

Esplanade Presents
da:ns festival 2021
8 – 17 Oct 2021
www.esplanade.com/dansfestival



The pandemic has fundamentally changed the world and the way we move within it. The wider spatial distances between us have resulted in a loss of physical touch and closeness to each other, while prolonged periods of staying at home may have left our bodies stationary and restless. For dance artists, the frequent pauses in training, rehearsal and performances, as well as restrictions to touring and choreography itself have challenged the art form and its livelihood. However, rather than staying still, many dancemakers around the world have resiliently responded by questioning and recalibrating the possibilities of dance and performance in this new reality, and to explore new forms of connection and engagement.

Onwards to the 16th edition of *da:ns festival* which therefore presents the proposition of **finding new ways to dance**—inviting artists and audiences alike to turn their attention towards new perspectives on the body and physical touch, new ways we experience, express and watch dance, as well as the relevance and power of dance, especially so in these challenging times. Presented within four focal points, the festival addresses pertinent developments in dance now, and sets us towards open pathways for dancing into the future.

The festival looks inwards to see outwards, to reflect and celebrate how far and diverse our dance scene in Singapore has become in **GO LOCAL** with over 10 new works and 280 diverse local dance artists. With an open invitation to five leading contemporary dance companies to create new works that represent their identity and artistic direction for the near future, audiences get to experience the distinct practices and expressions of each company at ***In Good Company – a spotlight on Singapore dance companies*** over two evenings. Singapore's well-loved street dance couple Rachel and Marcus set to face-off their differences in styles, forms and philosophies in ***FULL OUT! – ScRach vs MarcS***, and we invite audiences to be the judge of it. **Singapore Dance Theatre** also returns with a triple bill of neo-

classical ballet and contemporary works, performing against the stunning backdrop of the Marina Bay for the first time.

Propelled by the physical restrictions arising from the pandemic, dancemakers are expanding more into virtual stages and digital realms, which call upon both artists and audiences to see dance **THROUGH A NEW LENS**, one which presents new artistic approaches and formats, dramaturgies and aesthetics. A prelude to the festival, **14**, conceptualised by **Chen Wu-Kang and Sun Ruey Horng (Taiwan)**, virtually brings together 19 independent artists from five countries by real-time livestream transmission, each performing a 14-minute solo in an empty theatre; collaborative yet autonomous, it applies the rituals of traditional theatre, alongside cinematography, live-editing and livestream to explore new performance possibilities. As a work shaped during the pandemic, **Manila Zoo by Eisa Jocson (Philippines)** takes on a heightened relevance and urgency, confronting the audience with complex issues relating to freedom of movement, exploitation and cultural identity through a hybrid production screened to a live theatre audience. **Cineda:ns** returns with three evenings of dance films curated by Cinemovement, inviting us to relook this hybrid genre with fresh perspectives. Meanwhile, we are also screening dance films online created by the next generation of local dance artists from students of **LASALLE College of the Arts** and **Nanyang Academy of Fine Arts**.

DANCE REVOLUTION engages with important social issues of our times and is set to empower individuals and communities through dance projects which initiate conversations on diversity, inclusivity, social engagement and culture. In **and so we dance**, migrant workers in Singapore weave their stories through the language of dance under the direction of Dapheny Chen and Serena Ho, shedding light on the impact the pandemic has on them. Participants of **Dissemination Everywhere! by LIGNA (Germany)** are invited to move through guided prompts and audio choreographies by 15 international dance practitioners and contemplate altered boundaries and definitions of movement and space in this new reality.

After a year-long hibernation, we invite dance lovers and curious novices to reset and dance again in **PARTICIPATE**. With over 10 different popular dance genres to choose from, pick up some new moves and reconnect with yourself or with your loved ones in **Footwork** in the months leading up to the festival. Alternatively, join our **#dans2themax** challenge once again on Tiktok or Instagram and have virtual a dance off with your friends and fellow street dance lovers.

As a companion to your festival experience, you can deepen your appreciation for dance or gain insight into some of the artists in the festival, through our digital educational materials on **Esplanade Offstage**. Here, we discuss and demystify dance through videos, podcasts, talks and articles.

With four festival commissions, 80 diverse in-venue and digital dance programmes and materials, and over 35 new creations by leading Singaporean and Asian dancemakers in this edition—we hope you will return to support the *da:ns festival* and embrace dance as an essential part of our lives. Our sincere thanks to the passionate and inspiring dance community who work tenaciously despite complex restrictions and challenges, to bring us joy and comfort, and do what arts and culture does best—helping us comprehend where we are, how we have lived, what we have gone through, and perhaps, most importantly, where we may go next.

Iris Cheung
Programmer, Dance & Theatre, The Esplanade Co Ltd
On behalf of the *da:ns festival* team

Last updated: 28 Sep 2021

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 3,500 live performances and activities presented by Esplanade, its partners and hirers. Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on [Esplanade Offstage](#), an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are non-ticketed.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

To bring even more of the arts to a wider audience and provide more platforms to support Singapore's next generation of artists, Esplanade is building a new theatre along its busy waterfront. Named Singtel Waterfront Theatre, the 550-seat venue will open in 2022.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a notfor-profit organisation, a registered Charity and an Institution of a Public Character. The Charity Council awarded TECL the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016, and the Charity Transparency Award for four consecutive years since 2016.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit Esplanade.com for more information.

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Annexe

Esplanade Presents

da:ns festival 2021

8 – 17 Oct 2021

www.esplanade.com/dansfestival

Tickets on sale 20 Aug 2021.

Esplanade&Me Priority Booking 19 Aug 2021.

GO LOCAL

In Good Company – A Spotlight on Singapore Dance Companies

CHOWK Productions, Frontier Danceland, P7:1SMA, RAW Moves & T.H.E Dance Company (Singapore)

An Esplanade Commission

8, 9, 15 & 16 Oct 2021, Fri & Sat, 8pm

Esplanade Theatre

8 & 9 Oct: 1hr (no intermission)

15 & 16 Oct: 1hr 15mins (no intermission)



da:ns festival commissions five leading contemporary dance companies in Singapore with an open invitation to create new works that represent their identity and artistic direction for the near future. Over two weekends, experience the distinct dance practices, viewpoints, and expressions of each company as they perform alongside one another at the Esplanade Theatre.

Heading the first weekend (8 & 9 Oct) are P7:1SMA and T.H.E Dance Company.

P7:1SMA explores the intersection of traditional and contemporary practices, using dance to reimagine the dynamics of the Malay identity. Through an examination of gestures used in nuptial blessing rituals, *Selamat Pengantin Baru* (Happy Newlyweds) is their attempt at reinventing the catalog of dance that features at Malay weddings.

With a body of works that navigate the human experience, T.H.E's essence is found in their "HollowBody" methodology which embraces physical, emotional, philosophical and meaningful expression to convey their collective identities and lived experience. The company's latest offering, *A Beautiful Day*, casts light on the positive aspects of living in the midst of an inexplicable pandemic.

Taking centrestage in the second weekend (15 & 16 Oct) are CHOWK Productions, Frontier Danceland and RAW Moves.

CHOWK Productions' raison d'être is to develop an Asian contemporary dance expression that dissolves the dichotomy between tradition and modernity. In *Variations on a Theme*, *odissi* is approached in a similar fashion to how a Western classical music composer would when elaborating on a main theme. Experimenting with footwork, rhythm and tempo, the pared-down piece features three dancers and two musicians and is an invitation to relish in the intangible pleasures of a live performance.

Committed to cultivating versatility in expression through the body, Frontier Danceland's dynamic range of innovative works craft unique experiences that heighten sensibilities and evoke introspection. In *The Span of Us*, they enter the different realms and interspaces of personal territory, exploring the potentiality of proxemics in human connectedness.

Driven by the spirit of inquiry, one key focus of RAW Moves is to create interdisciplinary and experimental works that seek to redefine movement. Evolving from a microcosm of different worlds, *Overlap* discharges the fragmented "corps memories" from one's past to initiate a new query into the self. The work explores new causalities of expression and the relationship between movement, sound and space.

These works not only mark the strengths and distinctions that set each company apart, but also reflect the diversity of contemporary dance in Singapore. This is a rare chance to witness all five companies in their element, to be *In Good Company*.

In Good Company is commissioned by Esplanade – Theatres on the Bay in collaboration with CHOWK Productions, Frontier Danceland, P7:1SMA, RAW Moves and T.H.E Dance Company.

\$25*, \$38**

Limited concessions for students, NSFs and seniors: \$20*, \$30**

Package for two weekends: \$40*, \$60**

**Esplanade&Me Specials

Black & White: 15% savings

Discover: 10% savings (limited tickets)

Forces of Dance by Singapore Dance Theatre

8 – 10 Oct 2021, Fri – Sun, 8pm
Esplanade Outdoor Theatre
1hr 10mins (no intermission)



From Singapore's leading dance company who brings you the annual *Ballet Under the Stars* comes a triple-bill of neo-classical ballet and contemporary works set against the stunning backdrop of the Marina Bay. Returning to *da:ns festival* after seven years, the Singapore Dance Theatre (SDT) will perform on the Esplanade Outdoor Theatre stage for the first time in a showcase of delicate duets and spirited ensemble pieces.

The evening opens with *Piano Concerto No 2, Opus 102*, created for SDT by renowned choreographer Edmund Stripe, an uplifting neo-classical piece that has captivated ballet lovers and critics alike since its premiere in 2007. This performance features 13 dancers in a fast paced yet graceful dance set to a rousing score by Dimitri Shostakovic.

Brimming with primal and ritualistic energy, *Sticks and Stones*, created for SDT by Kinsun Chan is a powerful dance number which shows off the strength of an all-male cast as they move to a percussive soundtrack by Steve Reich.

Capping off the night is *The Third Reset*, a new and original piece created for SDT dancers by Singapore's own Christina Chan, a frequent collaborator of the company. Chan, a choreographer under the mentorship of SDT's Artistic Director Janek Schergen since 2011, developed the piece during their *Made in Singapore* workshop earlier this year.

Experience the beauty and technical virtuosity that the Singapore Dance Theatre is known for in one stellar evening of dance by the Esplanade Waterfront.

Three compelling works set against the stunning backdrop of the Marina Bay, one magical evening with Singapore's leading dance company.

About Singapore Dance Theatre

Founded in 1988 by Goh Soo Khim and Anthony Then, Singapore Dance Theatre is a homegrown premier dance company comprising of 35 professional dancers, apprentices and trainees. The

company produces six seasons annually, highlights of which include the widely popular outdoor dance event *Ballet Under the Stars* at the Fort Canning Park, two full-length classics, *Masterpiece in Motion*, which brings together three works by international choreographers, as well as *Passages*, a contemporary dance showcase.

The company's repertoire ranges from classical to contemporary ballet, with pieces created by renowned choreographers including Choo-San Goh, George Balanchine, Lucas Jervies, Kinsun Chan, Val Caniparoli, Ma Cong, Edmund Stripe, Natalie Weir, Edwaard Liang, Nils Christe, Toru Shimazaki, Christina Chan, Timothy Harbour, François Klaus, Tim Rushton and Loughlan Prior.

Under the leadership of Artistic Director Janek Schergen, the company has made new strides in the international and Singapore dance arena, adding 31 world premieres, 19 company premieres and new productions to their repertoire, in addition to their frequent revivals of existing works.

In 2013, SDT moved to a new premise in Bugis+ with four state-of-the-art studios. Additionally, the company has yearlong education and outreach programmes to nurture the appreciation of dance in Singapore.

This is a pilot trial performance which is subject to change, based on prevailing safe management measures.

\$38

Limited concessions for students, NSFs and seniors: \$30

Esplanade&Me Specials

Black & White: 15% savings

Discover: 10% savings (limited tickets)

FULL OUT! ScRach vs MarcS

ScRach MarcS (Singapore)
An Esplanade Commission

14 – 17 Oct 2021, Thu – Sun, 8pm
Esplanade Outdoor Theatre
1hr 15mins (no intermission)



FULL OUT! returns for another electrifying showcase of street dance at *da:ns festival!*

This time, Singapore's award-winning dance couple Rachel and Marcus settle their differences on stage in an epic showdown of ScRach vs MarcS, classic vs experimental vs new school, choreography vs freestyle, cypher vs showcase. The best part is, you get to be the judge of it.

Join them at the Esplanade Outdoor Theatre with their specially selected crews featuring some of the best dancers in Singapore, as they test the limits of street dance and face off in this battle of styles, forms and philosophies. Your vote and opinions count towards who is declared the winner!

Dress up in your best street dance style and ready yourself for a mind-blowing live performance as ScRach MarcS go all out to slay the stage. A finale event with an announcement of the results across all four performances, will also be streamed live on Facebook.

Formed in 2008, ScRach MarcS are in constant pursuit of new ideologies in the evolution of street dance. With roots in classic street dance, the dynamic duo is all about creative movement and treating dance as an art form without boundaries or labels. The two are constantly on the lookout for new and exciting works that push the creative mind and elevate their artistry as creators, innovators and artists.

This is a pilot trial performance which is subject to change, based on prevailing safe management measures.

\$38

Limited concessions for students, NSFs and seniors: \$30

Esplanade&Me Specials

Black & White: 15% savings

Discover: 10% savings (limited tickets)

Rasas 2021: Dances across SOM56

Sri Warisan Som Said Performing Arts Ltd

8 – 10 Oct 2021, Fri – Sun

Fri: 7pm & 8pm

Sat: 5.30pm, 6.30pm & 7.30pm

Sun: 6.30pm & 7.30pm

Esplanade Concourse



Join the founder of Sri Warisan, Madam Som Said, as she celebrates 56 years in dance as a performer, choreographer, artistic director and educator. The dancers of Sri Warisan present excerpts from a selection of four key works from her rich repertoire, ranging from the 1960s to the 2000s.

Sekapur Sireh (1968)

Inspired by *tepak sireh* (beetle leaves), this dance was conceptualised by Mdm Som Said in the early '70s as a welcome dance, featuring traditional dance movements that represent a gentle and graceful reception of guests.

Tanjung Katong (1992)

Set to the catchy instrumental track *Di Tanjung Katong*, this couple dance is a playful take on courtship and romance. It was partly inspired by the historical Tanjung Katong park and beach, a historical spot where families and couples once frequented. This dance was performed at the Japan Min-on Arts Festival in 1992, and is presented yearly in schools across Singapore through the company's arts education programme, *Roots – My Beautiful Singapore*.

Tari perpisahan (bangsawan in dance, Dendam Berahi) (1998)

Bangsawan (Malay opera) once thrived in 1940s Singapore but was nearly wiped out by the booming Malay film industry headed by Cathay Keris in the 1950s. As a tribute to the theatrical art form, Mdm Som created the first *bangsawan*-inspired dance in 1998 titled *Dendam Berahi – Tari Perpisahan* (Farewell Dance). This dance was inspired by a scene where a princess had to depart from her prince and their kingdom. It was very well received when performed during Sri Warisan's community outreach programmes in Singapore.

Lestari Seni di Taman Warisan (2004)

This piece was commissioned in 2005 by the Malay Heritage Foundation for the grand opening of the Malay Heritage Centre. Set to a composition by local artist Zubir Abdullar, this opening dance uses a *jidur* drum as a symbol of welcome, as well as *cembul*, a traditional jar-shaped container, as a prop.

About Madam Som Said

A recipient of the National Arts Council's Cultural Medallion award (1987), Som Said is a performer, choreographer, artistic director and educator who has brought Malay dance to an international audience since the 1970s. Alongside her degree in Dance Anthropology from Jakarta Institute of the Arts (IKJ), Indonesia, Mdm Som Said also studied contemporary Asian performing arts in 1983 with the late Bagong Kussudiardja at his cultural centre, PBSK, in Indonesia. She has also studied labanotation in Solo, Indonesia (1989) and at Nanyang Academy of Fine Arts Singapore (1990).

She has won several awards across the decades, including the National Youth Award in 1979, the Public Service Medal (*Pingat Bakti Masyarakat*) in 1992 and the title of "Achiever of the Year" in 2009, accorded by MediaCorp's Berita Harian. With more than 50 years of success and experience in promoting, producing and directing dance, Som Said leads Sri Warisan Som Said Performing Arts Ltd, seeking to continue playing an expanded role in the promotion and education of arts and culture, with the aim to make arts accessible for all.

Free

Rasas 2021: Kathak

by Temple of Fine Arts

11 & 12 Oct 2021, Mon & Tue

7pm & 8pm

Esplanade Concourse



Kathak, a prevalent style of Indian classical dance from Uttar Pradesh and Rajasthan, originated from *kathakars* (storytellers). Over the years, the dance form has branched out into various *gharanas* (lineages) and continues to develop and evolve in the able hands of the masters. The style incorporates intricate footwork with stylised hand and body movements to create a mesmerising visual and auditory experience for the viewer. This performance features three dances from the *kathak* repertoire, namely *Thunga Thunga*, *Taal Dhamar* and *Tarana*.

Thunga Thunga is a *pada* based on Lord Krishna. The tinkling sounds from the bells around his ankles and the enthralling melodies from his *bhansuri* fill the air with love. Radha and the Gopis celebrate their time with Krishna, surrounded by the beautiful flora and fauna on the banks of the Yamuna river. The piece is interspersed with short *tihais* and *tukdas*, which are short, fixed compositions that are reproduced with intricate footwork and movements.

Taal Dhamaar showcases the fourteen-beat cycle. The dancers present rhythmic compositions of varying lengths and levels of intricacy. The piece explores the sophistication of the fourteen-beat cycle through *chakkars* (turns) and various types of footwork. The dancers also engage in *padanth*, the recitation of *bhols*, to guide the audience along their rhythmic journey.

Tarana. The *tarana* is often found toward the end of a *kathak* repertoire. Having explored the facial expressions, complexities of the *taal*, and intricate footwork, the dancers amalgamate these elements into a single composition. The *tarana* is built upon a recurring theme line that is repeated and harmonized in different ways. As the piece builds, the dancer embraces the complexities of the footwork alongside the graceful and elegant body movements.

About Temple of Fine Arts

Inspired by our founder HH Swami Shantanand Saraswathi, Temple of Fine Arts (TFA) was established in 1981 as a unique endeavour to make Indian performing arts more accessible and relevant to a new generation. From its inception 40 years ago, TFA has contributed significantly to the development of Indian cultural heritage and the broader arts landscape by providing quality arts-centric education and performance.

Driven by our motto—Art, just for the love of it—we believe in promoting the spirit of camaraderie and celebrating the various cultures of Singapore through the arts. It inspires us to constantly embrace new mediums to explore how art can push boundaries and create an impact for audiences.

Over the years, we have staged several successful stage productions and earned a strong reputation and accolades for bringing novel music and dance performances to Singapore audiences. These productions have been staged in leading arts venues in Singapore since 1984. Our repertoire includes: *Ramayana, Swan Lake, Butterfly Lovers, Legend of Mahsuri, Lady White Snake, Taj Mahal, Nadopasana, Taal Express, Water, Damaru, Dharma Ashoka, Anthar-Agni, The Rajput Princess, Premanadi* and *Hridaya – Heartstrings*.

Free

Rasas 2021: Traditions Revisited – Colours of Nanyang

by Dance Ensemble Singapore

13 & 14 Oct 2021, Wed & Thu

7pm & 8pm

Esplanade Concourse



Be introduced to Straits Chinese Peranakan culture through excerpts from Dance Ensemble Singapore's repertoire that incorporate a unique blend of Chinese contemporary dance and martial arts! Featuring elements from Chinese Peranakan culture such as porcelain, traditional bridal wear and shoe beading, this performance uses movement to preserve and showcase this colourful and vibrant heritage.

About Dance Ensemble Singapore

Founded in 1993, Dance Ensemble Singapore (DES) aims to present multi-faceted dance styles and to constantly explore new genres through the core company of professional performers, DES Arts, alongside the Performing Arts Academy. The company strongly believes in sharing the cultural messages imbued within Chinese arts and cultures, and thus strives to expand their reach through exploring various fields of dance. To date, they have engaged in numerous major performances such as Singapore Arts Festival, ASEAN Dance Festival, the National Day Parade, Chingay, and many more. DES has also represented Singapore in varying capacities for international cultural exchanges.

In recent years, DES Arts has been actively sharing and promoting the *Nanyang* style of Chinese dance. The core company was highly commended by Prime Minister Lee Hsien Loong during the 2014 National Day Rally for their innovative interpretations and styles, as well as their unceasing efforts in pushing boundaries in the local arts and cultural scene.

Free

Rasas 2021: Bridging Cultures

Bhaskar's Arts Academy

15 – 17 Oct 2021, Fri – Sun

Fri: 7pm & 8pm

Sat: 5.30pm, 6.30pm & 7.30pm

Sun: 6.30pm & 7.30pm

Esplanade Concourse



Drawing inspiration from traditional Chinese, Malay, Thai and Cambodian dance, Bhaskar's Arts Academy has consistently created cross-cultural works over the years which seamlessly blend movements from other cultural genres with those of *bharatanatyam*. Some of these works include *Singai Sathir* (2018), which integrated Chinese and Malay moves, *Manohra* (1996, 2009 & 2018) featuring Thai influences, and *Brihannala* (2017), where Cambodian moves were showcased.

For *Rasas 2021*, dancers from Bhaskar's Arts Academy will focus on the essence of each genre, demonstrate their quintessential style and form, and share how they have been incorporated into a *bharatanatyam* performance. The subtle similarities and differences between these dance forms and *bharatanatyam* will also be introduced. Short excerpts from Bhaskar's Arts Academy's past works enhanced by multicultural elements will also be presented.

About Bhaskar's Arts Academy

Bhaskar's Arts Academy (BAA) is a Singapore-based Indian performing arts company. With history dating back to 1952, when the late Mr. KP Bhaskar first stepped foot on the shores of Singapore, BAA has a long and rich tradition of teaching and performing. Now helmed by his wife, Mrs. Santha Bhaskar, the Academy humbly prides itself at being at the forefront of the Indian performing arts scene in Singapore. Along with its teaching wing Nrityalaya Aesthetics Society, BAA continues its mission to create, produce, present and promote traditional Indian classical performing arts.

In creating new works, BAA focuses on high aesthetic value and a uniquely evolving style that reflects the Bhaskars' legacy as well as the multi-cultural Singaporean spirit, while still being rooted in traditional techniques and philosophy.

Some notable works include the Chinese folk tale *Butterfly Lovers* (1959) and the Thai mythological story *Manohra* (1996). In 2003, the company presented *Rasa & Dhwani*, which featured local poems in different languages set to Indian dance. Other significant presentations include *People Get Connected* (2006), which traced human communication through the ages, *CHAKRA* (2012), the first traditional Indian dance production to incorporate sand art, *Sambhavna* (2016) and *Sambhavna 2.0* (2017), works that brought quantum physics to life, as well as *28* (2019), which was inspired by Da Vinci's *The Vitruvian Man* and incorporated mathematical concepts.

BAA has numerous accolades to its name, including the Cultural Medallion award conferred to its Artistic Director, Santha Bhaskar (1990), the highest honour accorded to arts practitioners in Singapore. She was also awarded the *Bintang Bakti Masyarakat* (Public Service Star) in 2016. For her continued dedication, she was inducted into the Singapore Women's Hall of Fame in 2021 and honoured with the award *Pingat Jasa Gemilang* that same year. BAA is also a proud recipient of the Stewards of Intangible Cultural Heritage Award (2021).

Free

What's Your Move

Danz People, The DanceSport Academy, O School, Joshiley Bhangra Singapore, Jazz Inc, Spanish Dance Singapore (Singapore)

8 – 10 Oct & 15 – 17 Oct 2021

Fri – Sun

Fri: 7.30pm, 8.45pm & 10pm

Sat: 7pm, 8pm, 9pm & 10pm

Sun: 7pm, 8pm & 9pm

Esplanade Forecourt Garden

Put on your dancing shoes because everyone's invited back to the *What's Your Move?* dance workshops after last year's hiatus! Reset and dance safely again with us under the moonlight at the Esplanade Forecourt Garden. Pick up nifty moves from professional instructors on stage and catch some of Singapore's best dance studios demonstrate their own takes on classic styles.



Schedule

8 Oct 2021, Fri

7.30pm & 10pm: Bhangra

8.45pm: Hip Hop

9 Oct 2021, Sat

7pm: Flamenco

8pm & 10pm: Dance Hall

9pm: Classical Spanish

10 Oct 2021, Sun

7pm: Cha Cha

8pm: Flamenco

9pm: Jive

15 Oct 2021, Fri

7.30pm: Cha Cha

8.45pm: Street Jazz

10pm: Jive

16 Oct 2021, Sat

7pm & 9pm: Charleston

8pm & 10pm: Bhangra

17 Oct 2021, Sun

7pm: Hip Hop

8pm: Charleston

9pm: Kpop

THROUGH A NEW LENS

14

Conceptualised by Chen Wu-Kang and Sun Ruey Horng (Taiwan)

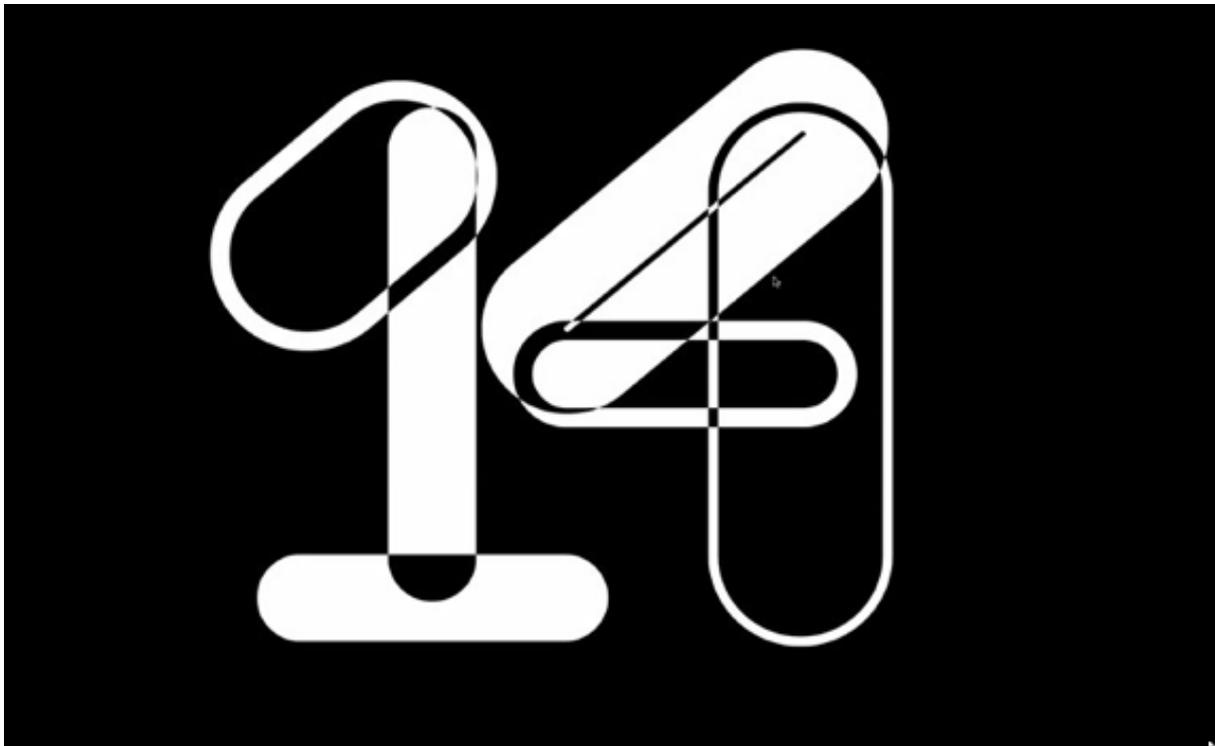
An Esplanade Commission

Co-producer: National Theater & Concert Hall (Taiwan)

Co-presenters: Centro per la Scena Contemporanea, Lavanderia a Vapore and Spazio Kor (Italy), Chang Theatre (Thailand), National Taichung Theater (Taiwan) and Salihara Arts Center (Indonesia)

Livestream on 18 Sep, 5pm – 10pm (SGT / +8 GMT), recording available for viewing from 24 Sep 2021, Fri, 5pm (SGT / +8 GMT) until 31 Oct 2021, Sun, 11:59 pm (SGT / +8 GMT).

5hrs (Viewers can choose to tune in and leave at any point)



Fourteen. The number of days typically required for self-isolation. As stages remain empty during this unprecedented period of social distancing, theatres too have been forced into isolation. How are dance artists around the world responding to these uncertain conditions that have, by necessity, shifted the audience's gaze into digital spaces, and how can we find new ways to experience dance, together but apart?

Led by Taiwanese dance artist Chen Wu-Kang, *14* is a dance marathon streamed live from across time zones and continents. Join 19 independent artists from Indonesia, Italy, Singapore, Taiwan and Thailand as they reclaim the stage, tasked to reflect on the situations they are in and present themselves through the format of a 14-minute solo—completely alone with neither crew or audience in sight. Optional live commentary from guest commentators providing insightful perspectives to the solos further explores new possibilities for online performance and intimate viewing.

From an outdoor theatre in Italy steeped in history to an intimate independent theatre in the suburbs of Bangkok, be transported to performance venues around the world as night and day dance around one another, and as desires, strengths, anxieties and other personal responses unravel. Collaborative yet autonomous, *14* applies the rituals of traditional theatre alongside the cinematography, live-editing and

livestream to explore new performance perspectives and our collective experiences of time and isolation in this pandemic-stricken world.

A prelude to *da:ns festival*, this Esplanade Commission is co-produced with National Theater & Concert Hall (Taiwan), and co-presented by Centro per la Scena Contemporanea, Lavanderia a Vapore (part of Boarding Pass Plus Dance) and Spazio Kor (Italy), Chang Theatre (Thailand), National Taichung Theater (Taiwan) and Salihara Arts Center (Indonesia).

Viewers are encouraged to make themselves comfortable for the live experience of the marathon and may choose to tune in or leave at any point. A recording of the livestream will also be available from 24 Sep 5pm (SGT / +8 GMT) till 31 Oct.

About Chen Wu-Kang

Chen Wu-Kang is the Co-founder and Artistic Director of HORSE Dance Theater, one of Taiwan's well sought-after contemporary dance companies. Known for his delicate physical movements and innovation, Chen has diverse multi-disciplinary projects under his belt, having worked with international artists such as Jérôme Bel, Pichet Klunchun and Hong Kong Sinfonietta. He co-curates the seasonal platform *Primal Chaos Dance x Sounds*, and is also working on a three-year project, *An Expedition to the Embodiment of Ramayana*, an intimate exchange of physical, emotional, intercultural and philosophical experiences with Southeast Asian dance artists. Most recently, Chen received the prestigious The Performing Arts Award at the 19th Taishin Arts Awards for *Dances for Wu-Kang Chen*, a work conceptualised by Jérôme Bel, directed and performed by Chen himself.

About Sun Ruey Horng

Sun Ruey Horng is a video designer and director who has been creating works internationally since 2008. He is known for his large-scale performative multimedia environments which interact with human perception, memories and uncanny experiences in our daily lives. He is the recipient of the 2020 Lucille Lortel Award for his projection design in *The Headlands*, produced by Lincoln Center Theater. His design works have been presented by Broadway Theater, EMPAC, Guggenheim Museum, HERE Arts Center, Hong Kong Cultural Centre, La MaMa, LCT3, National Theater Taipei, National Taichung Theater, and Weiwuying Performing Arts Center, among others.

14 features the following artists:

Chang Theatre (Thailand)

Kornkarn Rungsawang / Artist
Pawit Mahasarinand / Commentator
Pichet Klunchun / Dramaturg
Ratchai Rujiwipatna / Artist
Sineenadh Keitprapai / Artist

Centro per la Scena Contemporanea, Lavanderia a Vapore and Spazio Kor (Italy)

Greta Pieropan / Dramaturg
Amina Amici / Artist
Elena Sgarbossa / Artist
Manuel Martin / Artist
Marigia Maggipinto / Artist
Susan Sentler / Commentator

Esplanade – Theatres on the Bay (Singapore)

Charlene Rajendran / Commentator
Daniel Kok / Artist
Hasyimah Harith / Artist
Rizman Putra / Artist
Sandhya Suresh / Artist
Shawn Chua / Dramaturg

National Taichung Theater (Taiwan)

Anastasia Melati / Artist

Liu I-ling / Artist
Tang Fu-kuen / Dramaturg
Tien Hsiao-tzu / Artist
Tora Hsu / Director
Wang Ning / Artist
Yu Yen-fang / Commentator

Salihara Arts Center (Indonesia)

Akbar Yumni / Commentator
Densiel Lebang / Artist
Josh Marcy / Artist
Nudiandra Sarasvati / Artist
Siko Setyanto / Artist
Yustiansyah Lesmana / Dramaturg

Advisory:

Parental Guidance – Suitable for persons of all ages but parental guidance is recommended for younger viewers

Free

Manila Zoo by Eisa Jocson (Philippines)

An Esplanade Co-Production

8 – 10 Oct 2021, Fri – Sun, 8.30pm
Esplanade Theatre Studio
2hrs (no intermission)



In Disney's "empire of happiness", animals are anthropomorphized and formatted with US-American values and ways of being. Lions are kings and fish, monkeys and crickets become sidekicks to humans. Filipino performers often undertake these roles as the highly favoured workforce in the Disney theme parks and shows—they are the energetic "happiness machines" who tirelessly bring these mascots to life for entertainment.

In *Manila Zoo*, choreographer Eisa Jocson, along with four Filipino performers and German-based musician Charlotte Simon (Les Trucs), hijacks the Disney experience by embodying the intersections and politics of humans and animals, of spectacle, labour and isolation. Rejecting established entertainment routines, they tackle the mental effects of isolation shared by man and beast, expressing a collective desire for change. In Jocson's version of the zoo, the private and public, real and virtual, happiness and horror intertwine. Humans and animals share the psychosis of isolation.

As a work that was shaped during the pandemic, *Manila Zoo* has taken on a heightened relevance and urgency and confronts the audience with complex issues relating to freedom of movement, exploitation and cultural identity.

Manila Zoo is a unique hybrid production featuring a live Zoom performance designed intentionally to be screened to a theatre audience attending in person. This third and final instalment of Jocson's *HAPPYLAND* series makes its official premiere here in Singapore's Esplanade *da:ns festival*. *Princess*, the first of the series, was presented at *da:ns festival 2019*.

Manila Zoo is a production by Eisa Jocson and Künstlerhaus Mousonturm Frankfurt am Main (Germany) in the frame of Tanzplattform Rhein-Main. In coproduction with BIT Teatergarasjen (Norway), Esplanade – Theatres on the Bay (Singapore), Kaserne Basel (Switzerland), RISING Melbourne (Australia), Tanzquartier Vienna (Austria), Taipei Performing Arts Center (Taiwan) and TPAM Performing Arts Meeting in Yokohama (Japan). Funded by the Federal Government

Commissioner for Culture and the Media of Germany within the framework of the Alliance of International Production Houses, International Coproduction Fund of the Goethe-Institut. Tanzplattform Rhein-Main is a cooperation project of Hessisches Staatsballett and Künstlerhaus Mousonturm, enabled by Kulturfonds Frankfurt RheinMain and supported by the Department of Culture and Science of the City of Frankfurt/Main, the Hessian Ministry for Science and the Arts and the alliance of foundations [Aventis Foundation, BHF-BANK-Stiftung, Crespo Foundation, Dr. Marschner-Stiftung, Stiftung Polytechnische Gesellschaft Frankfurt am Main, Hans Erich und Marie Elfriede Dotter-Stiftung]

Artistic Direction, Choreography, Performance: Eisa Jocson

Musical Direction: Charlotte Simon

In collaboration with: Bunny Cadag, Cathrine Go, Russ Ligtas, Joshua Serafin

Creative Presence: Arco Renz

Dramaturgy: Anna Wagner

Light Design: Jan Maertens

Live Stream Video Design: Yap Seok Hui | ARTFACTORY

Choreographic advice, movement coach: Rasa Alksynte

Production Management, Coordination & Distribution: Anne Kleiner

Artistic Production Management Frankfurt: Andreas Jahnke

Production Management Manila: Perky Parong

Technical Manager: Yap Seok Hui | ARTFACTORY

Live Stream & Video Engineer: Stev.e Kwek | ARTFACTORY

About Eisa Jocson

Choreographer, dancer and visual artist, Eisa Jocson exposes body politics in the service and entertainment industry as seen through the unique socioeconomic lens of the Philippines. She studies how the body moves and what conditions make it move – be it social mobility or movement out of Philippines through migrant work. In all her creations – from pole to macho dancing and hostess to Disney princess studies – capital is the driving force of movement pushing the indentured body into spatial geographies.

Advisory:

Admission for ages 18 and above.

R18 (Mature content including full male & female nudity & some sexual references)

No latecomer entry or re-admission will be allowed for this performance.

\$30

Limited concessions for students, NSF's and seniors: \$24

Esplanade&Me Specials

Black & White: 15% savings

Discover: 10% savings (limited tickets)

Cineda:ns

Curated by Cinemovement

13 – 15 Oct, Wed – Fri, 8.30pm

Creative encounters, artistic identities and intimate gestures intertwine in *Cineda:ns* with three evenings of dance films curated by Cinemovement. This year, *da:ns festival 2021* presents international films which range from choreographer documentaries to meditations on the creative possibilities generated by dance made for screen.

Our first evening's self-reflexive dance documentary on French *enfant terrible* Jérôme Bel by Sima Khatami and Aldo Lee embraces contradiction, giving us an intimate view of the artistic process and discourse of collaboration between the filmmakers and a choreographer notorious for resisting direction.

The second evening sees *Hybrid Motion*, a dance-themed anthology of four short films, presenting a lush illustration of intimate dialogues between Hong Kong and Singaporean film- and dancemakers attempting to redefine the boundaries of their respective practices. Including Singapore's very own Aaron Khek Ah-hock, Ix Wong Thien-pau, and Liao Jiekai.

Finally, lovers of architecture will be transported in Henrique Pina's *Body-Buildings*, a site specific collaboration with six choreographers that recontextualises six iconic Portuguese buildings within the lexicon of movement more familiar to dance.

These innovative works of different forms and methods of construction allow us to look at familiar genres with fresh eyes, exploring new possibilities for how dance and film may intersect in *da:ns festival 2021*.

Cineda:ns - Being Jérôme Bel (2019)

curated by Cinemovement

13 Oct 2021, Wed, 8.3pm
Esplanade Theatre Studio
1hr 20mins (no intermission)



Directors: Sima Khatami and Aldo Lee
Dance Artist: Jérôme Bel

In 2015, artist/choreographer Jérôme Bel gave Sima Khatami and Aldo Lee free reign to film him at work. But to make a film on Bel is to embark on a paradoxical project: how does one direct an anti-director? At the risk of the film turning on itself, how does one remain an author in the face of a world-renowned artist known for his work on the death of the author?

Advisory:

Recommended for 13 years and above. This film contains some infrequent, coarse language. IMDA rating to be advised. Age restrictions may apply.

\$15

Limited concessions for students, NSFs and seniors: \$12

Package of 4: \$50

Applicable across all Cineda:ns films (Being Jérôme Bel, Hybrid Motion & Body-Buildings)

Esplanade&Me Specials

Black & White: 15% savings

Discover: 10% savings (limited tickets)

Cineda:ns – Hybrid Motion (2019)

curated by Cinemovement

14 Oct 2021, Thu, 8.30pm

Esplanade Theatre Studio

1hr 15mins (no intermission)



Running the gamut of hybrid documentary, speculative portraiture, interpretive romance and improvisational works, *Hybrid Motion* is a series of creative encounters and collaborations between dance artists and filmmakers from Singapore and Hong Kong. In this interdisciplinary discourse, the films explore dialogues between construction and spontaneity, calculation and instinct, camera and body, as well as art and life.

Advisory:

Recommended for 21 years and above. This film contains mature themes that may be unsuitable for the young. IMDA rating to be advised. Age restrictions may apply.

Till Then, Awakening in a Dream (2019)

Director: Liao Jiekai

Dance Artist: Mui Cheuk-yin

Singapore, Hong Kong

Duration: 24mins

Mui Cheuk Yin's dance solo *Awakening in a Dream* is a career-defining, ever-evolving piece that has been performed numerous times over three decades. In this short, multiple incarnations of the work are performed, filmed, spoken and taught as they are examined by visual poet/filmmaker Liao Jiekai.

Fish (2019)

Director: Russell Morton and Max Kin-wai Lee

Dance Artist: Max Kin-wai Lee

Singapore, Hong Kong

Duration: 14mins

Max Lee and Russell Morton explore the idea of mortality through looping and repetition. The experimental short features 10 scenarios, using fish as a symbolic connection.

Someday I Will Become a Rock (2019)

Director: Cheuk Cheung and Elysa Wendi

Dance Artist: Elysa Wendi

Hong Kong, Singapore

Duration: 19mins

We see a rock

It transcends languages and cultures

It traverses time and space

Perhaps it has its own nature and memories

Through the lens of dance, Cheuk Cheung and Elysa Wendi investigate the evolving character of one's roots, nature and memories following migration.

Ward 11 (2019)

Director: Tsang Tsui Shan

Dance Artist: Aaron Khek Ah-hock, Ix Wong Thien-pau

Hong Kong, Singapore

Duration: 17mins

Aloneness is not the same as loneliness. Beneath the white sheets of *Ward 11*, a tale of forbidden, unconditional love unfurls. A pair of lovers are caught between dreams and reality, where they are together always, yet forever apart. Through their shadows, we encounter their dance while trekking the terrains of their adventures. The lovers listen, whisper, even at the dullest moments, as the words of love and conversations continue to flow, and as laughter fills the ward.

\$15

Limited concessions for students, NSFs and seniors: \$12

Package of 4: \$50

Applicable across all Cineda:ns films (Being Jérôme Bel, Hybrid Motion & Body-Buildings)

Esplanade&Me Specials

Black & White: 15% savings

Discover: 10% savings (limited tickets)

Cineda:ns – Body-Buildings (2021)

curated by Cinemovement

15 Oct 2021, Fri, 8.30pm

Esplanade Theatre Studio

50mins (no intermission)



Director: Henrique Pina

Dance Artists: Tânia Carvalho, Vera Mantero, Victor Hugo Pontes, Jonas&Lander, Olga Roriz, Paulo Ribeiro (Choreographers), Vítor Hugo Afonso, Diogo Almeida, Luiz Antunes, Inês Campos (Performers)

Six choreographies for six architectural works at six locations around Portugal. Future memories are drawn in *Body-Buildings*, a series of shorts which brings together dance, architecture and cinema, merging identities and concepts.

Advisory:

Recommended for 18 years and above. This film contains full frontal nudity. IMDA rating to be advised. Age restrictions may apply.

\$15

Limited concessions for students, NSFs and seniors: \$12

Package of 4: \$50

Applicable across all Cineda:ns films (Being Jérôme Bel, Hybrid Motion & Body-Buildings)

Esplanade&Me Specials

Black & White: 15% savings

Discover: 10% savings (limited tickets)

Next Generation – Civic Bodies

by LASALLE College of the Arts

8 – 31 Oct 2021, Fri – Sun

Premieres on Esplanade Offstage on 8 Oct, Fri, 4pm

(Available online until 31 Oct, 11.59pm)

30mins (no intermission)



Meet the next generation of dance talents from LASALLE College of the Arts as they present this dance film by local choreographers Dapheny Chen, Germaine Cheng, Pat Toh, Yarra Ileteo and Melissa Quek. The film reflects LASALLE's cosmopolitan and cutting-edge approach that produces performers who expand and challenge the boundaries of dance both physically and conceptually.

The choreographers asked themselves, "What do you do when faced with forces, structures and spaces of seeming perfection, where existing narratives are buried under a beautiful facade and all paths appear to be planned according to a grand design?" The response: adapt, rebel, struggle, strive, reimagine, groove, measure and create a dance film titled *Civic Bodies* together with film producer Jeremy Chua and students from LASALLE College of the Arts, with the hashtags #Dance, #Lizard, #Underside, #Beautystrengthperfection and #Rocks.

The film features performances by LASALLE's Diploma in Dance students.

da:ns festival supports the next generation of dance artists through *Next Generation*, a long-standing platform that collaborates annually with dance education institutions. As dance on screen comes into focus with the rise of technology and the circumstances of the pandemic, the works in this edition reflect this development with new creations for dance on film.

About Dapheny Chen (Choreographer)

Dapheny Chen is an independent dance artist who negotiates between the roles of a choreographer, performer, educator and manager.

She is concerned about the provocations, connections and criticality that arise from making and viewing dance. Breaking away from her conventional dance training, she examines socio-political ideologies to navigate the possibilities of contemporary dance, while seeking to create alternative nodes of experience and entry points as conversations for change and knowledge. Her practice embraces the multiple facets of choreography and dance that change with time and state. While acknowledging the agile and transient nature of processes involved in creation, she breaks down previous definitions of the form to reform new experiences.

Dapheny graduated from LASALLE College of the Arts. She has since danced with Ah Hock and Peng Yu (2004), L.A. Dance Connection (2003-2008), Frontier Danceland (2010-2011) and Re:Dance Theatre (2012-2015). She is trained in contemporary dance, ballet, jazz, hip hop and salsa.

About Germaine Cheng (Choreographer)

A wordsmith and movement magpie, Germaine received her initial training in classical ballet at Singapore Ballet Academy before pursuing a BA(Hons) degree at the Rambert School of Ballet and Contemporary Dance in London. Since graduating in 2012, she has performed with local dance company RAW Moves and her choreography has been showcased at Dance Nucleus' HATCH and M1 CONTACT Contemporary Dance Festival. Germaine has also created interactive installations for *Pop-up Noise: Soul Searching* as well as *Arts in Your Neighbourhood*. She is currently an artist with Sigma Contemporary Dance.

Germaine was on the Dance Faculty at School of the Arts, Singapore from 2014 to 2020, and is currently an adjunct lecturer at Nanyang Academy of Fine Arts. In addition, Germaine is a freelance dance writer, and has received commissions to research, write and edit commemorative publications for Singapore Dance Theatre and T.H.E Dance Company.

About Pat Toh (Choreographer)

Pat is a performance maker whose practice centers around working on, with and about the body. Her work often looks to sport and fitness culture as a point of departure to reflect on the remnants, effects and trauma of ideology and bio-power.

A Shell-NAC Arts Scholarship recipient, she trained at the National Institute of Dramatic Arts (Australia) and graduated with a Bachelor of Dramatic Arts (Acting). She holds a Masters of Arts from the National Institute of Education (Singapore). Her work *Pretty Things* was nominated for "Production of the Year", "Best Director" and "Best Ensemble" in Singapore for The Straits Times Life! Theatre Awards (2012). She has presented at Esplanade's *The Studios: RAW*, M1 Fringe Festival, M1 CONTACT Contemporary Dance Festival, Indonesia Dance Festival and Asian Film Archives' *State of Motion: Rushes of Time*. She was The Substation's artist-in-residence and an associate member at Dance Nucleus, a space for independent dance makers in Singapore.

About Yarra Iletto (Choreographer)

Born and raised in Australia, Yarra relocated to Singapore to pursue her BA Honours Degree in Performing Arts (Dance) at LASALLE College of the Arts. In 2008, she joined T.H.E Dance Company as one of the full-time pioneer members and has toured extensively in Asia and Europe. She has also choreographed works for T.H.E Main Company, T.H.E Second Company and several local universities and colleges. Since then, Yarra has worked as a professional freelance dance artist, choreographer, instructor and artistic director, choreographing and performing works presented at M1 CONTACT Contemporary Dance Festival, M1 Fringe Festival and the Joint Dance Congress in Adelaide, Australia. In 2017, she received the Young Artist Award, Singapore's highest honour for young people in the arts and furthered her studies, graduating with a Master's Degree in Arts Pedagogy and Practice with Distinction from Goldsmiths University, London in 2020.

About Melissa Quek (Choreographer)

Melissa Quek is Head of the School of Dance & Theatre at LASALLE College of the Arts and is also Programme Leader for the Diploma in Dance. She is a choreographer, performer and educator whose choreographic interest lies in investigating the body-subject. Her works and creative process attempt to

touch on questions of agency, materiality and perception to create a visceral experience for the audience.

Melissa founded The Kueh Tutus (a collective dedicated to creating dance for young audiences) and has created several works that have been presented at The Artground, toured to regional libraries and appeared in festivals such as Esplanade's *Octoburst!* and *March On* and National Art Council's *Got To Move*.

Melissa has managed and designed various MOE-NAC Dance related initiatives such as the Dance Talent Development Programme and Strategic Partnership CCA (Ethnic Dance). She mentors the choreographic work of young artists through institutions such as *SCAPE and dabbles in writing dance reviews, articles and edu-packs to make contemporary dance more accessible.

About Jeremy Chua (Producer)

Jeremy Chua is a Singaporean film producer and screenwriter. He started his career in film exhibition and distribution, working at independent art space The Substation, curatorial label Lowave Paris, interdisciplinary arts company Cinemovement, and production house Akanga Film Asia. He founded Potocol in 2014, a film company focused on development and co-production of independent Asian films.

He wrote and co-produced his first film, *A Yellow Bird* by K. Rajagopal, which premiered at 55th Cannes Critics' Week and is currently available on Netflix. He has also co-produced *Brotherhood* by Pepe Diokno (Karlovy Vary IFF 2016), *A Lullaby to the Sorrowful Mystery* by Lav Diaz (Silver Bear, Berlinale 2016), *A Family Tour* by Ying Liang (Opening Film, International Competition Locarno IFF 2018), *Motel Acacia* by Bradley Liew (Tokyo IFF 2019), *A Love Unknown* by John Clang (IFF Rotterdam 2020) and *Death of Nintendo* by Raya Martin (Berlinale Generation K Plus), *Fan Girl* by Antoinette Jadaone (Tokyo IFF 2020), *Faraway My Shadow Wandered* by Liao Jiekai and Sudhee Liao (Singapore IFF 2020) and *Rehana Maryam Noor* by Abdullah Mohammad Saad (Cannes Un Certain Regard 2021). He is an alumnus of EAVE Ties That Bind 2013, Produire au sud 2015, Berlinale Talents 2017, SEAFIC 2017 and Torino FilmLab 2018.

Free

Next Generation – The Third Space

by Nanyang Academy of Fine Arts

8 – 31 Oct 2021, Fri – Sun

Premieres on Esplanade Offstage on 8 Oct, Fri, 4pm

(Available online until 31 Oct, 11.59pm)

30mins (no intermission)



Celebrate the talents and diversity of Singapore's dance landscape in this dance film by pre-professional dance students from Nanyang Academy of Fine Arts (NAFA).

Drawing from Homi Bhabha's theory on hybrid identities, the 'third space' is used metaphorically to describe Singapore's increasingly complex cultural landscape. With his Thai heritage alongside Western performing arts training, choreographer Supatchai Lappakornkul straddles Asian and Western cultures. He modulates between pluralistic modes of dance and music acumen, and translates physical experiences into virtual spaces. His creative work is positioned at the 'inter', defined by Bhabha as the cutting edge of translation and negotiation.

da:ns festival supports the next generation of dance artists through *Next Generation*, a long-standing platform that collaborates annually with dance education institutions. As dance on screen comes into focus with the rise of technology and the circumstances of the pandemic, the works in this edition reflect this development with new creations for dance on film.

About Supatchai Lappakornkul (Choreographer)

Supatchai was first introduced to the performing arts when he was 14 years old. In 2012, he joined Bangkok City Ballet (BCB) after graduating from Kasetsart University with a Bachelor of Arts degree in Western music. His passion for dance led him to pursue a Diploma in Dance at Nanyang Academy of Fine Arts (NAFA), Singapore, where he was a recipient of the Best Graduate Award.

As a dancer, he has performed in numerous local and overseas events, including Bangkok's International Dance Festival, *da:ns festival* (Singapore), World Dance Alliance Asia Pacific, M1 Contact Contemporary Dance Festival (Singapore) and Tari International Dance Festival (Kuala Lumpur).

Supatchai is currently a choreographer and teacher at Attitude Performing Arts Studio and was the designated show director for its *Dance with the Universe Concert* in 2019. He is also an adjunct lecturer at NAFA and Singapore Raffles Music College. Additionally, Supatchai led classical and contemporary ballet classes and workshops with Bangkok City Ballet and numerous dance studios in Bangkok.

Supatchai choreographs both locally and internationally, this includes works for Bangkok City Ballet's Dance Collection and the NAFA Dance Alumni Chapter. During Singapore's Circuit Breaker in 2020, he launched the Dance Film Project, *Dance No Boundaries*. Supatchai hopes that through his craft, he can express the inner self, like emotions, desires, or subconscious to the audience.

Free

DANCE REVOLUTION

Dissemination Everywhere!

by LIGNA (Germany)

8 – 9 & 12 – 16 Oct 2021, 7.30pm & 9.30pm

Esplanade Roof Terrace

1hr 10mins (no intermission)



At a time when large gatherings seem beyond our reach and safe distancing is the new norm, how has the past year altered the ways we move and interact with one another in public spaces? In this intimate, participative experience, Hamburg-based media and performance art collective LIGNA invites you to explore the spaces that connect and separate, and to surrender to the now.

Dissemination Everywhere! is a different breed of silent disco that takes place in a wide open area. You are on your own on this journey, but you are not alone. Through guided prompts, soundscapes and instructions in audio choreographies by 15 regional and international dance practitioners, connect with what's around you, sink into it, and breathe deeply while you perceive your surroundings with fresh eyes.

Enter into dialogue with the voices streaming in through the headphones as you move in response and reflect on how our relationships with our bodies have changed over the last year. The movements that arise belong to no one, but rather the dispersed collective you are part of—a web of bodies linked by these voices, yet cut off from the outside world. At a safe distance, test the boundaries of space in this timely exercise that reflects the new reality we are in.

First conceived as a radio ballet for arts activism in 2002, early iterations of *Dissemination Everywhere!* used the radio as a medium. Since then, the group has brought it to cities across Europe such as Vienna, Barcelona, Liverpool, Dublin, and Lisbon, to huge success. Their radio ballets attract hundreds of participants.

Alongside 14 other dance practitioners featured in this Singapore edition, *da:ns festival* presents *Bharatanatyam* doyenne Santha Bhaskar of Bhaskar's Arts Academy. The consummate choreographer and classical Indian dance pioneer is known for her innovative style and meticulous pieces that constantly demonstrate the limitless possibilities of Indian dance choreography.

About LIGNA

LIGNA comprises media and performance artists Ole Frahm, Michael Hüners and Torsten Michaelsen. Since 2002, they have been devoted to creating temporary situations that employ their audience as a collective of producers, producing unexpected results which challenge the regulation of a space—whether a train station, shopping mall or the theatre itself.

Advisory:

- This is a solo participatory activity.
- Please dress comfortably as this activity involves physical movement and contact with the ground.
- Esplanade will be providing mats and headsets that will be sanitised thoroughly.
- Participants are also free to bring your own yoga mats for your personal use.

This is a pilot trial activity with limited capacity.

\$20

Limited concessions for students, NSFs and seniors: \$16

Esplanade&Me Specials

Black & White: 15% savings

Discover: 10% savings (limited tickets)

and so we dance

A social project by migrant workers in Singapore, Dapheny Chen and Serena Ho
An Esplanade Commission

16 & 17 Oct 2021, Sat & Sun, 7.30pm
Esplanade Recital Studio
1hr 15mins (no intermission)



The migrant community in Singapore is oftentimes as distant from the public eye as the workers are from their families, friends and cultures. From the strict movement protocols that they follow to their living conditions and mental health, the events that transpired this past year have surfaced a different experience of the pandemic for them.

Their conversations and stories are shared in *and so we dance*, a social project featuring migrant workers in collaboration with dance choreographer Dapheny Chen and community theatre practitioner Serena Ho. Weaving their life experiences and personal connections to songs into the devised performance and using dance as a medium, they navigate the impact the pandemic has on them, their strengths and vulnerabilities as migrant workers and their outlooks on life.

At times reflective, emotional and playful, this new work sheds light on the lives of the people behind Singapore's largely invisible workforce, who are part of our community. This project is developed with the help of the COVID-19 Migrant Support Coalition (CMSC) community.

\$20

Limited concessions for students, NSFs and seniors: \$16

Esplanade&Me Specials

Black & White: 15% savings

Discover: 10% savings (limited tickets)

***da:ns* LAB 2021 – Dancing in the Metaverse: A Hackathon**

Produced by Dance Nucleus, co-curated by Daniel Kok and Shawn Chua

12 – 14 Nov 2021, Fri – Sun

Esplanade Annexe Studio

60 hours (with rests and breaks)

Admission for ages 16 and above.



"He is not seeing real people, of course. This is all a part of the moving illustration drawn by his computer according to specifications coming down the fibre-optic cable. The people are pieces of software called avatars. They are the audiovisual bodies that people use to communicate with each other in the Metaverse."

– Neal Stephenson, *Snowcrash* (1992)

Across the long crisis of the pandemic, the vast majority of live performances were exiled from physical spaces, taking refuge in virtual realms. The very notion of liveness had to be reimagined through new paradigms, when gathering together had become too precarious in the eyes of public health, or too impossible to be conducted at any viable economic scale. This set of conditions accelerated various mutations of the live arts, as artists adopted different strategies of survival, experimenting with hybrid experiences that combined aspects of in-person live events, broadcasting across platforms, interactive digital media, and real-time game environments.

The 7th edition of *da:ns* LAB is conceived as a hackathon, in which dance artists and other practitioners in Singapore are invited to prototype strategies for digitalisation for the performing arts over three days.

CALL FOR PARTICIPANTS

The Esplanade – Theatres on the Bay and Dance Nucleus invite artists, researchers, writers, producers and other practitioners working in dance and interdisciplinary performance in Singapore to take part in a hackathon in teams of three to four persons.

Over three intensive days, participants of the lab will respond to the framing questions and challenges posed by our invited speakers, engage in deep discussions about digitalisation in the performing arts, and be given mentoring support by industry experts to propose actionable solutions.

Each team may consist of collaborating practitioners working in different capacities in the arts (e.g, producer, designer, technician), but should include at least **one** dance practitioner.

Proposed ideas may include artistic creations, online platforms, events or programmes.

How to apply

Please compile the following details into a Microsoft Word document and email to dansfestival@esplanade.com by 30 Sep 2021, 11.59pm

1. Lead Applicant's name
2. Lead Applicant's contact email
3. Names of potential team members
4. Brief write-up on ideas you would like to explore in the hackathon (no more than 100 words)
5. Bios of all team members

Successful applicants will be contacted separately for a more in-depth briefing on how to prepare for the hackathon.