paris1994/Gallery explores memory through the reflection of time. Taking momentum from a vitally heightened and intimate period - it looks at how memory is a constantly changing perspective. The work sets itself in an arena similar to that of an art gallery, where the players become extensions to this installation that explores time and space. The set of tangible objects is used to reflect a perception of memory. Here we see a video document of fire fighters cheering on marathon runners - an immediate and vital living moment captured - yet does it live as history, as a memory or is it alive and vital today?

Paris1994/Gallery looks at the sense of loss that comes with memory. We witness the diversity, complexity and intimacy of the relationship that inhabits the landscape with an experiential play and immediacy that shapes and reshapes space and time in unexpected ways.

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Words about D.A. Hoskins

by Fabienne Cabado

D.A. Hoskins has a holy horror of constrictions. Even though he is artistic director of The Dietrich Group, he remains an independent choreographer and a critic of the conformism that he believes holds sway in contemporary dance training and performance. "I'm an artist and my job is not to play it safe", he says. He finds in interdisciplinarity an excellent means of not being confined to such strictures, and since the beginning of his career has been joining forces with all sorts of different artists. These include the composer Gilles

Goyette and the filmmaker Nico Stagias, who have participated in several projects such as *Death of a Serious Clown*, a piece commissioned for senior male performers, members of the Old Men Dancing company. It was with an eye to taking more risks in his approach to choreography that in 2008 D.A. Hoskins founded The Dietrich Group, a platform focused on exploring a non-conformist aesthetic and a forum for interactive exchange. Taking risks involves not only an ongoing exchange and interacting with the different

Photo Credit: Jeremy Mimmagh





artists working on a piece, but also their commitment to exposing themselves in the process, for Hoskins believes that the idiom must be eminently personal in order to touch an audience. It is also how an artist responds to a quest for meaning. It comes as no surprise then that critics praise his audacity and his ability to renew his aesthetics. Style, elegance, humour, sensuality and power are terms often used when describing his work.

D.A. Hoskins likes to say that he is first of all a visual artist, but that dance is his preferred medium for creating worlds where interactions among artists are encouraged and where artistic diversity can be expressed more specifically. If his initial impetus was toward visual art, it was because dance was not available in the small town where he grew up in northern Ontario. He saw a ballet for the first time when he was 16, and moved to Toronto soon afterward to study dance. He became a professional dancer with the Toronto Dance Theatre, but turned to choreography after breaking his ankle during a rehearsal. It wasn't long before the visual artist resurfaced.

D.A. Hoskins has drawn inspiration from new media, conceptual art and video clips, and he incorporates visual projections, text and voice into his dances. While his works have a strong theatrical element, they are not meant to be either theatre or dance, but a metaphorical transformation of reality that unfolds by means of distinctive stage devices. In *PORTRAIT*, the performance space is not clearly defined. There is no real distinction

between the stage and the backstage area, echoing the choreographer's openness to all sorts of influences, like a blank page to fill in without worrying about straying beyond the edges of the page. He is exploring multiple sources of inspiration. The screen on which video images are projected dominates the space, making it almost a third performer, and the interaction between the dancers and the images onscreen is extremely effective, one example among many of his keen visual sense. The female dancer in *Paris 1994/Gallery*, Danielle Baskerville (who has been working with Hoskins for over a decade), says that he choreographs like someone sculpting energy & I have to find a way to make those steps be energy to ensure that she renders the movement in all its complexity.



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Photo Credit: Jeremy Mimmagh

Biographies

Danielle Baskerville Dance Artist

"Exquisite. The world is hers to command."
- *The Globe & Mail*

Danielle performs and teaches across Canada and on occasion in France, Austria and Belgium. Founding member and artistic associate of The Dietrich Group, Danielle has worked with many of Canada's finest creators as both an independent and company member. Danielle has played a pivotal role in the performance of new work and revival of past repertoire for Dancetheatre David Earle from its inception, recently returning from the premiere of *Earle's Ode To Michelangelo* in Burgundy, France.

Particularly formative creative periods include working with Roxanne Huimand, Thierry Bae and David Hernandez in Brussels and Jan Burkhardt and Renate Graziadel in Berlin. Along side The Dietrich Group Danielle continues to explore with artists Toronto Heidi Strauss, Michael Sean Marye and Jonathan Osborne.

Tyler Gledhill Dance Artist

Tyler Gledhill was born in Ottawa, Ontario. He trained at The National Ballet School in Toronto, Het National Balletacademie in Amsterdam, and The Pacific Northwest Ballet School in Seattle. As a student he was awarded the Peter Dwyer Scholarship for the Performing Arts and the Lawrence Hasket Memorial Award.



Gledhill's professional career began in The Netherlands with Intordans, touring throughout Europe and Asia. Next he danced with The Göteborg Ballet and Cullberg Ballet in Sweden.

Tyler is now an independent artist, based in Toronto. He works with Hit & Run Productions, Opera Atelier, The Chimera Project, ProArte Danza and The Dietrich Group. For his role in DA Hoskins PARIS1994\Gallery in 2010, he was nominated for a Dora Mavor Moore Award for outstanding performance in a dance production.

He has danced in works by choreographers such as Jiri Kylian, Nacho Duato, William Forsythe, Tero Saarinen, Sidi Larbi Cherkaoui, Mats Ek



and Birgit Cullberg; and created roles in works by Jo Kanamori, Nicolo Fonte, Javier de Frutos, Regina van Berkel, Patrick Delcroix and Karole Armitage.

He has starred in two short films by director Rocco Barriuso, *The Providential Lack of Anything* and *Swimming*, as well as the web video for *HIVStigma* and most recently was featured in a durational live art and theatre installation, *Obstructed View*, by New York based artist Jonathan VanDyke.

Jill Battson Spoken Word Poet/Writer

Jill Battson is an internationally published poet and poetry activist who is Poet Laureate Emeritus of Cobourg, Ontario. She was responsible for creating and running the successful poetry reading series *The Poets Refuge* and has initiated and produced many poetry events

including *The Poetry Express* a BYOV at Toronto's Fringe Festival; *Liminal Sisters* a language poetry event; *The Festival of the Spoken Word* a five day spoken word festival; *Fightin Words* poets in a boxing ring; *The Poetburo Slams* and the hyper- successful *Word Up* a series of interstitial poetry spots airing on MuchMusic and Bravo! which spawned a CD with Virgin Records and an anthology with Key Porter. She was the poetry editor for Insomniac Press from 1999 to 2001.

Widely published across North America and the UK Jill's first book, *Hard Candy*, was received to great acclaim and nominated for the Gerald Lampert Award. She has written several plays and solo works, including *How I learned to live with obsession* as well as *Ecce Homo* and *Hard Candy* enhanced monologues for dance and voice. Jill has written the libretti for two short operas, *Netsuke* and *Ashlike on the Cradle of the Wind*, produced by Tapestry New Opera Works, and produced an electro acoustic sound art project, *LinguaElastic*, as part of the Canadian Music Centre's New Music in New Places series. *Dark Star Requiem*, for which she wrote the libretto, premiered at Toronto's Luminato Festival in June 2010. Her new project, *Sleeptalker*, will soon appear on stage. Jill's third book of poems, *Dark Star Requiem*, was recently published by Folded & Gathered Press. Her new book, *The Ecstatic Torture of Gratitude*, has just been published by Guernica Editions.



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Robert Kingsbury Composer

Working equally in dance, music for the stage and choreography, Robert has had the pleasure of many artistic collaborations. In his work he produces music, film & movement to create a sense of performance installation. Recently Robert was honored to be chosen by laureate David Earle as emerging artist of 2011 at the Premiere's Excellence Awards. A graduate of York's Fine Arts department, he was awarded prizes in piano performance and composition. Robert studied African Dance & site specific choreography, soon working with distinguished choreographers D.A. Hoskins, David Earle, Bill James, Janet Johnson & Menakka Thakkar. Robert's work has been performed by Cadence Ballet, at Guelph's Contemporary Dance Festival, R.O.M.P., Dance Matters, IDD & FFIDA. He has composed for Troy Emery Twigg, Jasmyn Fyffe & D.A. Hoskins. Robert lives in Guelph, training ecstatically with Dancetheatre David Earle & the Fall on Your Feet Movement Lab.

Jo Leslie Dramaturg

Jo moves between the worlds of dance and theatre as choreographer, movement director, coach, dramaturge, director, teacher, animator and writer. With some 140 credits to her name she has contributed to new opera, children's theatre, musicals, dance-music

improvisation, the classics and cabaret. Recently she has worked with choreographers Victor Quijada (Rubberbandance Group), Robin Poitras, Louise Moyes and Erin Flynn and coached on *The List* (Nightwood Theatre, CanadianStage). She directed *Paroles dans le vent*, a group of stroke survivors, in a dance-theatre production. Jo was principal movement teacher and coach at The National Theatre School from 1990-2001. Her theatre credits include the NAC, Caravan Theatre in BC, regional theatres and *The Stratford Shakespeare Festival*, where she was also company movement coach. Jo co-founded STUDIO 303 and the vernissage performance series in Montreal. She has recently moved to Toronto.

Nico Stagias Video Artist

Nico Stagias is a Toronto based video artist. Professionally, he works as a DOP and editor. Nico's education includes a MFA degree in Film Production at the University of British Columbia and an honour's BA in Communication Studies at Concordia University. He also studied at San Francisco State University in cinematography and lighting. Nico produced, directed, shot and edited over 20 promotional commercials for Nickelodeon TV. This campaign, which was shot in India, Malaysia and the Phillippines, won two Silver ProMax awards for Best Campaign and Best Cosmedic Campaign. Nico won the



Photo Credit: Jeremy Minnagh



award for Best Artistic Achievement in a short film at the Inside Out Film Festival for 2 consecutive years in a row: *How to Lose a Guy* (2003) and *Recollect* (2004). At the 2007 DORA Awards, the full-length dance piece, *TimeCode Break* won the award for Best Production. Nico created the visual elements for this production. Nico is also a Gemini nominated editor for the documentary *Christopher House: Ahead of the Curve*.

Oz Weaver
Lighting Designer/Production Manager

Oz Weaver is a Toronto based production manager and lighting designer who has helped create over 50 shows. Oz has production managed several large-scale musicals including: *Phantom of the Opera*, *Fame & Children of Eden* for Beal Musical Theatre. Oz has been affiliated with theatres such as; The Grand (Assistant LD to Louise Guinand- Shirley Valentine, Sherlock Holmes, Kingfisher Day & Apprentice LD to Renee Brode-The Hobbit), The Charlotte Town Festival (Drafting Assistant to Renne Brode). Lighting design credits include: Harbourfront Centre- The Enwave Theatre (Enter the Shadow), Type Cast (Lazer Blade, Synthetica & Missed Connections). He has been nominated for a Brickenden award, and has won two Dish awards for his designs of *Phantom of the Opera* & *Into the Woods*. Oz currently lives in Toronto with his partner Shane and cat Momo. (ozweaver.ca)

Sarah O'Brien
Stage Manager

A native of Ottawa, Sarah has travelled Canada extensively while working for a wide spectrum of theatre and dance companies. She studied at Queen's University at Kingston and Studio 58 in Vancouver. Highlights include: *Five Hole: Tales Of Hockey Erotica* (One Yellow Rabbit Theatre, Calgary), *X-Roads* (Kokoro Dance, Vancouver), *Anne Of Green Gables, The Musical* (Globe Theatre, Regina), *I, Claudia* (Crow's Theatre, Ontario Tour), *Mixed Repertoire* for FIDA (ProArte Danza, Trois-Rivières), *You're A Good Man, Charlie Brown* (Tribal Productions, Maritime Tour), *Abattoir* (Kaeja d'Dance, Toronto & Vancouver), and twelve seasons with Festival Antigonish Summer Theatre in northern Nova Scotia, including *Joni Mitchell: River, Sleuth, No Way To Treat A Lady, Boeing, Boeing, Lend Me A Tenor, Caught In The Net* and *World Without Shadows*. Sarah is the recipient of the 2011 Theatre Nova Scotia Merritt Award for Stage Management.



Photos Credit: Jeremy Mimmagh

Aomori Project: Of Landscapes Remembered

by Sioned Huws
(Wales, UK)

26 & 27 Oct, Fri & Sat, 8pm

Duration: 50mins no intermission
Join us for a post-performance talk with the artists



Photo Credit: Kei Shii

Programme

A choreographic dialogue between environment, architecture, the body, memory, person and place.

Over the past four winters Sioned Huws has been artist in residency at The Aomori Contemporary Arts Centre; this remote area in the north of Japan is affected by recurrent snow storms and has inspired her in the creation process of this performance.

Concept and Choreography by:

Sioned Huws

Co-choreographed and performed with:

Dancer - Reina Kimura

Tsugaru-teodori dancer &

choreographer: Yoshiya Ishikawa

Tsugaru-shamisen: Yuji Hasegawa,

Yushin & Yuso Hasegawa

Tsugaru-minyo singer: Kiyoko Goto

And local guest performers

Lighting design: Mike Brookes

Funding and support credits

Made possible with funding from:

The Saison Foundation + EU Japan Fest Japan Committee, Wales Arts International, Arts Council of Wales, The National Lottery Wales, Welsh Assembly, The Daiwa Anglo Japanese Foundation, Japan Foundation, Chapter, ARTizan, Aomori Contemporary Arts Centre, Greenwich Dance, Morishita Studios Tokyo, Jerwood Space.

With special thanks to Teiko Hinuma, Tomoyuki Hinuma and Esplanade *da:ns* festival team.

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Photo Credit: Antonio Viscido

‘Ao’ – blue or green, ‘mori’ – forest
Aomori – place of blue, green forests

Aomori is a prefecture of Japan in the region of Tsugaru, at the northern most tip of Honshu Island, with short summers and long arctic winters. Forests of blue, green, soft linear mountains and seas of deep navy blue enliven feelings with colour in autumn. In winter, the repetitive silent snowfall arrives, transforming the landscape; the heartbeat slows down, the body is overwhelmed by a desire to rest, to lay horizontally in this blanket of white. A desire to be resisted, to move and be moved; nature has no sympathy. In these extreme situations the body adapts to the environment to be able to endure these arctic conditions. The sounds, songs and dances of Tsugaru personify these landscapes.

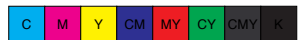
Placing the body in a landscape orientation (horizontal); repetition poses a threat of disorientation; counting beat or pulse is a devised system of survival; where choreography is balanced on a fine line of order, which can easily tip into chaos. Over a duration of physical endurance, repetition becomes an emotive containment. Formality of choreography is contrasted by the informality of play, the action of dressing, of placing a ball in a pocket is a considered action, the blink of an eye, every action is an action of the body, even the voice.

“My desire is for both the traditional and the contemporary to evolve and be recognised in dialogue with each other; to reveal the performing art forms of Tsugaru as parallel and similarly conceptual in relation to an understanding of environment and the human.”

– Sioned Huws



Photo Credit: Avatara Ayuso



A Continuing Collaborative Process

Aomori Project is an ongoing research and performance project since 2008; and has existed in various forms, with a wide range of artists and performers. Each year a new narrative is formally composed and made adaptable to diverse casts, context and architecture. *Aomori Project* has toured in Japan, the UK, and Italy during 2011-2012.

Aomori Project continues a collaborative process from a core compositional rigour, developed with dancers, musicians and a singer from Aomori. Between the *shamisen* instrument, *minyo* song and *teodori* dance, you see no direct co-relation, one over rides the other, all three exist independently and one sets the other free; our interest is this coexistence and independence between different art forms. Developing a new movement language, adding to an accumulative dance vocabulary over time,

by each new collaborative phase. We focus on how intervals and divisions within a choreographic structure, orientates a performer, as units of counted repetitions. This becoming a fundamental grid, a path to follow; counting beat or pulse is a devised system of survival, providing regularity, therefore what ever is irregular becomes more noticeable; furthering the complexity, between horizontal and vertical orientation of the body, placing in juxtaposition differing time frames where guest performers add unexpected layers of participation. A performance of emotive containment, framing compositional tensions, where sound, voice and movement becomes a pyrotechnical Installation within a particular architecture. Our pragmatic approach, is to elucidate the livingness of every movement of dance.




Photo Credit: Avat-tara Ayuso



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Biographies

Love is listening to those
little things that move
us from the inside

Sioned Huws

Sioned Huws

Sioned Huws was born in 1965, Bangor, North Wales. She resides between London and Wales. Sioned started choreographing and performing her solo work in 1988–1990 whilst studying at The Merce Cunningham Studios, New York. Since then, she has choreographed and performed a range of film, installation and dance works, in the UK, Europe, USA and Asia. In 2009–2011, she was awarded an International Program award from The Saison Foundation, Tokyo and a Creative Wales Ambassador Award for her research and performance *Aomori Project*. Sioned creates dance works that can be adapted to diverse casts, context and architecture; reflecting on the physical structure of reality, recognising that it is always a person and a space.

Reina Kimura

Reina Kimura was born in 1982, Aomori, Japan, she currently resides in Kobe, Japan, on a six months choreographic residency at Dance Box. Reina studied

modern dance and ballet from 1986–2004 with Reiko Shibuya, Aomori, and has since continued her dance training in diverse forms of performance studies in Japan and UK. Her studies include Noguchi method with Marie Osanai, dance theory with Hironobu Oikawa, Tsugaru hand dance with master Yoshiya Ishikawa, GAGA method with Chisato Ohno; and since 2008, she has collaborated with choreographer Sioned Huws on the research of performance *Aomori Project*, touring Japan, UK and Europe.

Reina Kimura continues to develop her solo dance works in collaboration with visual and sound artist in galleries, theatres and non-theatrical performance spaces. In 2008–2012, she created *Promise* in collaboration with sound artist Kei Shii, Aomori Contemporary Arts Centre, *Her Reading* at yahiro8, Tokyo, curated by Yasuka Okazaki, *ORI-ORI*, Auga Theatre, Aomori, collaborative project *Luna Forest*, performance *Dance drama Aleko* by Maki Morisia, Kazutomi Kouzuki, Kouji Hasegawa, Aomori Museum Of Art. She has also performed and collaborated in the works of choreographers, Marie Osanai and Noriko Kato. Reina continues her research and interest in choreography, exploring daily movements and accumulated body memory from her early dance training to the present day.

Yoshiya Ishikawa

Yoshiya Ishikawa was born in Aomori, Japan. She is the master of Tsugaru Teodori, Ishikawa School. She started studying Tsugaru teodori in 1954 with Ishikawa Yoshie, the originator of Ishikawa-ryu. Yoshiya tours and teaches throughout Japan and has performed in South America, USA and Europe. Her original choreography of the *bon-odori* was performed at the Sannai Maruyama Jomon Site, Aomori in 2009. Yoshiya Ishikawa has collaborated with choreographer Sioned Huws since 2009, touring Japan and Europe 2010–2011 with *Aomori Project*.

Yuji Hasegawa

Yuji Hasegawa was born in Aomori, Japan. He is the master of Tsugaru Shamisen. He started studying Minyo in 1970 from Kidabayashi Shouei and Tsugaru Shamisen from Sasaki Takashi, establishing his own school Hasegawa Sangen-kai in 1972. He recorded four albums, *Nostalgia*, *Izo Densho*, *Tsugaru Mandala* and *East meets West* 1976–2002. Leading workshops at the University of Oklahoma, Yuji Hasegawa was given an award for the best teacher of instrumental by the Japan Minyo Association in 1990. He has performed at *Blue Note jazz festival*, New York live concerts in South America, Australia, Asia, Europe, and live performances at the Winter Asian Games ceremony in Aomori, 2003. Yuji Hasegawa has collaborated with choreographer Sioned

Huws as musical director and advisor since 2009, touring Japan and Europe with *Aomori Project*.

Yushin Hasegawa and Yuso Hasegawa

Yushin Hasegawa from Toyama, Japan and Yuso Hasegawa from Yamagata, Japan are principal performers of Hasegawa Sangen-kai.

Kiyoko Goto

Kiyoko Goto was born in Aomori, Japan. Kiyoko is a Tsugaru minyo singer and has been awarded the 27th Grand Prix of Aomori Minyo Singers, the twelfth Grand Prix of Japan Minyo Singers, among others. She tours extensively in Japan. Kiyoko Goto has collaborated with choreographers Sioned Huws since 2009, touring Japan and Europe 2010–2011 with *Aomori Project*.



Photo Credit: Cathy Boyce



Photo Credit: Avat-cra Ayuso

Mike Brookes is an award winning artist, director and designer, whose work has always bridged media. He co-founded the performance collective *Pearson/ Brookes* with Mike Pearson in 1997, most recently co-creating their acclaimed *Coriolan/us* for National Theatre Wales and the Royal Shakespeare Company. He is currently developing a long term collaborative practice with Spanish artist Rosa Casado, producing live art and gallery works under the umbrella title *Some things happen*

all at once, some things happen more slowly. Other ongoing collaborations are with companies such as Quarantine and Untitled Projects. Recent awards include the Arts Council of Wales' Creative Wales Award, the TMA Best Design Award 2010, and a PACT Zollverein residency award, Essen in Germany 2012. In 2007, he was appointed Creative Research Fellow in Aberystwyth University.

Notion: Dance Fiction

by Choy Ka Fai
(Singapore)

28 Oct, Sun, 3pm

Duration: 40mins no intermission –
excluding post-performance talk & audience interaction

Join us for a post-performance talk with the artist!

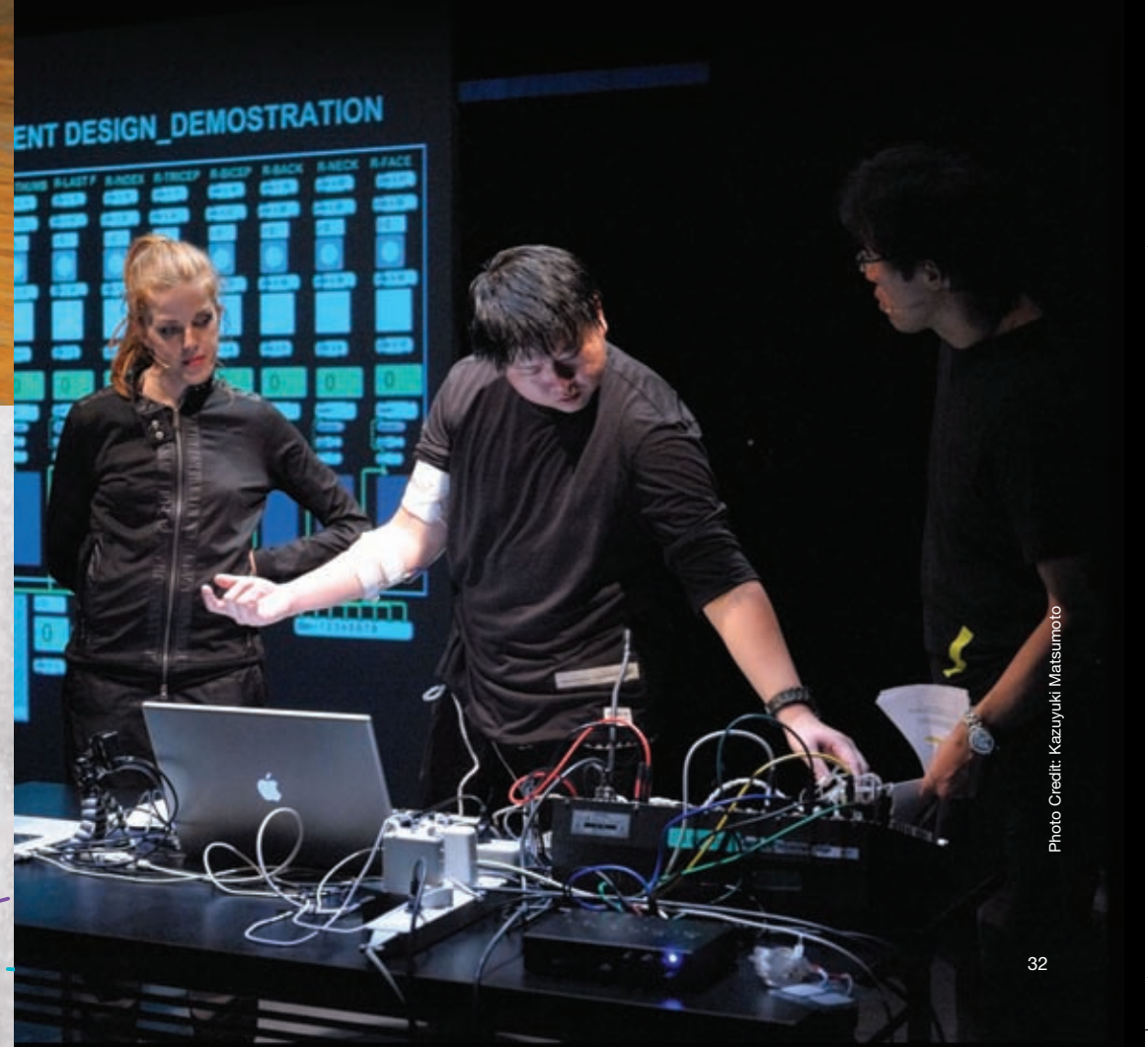


Photo Credit: Kazuyuki Matsumoto



Programme

Synopsis

Notion: Dance Fiction is a lecture performance exploring the possibilities of muscle memory as a digital form for recording, playback and real-time mapping of movement-based technique. Inspired by the evolution of dance history in the last century, the performance attempt to install digital muscle memory implants from a selection of iconic dance movement vocabulary into a singular body as it learn, adapt and recreate within the multiplex of kinetics expression.

Credits

Concept, Direction and Multimedia:

Choy Ka Fai

Performance and Choreography:

Joavien Ng

Lighting Design and Technical Direction:

Andy Lim (stage 'LIVE')

Notion: Dance Fiction was originally developed with dancer choreographer Ulrika Kinn Svensson, with support from STUK Art Center in Leuven, Belgium.

Creation Notes

In December 2006, I met Daito Manabe in Tokyo to invite him for a collaboration of a new project researching on the potential of computing the raw muscular data. It ignited my fascination with digitizing muscle movement as the basis of artistic experiments beyond the spectacular and the sensorial.

The circumstances of my continual research had led me to develop a concept prototype on the possibilities of muscle memory transfer that speculates on a future digital library of body movements or dance techniques that can be experienced beyond the audio-visual conventions of historical documentation. The system translates muscle vibrations into acoustic waveform for digital processing.

In *Notion*, we happened to produce a kind of scientific and choreographic experiments on stage as a development from the first concept prototype. As a conditioning process for the choreographer, the body nerves control system is replaced with a computer database selection of digitally reconstructed muscle memory.

- Choy Ka Fai, New York,
16th December 2010

Photo Credit: Ka Fai Choy



Project Background

Notion: Dance Fiction, a lecture performance, is part of the artist research project *Prospectus for a Future Body 2010-2012*, exploring the potential of digital muscle memory as an apparatus for remembering cultural processes and the study of body movement in dance.

The lecture performance was first developed as part of a residency program curated by Arco Renz and hosted by STUK Art Center in Leuven (Belgium), with work-in-progress presentation in Dec 2010 and Mar 2011. The performance made its premier at *Festival Tokyo 2011* (Japan) and has since toured to *Inshadow Festival 2011* (Lisbon, Portugal) and *Kyoto Experiments 2012* (Japan).

Prospectus for a Future Body 2010-2012, in the various form of video

installation, screening and live demonstration, has since toured to Invisible Dog 2010 (New York), White Chapel Gallery 2010 (London), National Art Center 2012 (Tokyo), The Israel Museum 2012 (Jerusalem) and Hacked! Milan Design Week 2012 (Milan).

Audience Interaction / Live Demonstration

Bionic Movement Research is a collection of experiments on the process of designing digital muscle memory for the body. Inspired by Luigi Galvani discovery (1780) of animal electricity in the human body, these experiments appropriate the techniques of electrical nerve stimulation to choreograph artificial muscle contraction and body movement. The participant will have the chance to interact and explores the various possibilities of creating digital muscle memory.

Biographies



Choy Ka Fai Artist & Director

Choy Ka Fai is an artist, performance maker and speculative designer. He is inspired by the stories of history and speculations of the future, and his research often stems from a desire to understand the conditions of the human body; its memories, influences and conceptual fantasy. These conceptions would coalesce into intricate narratives at the intersection of art, design and technology.



Ka Fai graduated from the Royal College Of Art London (Design Interaction) and was conferred the Singapore Young Artist Award 2010. He was the associate artistic director of TheatreWork Singapore from 2007-2009 and the core member of artist collective- Kill Your Television from 2002-2009. He had participated in various art festivals worldwide including *3rd Fukuoka Asian Art Triennial* (2005), *Edinburgh International Festival* (2009) and the *Singapore Art Festival* (2012).

Joavien Ng
Dancer/Choreographer

Joavien Ng began her choreographing and performing career in 1997 after graduating from LASALLE College of the Arts in Singapore. Her works have been presented at various Singapore and international organizations such as TheatreWorks (Singapore), Esplanade – Theatres on the Bay (Singapore) and the Little Asia Dance Exchange Network, Alcantara (Portugal).

Joavien's artistic interest revolves around the construction of identity. Her most recent work, *The Diary of Alice* (2011) in

collaboration with Paloma Calle (Spain), investigated the fascinating universe of identities — fact, fiction or otherwise — that the name “Alice” holds. In 2011, Joavien was appointed Associate Artistic Director of TheatreWorks, where she has presented *The Diary of Alice* and initiated a choreographic lab, *The Screw of Thought*.

Andy Lim
Stage “LIVE”
Lighting Designer/Technical Director

Andy has designed & managed various professional theatre and dance companies, as well as feature film productions. He has worked extensively both in and outside of Singapore, with numerous experiences touring shows in Europe, Asia and North America. Andy is also an aspiring visualist, and a close collaborator with multi-discipline art group, COLLECTIVE mayhem. His lighting design for theatre, Installation and films had been presented internationally, notably at *Kunsten Festival Des Arts* 2008, *Venice Biennale* 2011 and the *Sundance Film Festival* 2012.

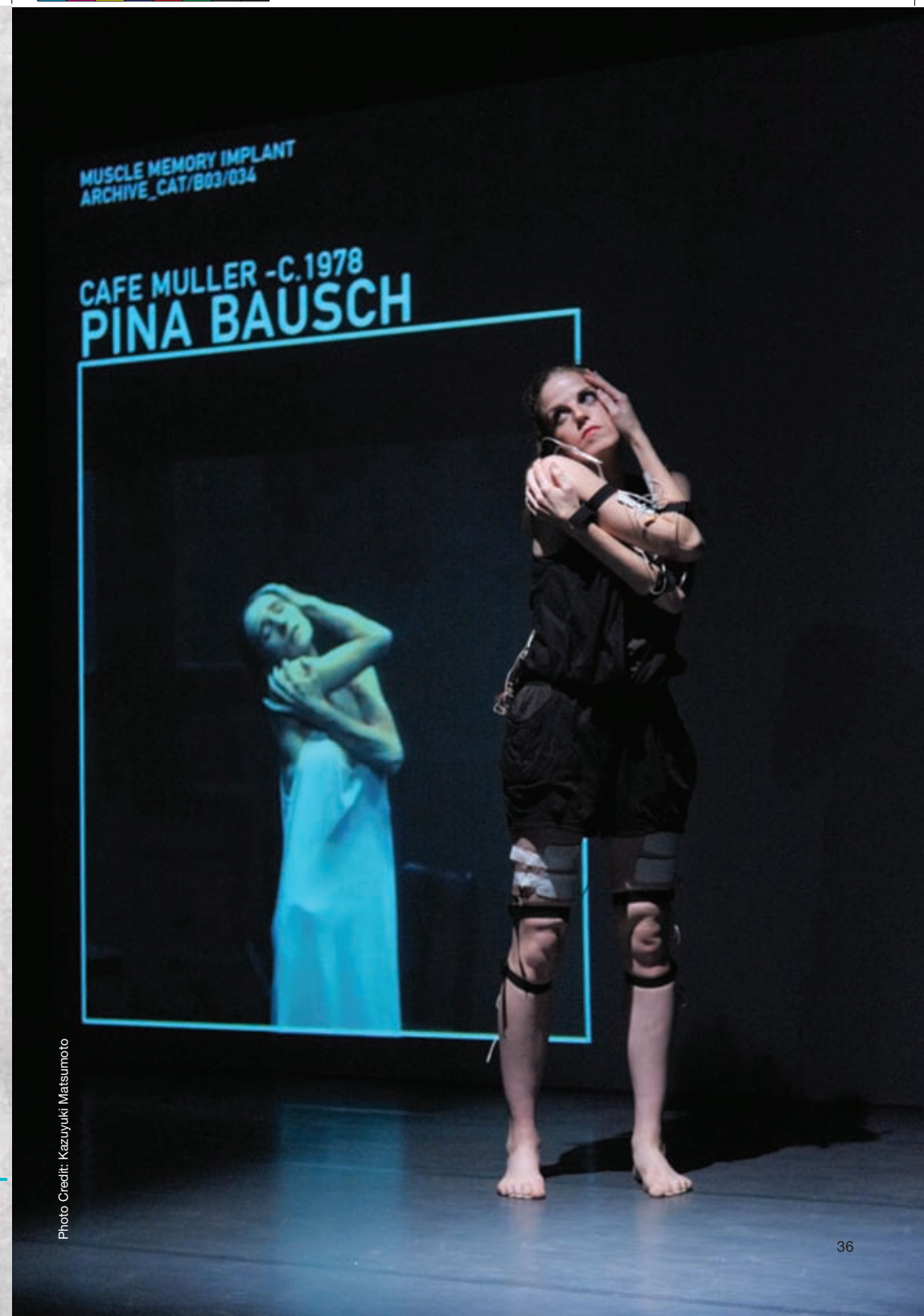


Photo Credit: Kazuyuki Matsumoto



ESPLANADE PRESENTS



Photo credit: Hugo Glendinning

27 Oct, Sat, 8pm
28 Oct, Sun, 5pm
Esplanade Theatre

TeZuka

Inspired by Osamu Tezuka

by Sidi Larbi Cherkaoui

A Sadler's Wells / Bunkamura / Eastman Production

"Dancers' swishing movements imitating calligraphic brushstrokes; giant pages falling on top of a dancer, or being flicked in and out of view as if on a vast iPad – all this is beautifully done."
– The Telegraph

Experience the magic of Japanese manga in *TeZuka*, a visually stunning work by acclaimed choreographer Sidi Larbi Cherkaoui. A dazzling multimedia homage to the "Godfather of anime" Osamu Tezuka, the choreographer brings to life many of his famous comic characters such as Astro Boy and Black Jack.

Parts of spoken text are in Japanese and French with English surtitles.

(2hrs 10mins including intermission)

ADVISORY: This performance contains strobe lighting and mature content. Recommended for 16 years and above.

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