



**Esplanade  
Presents**

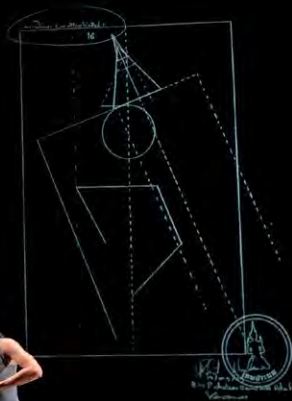
**da:ns festival**

# NO. 60

An Esplanade Commission  
& Co-Production

Co-produced by  
TPAM - Performing Arts Meeting  
in Yokohama and Taipei Performing  
Arts Center

**Pichet Klunchun  
Dance Company**  
(Thailand)



**21 - 23 Oct 2022**  
**Fri & Sat, 8pm | Sun, 3pm**  
**Esplanade Theatre Studio**  
Programme Notes

Principal Sponsor



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# 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 free for all to enjoy.

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.

Turning 20 in 2022, Esplanade marks the occasion with a year-long celebration themed *20 and Beyond: Keeping the Lights On*. In addition to the presentations of its year-long festivals, programme series, and special initiatives and events, there will also be a season of new works by Singapore and Asian artists specially commissioned for the arts centre's 20th anniversary and official opening of its newest venue, Singtel Waterfront Theatre.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-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. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a Guide-dog Friendly centre.

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](http://Esplanade.com) for more information.

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# festival message

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Looking at the ever-changing and unpredictable landscape around us, one may feel overwhelmed to navigate the challenges and uncertainty ahead of us. This year, Esplanade – Theatres on the Bay's *da:ns festival* reflects on these liminal states and invites us to immerse ourselves in **where dance takes us**; what it can reveal, the path it opens as we experience it and how it can inspire us to embrace the flow in these times of transition and change.

These questions are also pertinent as we will be transforming the festival into an exciting season of dance programmes spread out through the year, each with specific themes that allow for richer appreciation of this artform.

After a hiatus of international dance productions touring to Singapore, this year's festival features diverse works which have tenaciously survived through the pandemic, some of which have been delayed from premiering in Singapore for as long as two years. In **Tree of Codes**, audiences will be transported into a world of visual and musical overdrive from three visionaries—**multi-award-winning choreographer and director**

**Wayne McGregor, Mercury Prize-winning producer Jamie xx and artist, Olafur Eliasson.** The long-awaited Esplanade commission and co-production, **No. 60 by Pichet Klunchun Dance Company**, finally arrives in Singapore after its tour in Europe. Building on 20 years of research, it offers an accessible entry into decoding tradition, paving the way for the appreciation and future trajectories of traditional dance.

To celebrate the opening of Singtel Waterfront Theatre at Esplanade, we have commissioned **The Human Expression (T.H.E) Dance Company's** newest work, *Infinitely Closer* by Kuik Swee Boon, with a stellar team of collaborators from Asia. The work is a response to the impact that apathy and increasingly complex systems have on human expression and freedoms.

Also featured is **Singapore Ballet** with *Evening Voices*, a spirited triple-bill set against the beautiful Marina Bay skyline. Our work-in-progress platform for Asian dancemakers, *Forward Shift*, will feature new creations by two emerging Asian dancemakers, **Hwa Wei-An (Malaysia/Singapore)** and **Liu I-Ling (Taiwan)**, which navigate the theme of loss of control. Audience members are invited to offer feedback which can be useful to the choreographers as they embark on the next phase of their creations.

With a strong focus on process and learning, our **NEXT GENERATION** presentations return to spotlight youth



dancers as they benefit from professional guidance. **FULL OUT! Next Gen** goes big and wild as we feature over 150 dancers from six different tertiary-based street dance groups; audiences will be treated to three different shows under the direction of Zaini Tahir, with each night featuring a collaborative performance between two schools, a result of five months' worth of preparation. Also join us in **In the Studio with Liu I-Ling and LASALLE College of the Arts** and **In the Studio with Studio Wayne McGregor and Nanyang Academy of Fine Arts**, as the students share their work-in-progress creations and the processes involved at their one-week creative residencies with this year's festival artists.

Discover the rich culture of Asia's traditional dances in the region with **RASAS**. This year, Rasas spotlights dance forms from two different regions of Indonesia-Bali and Aceh, presenting their diverse dance forms and cultural heritage. **Anangun Semara Santhi** offers four intensely expressive dance forms from Bali, *tari condong*, *baris tunggal*, *tari jauk manis* and *tari oleg tambulilingan*, while **Sanggar Seni Seulaweut (Seulaweut Art House)** performs three dynamic dances from Aceh: *Saman*, *rapa'i geleng* and *likok pulo*, which are all characterised by the harmonious movements of the dancers' hands and upper bodies.

Lastly, **PARTICIPATE** in the festival through dance workshops, masterclasses, talks and more! Pick from eight different genres and learn some slick new moves

in the beloved ***What's Your Move?*** platform taught by local dance studios. Gain insights on Wayne McGregor's choreographic practice with a ***Studio Wayne McGregor Dance masterclass*** or be introduced to the rich culture and history surrounding the exciting dances from Aceh through ***Rasas Workshop: Introduction to dances from Aceh***. For street dance lovers, don't miss the talk: ***Culture, Community and Collaboration: A Hip Hop Perspective with Nick Power*** as the Australian b-boy and choreographer shares his practice and propositions for alternative paths for street dance. Finally, re-encounter artists and dance lovers from various editions of *da:ns festival* via the ***people of da:ns*** digital project; and we also welcome you to share your memories with us through the friendly ***da:ns kakis*** volunteers around the centre during the festival.

From 13 – 23 October 2022, as we bring you the last edition of *da:ns festival*, we invite all past and present audiences, artists, crew, volunteers and supporters to, once again, open yourselves to new journeys and connections we make through dance. We also express our heartfelt thanks to our Principal Sponsor BNP Paribas for supporting the festival. After 17 years, we are ready to take on the next chapter; and we look forward to embracing ***where dance takes us***.

**Iris Cheung**

Programmer, The Esplanade Co Ltd

# sponsor's message

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At BNP Paribas, we are pleased to support, for a second year, Esplanade – Theatres on the Bay's *da:ns festival*, featuring an impressive line-up of local, regional and international artists. The return of live performances from international dance companies to the stage—some who have waited almost two years for their premiere—is particularly heartening.

With the belief that culture is an incredible vehicle for individual and social development, the BNP Paribas Foundation is committed to supporting institutions that host artists and disseminate their works, to ensure that culture is accessible to as many people as



possible. Contemporary creation is at the heart of the Foundation's cultural sponsorship. With a particular focus on jazz and contemporary dance creation that it has supported for nearly 40 years, the Foundation's long-term support helps its partners to carry out their projects and contributes to the vitality of artistic and cultural creation.

Please join me in supporting and applauding the artists who have been unwavering in their dedication to their craft, especially through the challenges of the pandemic.

**Joris Dierckx**

Regional Head of Southeast Asia  
BNP Paribas

# synopsis

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*After a two-year delay due to travel restrictions, this long-awaited production arrives in Singapore right after its tour in Europe. A must-watch for those who are interested in innovations in classical art, it provides an accessible entry into decoding tradition, paving the way for the appreciation and future trajectories of traditional dance.*



## No. 57

Bang-pra-su-ri-ya

Block the Sun

太陽を遮る

The poses are relative and do not obey classical dance rules; its fluidity entails a new approach.

ポーズは相対的で、古典舞踊に倣わない。  
その流動性は新しいアプローチである。



No. 60 is a treatise on Pichet Klunchun's two-decade-long research on the language of traditional *khon*. Stripping the classical form of its face mask and sequined costume, Pichet scrutinises the 59 poses and movements in the Theppanom canon which all Thai classical dancers acquire by rote-learning. He then generates six new principles that undergird the 700-year-old system and presents a manual of hand-drawn diagrams and notes that allows the younger generation to think and learn rationally, free of mysticism and ideological imposition of history.

Comprising two choreographic studies that enact Pichet's philosophy of relativity and fluidity, the first applies the formal logic of abstraction, cool and contemporary while the second is more mimetic,

affective and closer to the expressive nature of *khon*. Each study also reflexively breaks down the lexicon that constitutes its choreography, and lets us observe the rigour of an academic approach and the potential of structured improvisation for the contemporary trajectory of *khon* dance. Responding to dancers Pichet and Kornkarn, sound artist Zai Tang provides live music on stage.

As *No. 60* unfixes the rigidity of classicism, it also embraces the sense and soul of Thai legacy. It unfolds a complex dialogue between tradition and innovation as they inhabit and circulate within the same continuum—not as binary opposites—to inspire individual thought and motility in times of autocracy.

(1hr 10mins, no intermission)





# choreographer's message

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In the search of my company's dance identity, I looked back to the heart of the Thai classical dance called the Theppanom Canon—the structural continuity that connects the series of basic patterns, which comprise the 59 core poses and movements that all classical Thai dancers need to master.

I used ideas of analysis from diverse fields and put my findings into the form of diagram. I speculated what could come after the 59th dance pose. In the creation of *No. 60*, I searched for the “60th choreography”. Unfortunately, I could not find it, but what I got instead was the principle and methods to create more than 60 dance movements.

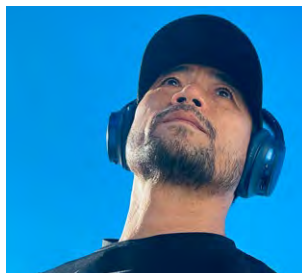
*No. 60* does not have “choreography”. Instead, it consists of six major elements as principles for dancers to practise. Each dancer can create his or her own *No. 60*, depending on their background, experience, practice, understanding of the techniques, and each one’s viewpoint and personality. The result is a 60th pose which has a unique character of its own that reflects its creator. The heart of *No. 60* is to give freedom to the art form of *khon* and to the dancer who learns it.

**Pichet Klunchun**

Artistic Director, Choreographer & Dancer

# biographies

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## **Pichet Klunchun**

Pichet Klunchun bridges traditional Thai classical dance language with contemporary sensibility, while keeping the heart and wisdom of the convention. He trained in Thai classical mask dance, *khon*, from age 16 with Master Chaiyot Khummanee. Over the past 15 years, Pichet has earned domestic notoriety for his efforts in contemporising *khon*. He has continuously participated in intercultural performing arts festivals in North America, Asia and Europe.

Pichet is the recipient of international awards, including the 2008 Routes ECF Princess Margriet Award for Cultural Diversity by the European Cultural Foundation, the 2012 Chevalier of the French Arts and Literature Order from the French Ministry of Culture for his contribution to the influence of Culture in France, in Thailand and all over the world, as well as the 2014 John D. Rockefeller 3rd Award by the Asian Cultural Council.



### **Kornkarn Rungsawang**

Kornkarn Rungsawang is the main dancer of Pichet Klunchun Dance Company and has been a full-time dancer with the company since 2010. She has performed in *Chui Chai*, *Nijinsky Siam*, *Black and White*, *Tam Kai*, *Dancing with Death* and *No. 60*.

Kornkarn represents a new generation of dance artists who wants to bridge the gap between traditional and contemporary dance. She received the Asian Cultural Council grant in 2017 that allowed her to participate in a six-month fellowship program, where she joined in the International Choreographers Residency Program at the *American Dance Festival* (Summer 2017) and observed contemporary dance in the United States.



## **Jaturakorn Pinpech**

Jaturakorn Pinpech is an art director and CG director, as well as the founder and director of a TV commercial production house, BACK PRODUCTION. He graduated from the Faculty of Decorative Arts at Silpakorn University, majoring in Visual Communication, and has been working in the film, music video and production industry for 15 years. He has also worked on more than 300 television commercial productions.

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## **Zai Tang**

Zai Tang is a multidisciplinary artist based in Singapore. Drawing influence from acoustic ecology, phenomenology as well as electronic and experimental music, his practice is built upon the belief that listening is an invaluable means of attuning to and forming deeper relationships with the worlds we inhabit. As a collaborator, Zai plays the role of composer, sound designer and musician across different contexts, having worked with local and international visual artists, filmmakers, choreographers, theatre practitioners, and other musicians. Recent presentations include the National Gallery Singapore (2021); Thailand Biennale, Korat (2021); ISFF Oberhausen (2021) and Singapore International Film Festival (2021) with The Migrant Ecologies Project.

## **Ray Tseng (Jui-Hsuan, Tseng)**

Ray Tseng was born in Pingtung, Taiwan. He graduated from Taipei National University of Arts, majoring in Lighting Design. Fascinated with the relationship between light, space and time, and believing that the observer is the creator, Ray focuses on processing theatre lighting design work with the concept of itself together, grafting/reproducing with the observation of light, the texture of material and relativity of time.

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## **Tang Fu-Kuen**

Tang Fu-Kuen is currently Curator of the Taipei Arts Festival. He has been an independent dramaturg, curator and producer active in the contemporary performance and visual fields in Europe and Asia. He was sole curator of the Singapore Pavilion in the 53rd Venice Biennale for which artist Ming Wong was awarded Special Jury Mention. The platforms he has worked for include the *Singapore Arts Festival*, *Indonesian Dance Festival*, *In-Transit Festival* (Berlin), *Exodos Festival* (Ljubljana), *December Dance* (Brugge), *Colombo Dance Platform* (Sri Lanka), and *Bangkok Fringe Festival*.

Fu-Kuen worked previously in *immaterial patrimoine* in UNESCO (Paris) and in SEAMEO-SPAFA (Bangkok).

## **Asako Miura**

Asako Miura has over 20 years of lighting design experience for theatre productions by many choreographers and directors, such as Zan Yamashita and Maki Morishita.

Since 2002, she has worked as Chief Lighting Director with DanceBox, a theatre in Japan established to provide more opportunities for contemporary dancers in Japan. Since 2007, she has worked with Pichet Klunchun Dance Company as Lighting Designer on the company's productions of *Theppanom*, *Chui Chai*, *Black and White* and *Dancing with Death*.

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## **Sojirat Singholka**

Sojirat Singholka graduated from the Faculty of Communication Arts, Chulalongkorn University in 1995. After graduation, she spent one year at the intercultural learning programme *Up with People* to learn more about different cultures through music, volunteerism, international travel, and host-family stays. She was awarded a Master's degree in Intercultural Management from the School for International Training (SIT) in 1999.

Since 2010, she has worked as the Producer and Company Manager of Pichet Klunchun Dance Company. She has produced 7 works by the company: *Chui Chai* (2010), *Black and White* (2011), *Tam Kai* (2012), *Nay Nai* (2014), *Dancing with Death* (2016), *Bird* (2018) and *No. 60* (2020).

## **Cindy Yeong**

Cindy is one of the most experienced and sought-after production managers in Singapore. Over her 11 years of experience as Production Manager at the Esplanade – Theatres on the Bay, she oversaw the production management team for *da:ns festival* and *Huayi – Chinese Festival of Arts*. In 2015, she joined show design company, Ctrl Fre@k Pte Ltd, heading its production management arm. Her other Production Manager credits include *Share The Hope*, a multimedia show for the opening carnival of the National Gallery; *Singapore International Festival of Arts* (SIFA) under Festival Director Ong Keng Sen; Chinese Theatre Festival and *M1 Contact Contemporary Dance Festival*. In 2017, she was Head of Production for SIFA under Festival Director Gaurav Kripalani.

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## **Pichet Klunchun Dance Company**

Pichet Klunchun Dance Company was founded by Pichet Klunchun, an independent solo dance artist and choreographer. With his international working experiences and desire to establish a professional standard, the company's aim is to create pure art performance and to train young professional dancers with strong Thai classical dance backgrounds.



# production credits

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ARTISTIC DIRECTOR, CHOREOGRAPHER & DANCER

**Pichet Klunchun**

DANCER

**Kornkarn Rungsawang**

CG ARTIST

**Jaturakorn Pinpech**

MUSIC & SOUND ARTIST

**Zai Tang**

SET CONCEPT & LIGHTING DESIGNER

**Ray Tseng**

DRAMATURG

**Tang Fu Kuen**

LIGHTING EXECUTOR

**Asako Miura**

PRODUCER & COMPANY MANAGER

**Sojirat Singholka**

PRODUCTION/STAGE MANAGER

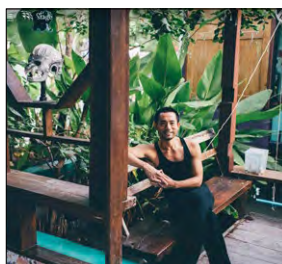
**Cindy Yeong**

# read more

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<https://www.economist.com/culture/2022/07/01/pichet-klunchun-is-modernising-thailands-traditional-dance-form>



<https://www.esplanade.com/offstage/arts/the-intermission-of-no-60>



**Esplanade  
Presents**

**da:ns**

# hello ~~da:ns festival~~ da:ns focus!

**SAVE  
THE  
DATES  
2023**

After 17 years of *da:ns festival*, Esplanade's beloved dance platform will be transformed into an exciting year-round season of five themed weekends. Experience interconnected programmes that offer their own counterpoints, dialogues and encounters in a focused exploration.



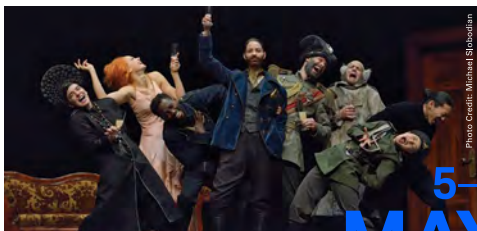
## EveryBody

Focusing on dance with inclusivity, diversity and participation, *EveryBody* encourages "everybody" and "every body" to experience dance.

### HIGHLIGHTS

**Candoco Dance Company** (United Kingdom)  
and **free participatory activities** at  
**Esplanade Forecourt Garden.**

14-16  
**APR**



## Body Language

*Body Language* focuses on the interplay between dance and text and examines the dynamics when these forms meet.

### HIGHLIGHTS

**Revisor** by Kidd Pivot (Canada)  
**Creators:** Crystal Pite and Jonathon Young

5-7  
**MAY**



## CAN - Connect Asia Now

A spotlight on contemporary dance works by Asian artists, this gathering focuses on distinct voices and creative impulses from the region.

### HIGHLIGHTS

**TAO Dance Theater** (China)

13-15  
**OCT**



## FL/OW - The FULL OUT Weekend

Go FULL OUT with diverse facets of street dance through performances, battles and workshops. Expand your idea of what street dance can be beyond the conventional.

### HIGHLIGHTS

**FULL OUT!** at Esplanade Theatre featuring  
exciting crews from around the world

1-3  
**DEC**



2024  
**MAR**

## Ballet by the Bay

A ballet lovers' weekend of classics and neo-classical works. Be inspired by world-class productions and be introduced to new perspectives on this celebrated art form.

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**Esplanade  
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**Kalaa Utsavam  
Indian Festival of Arts**



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theatres on the bay  
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**20  
and  
beyond**

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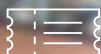
**Esplanade gives our heartfelt thanks**  
*to our Esplanade partner, arts benefactor, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!^*



**1,276**

activities took place at Esplanade.

Ticketed



**412**

Non-Ticketed



**864**

**223,399**



People attended our activities at the centre.

Ticketed

**18,081**

Non-Ticketed

**205,318**

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.



**185**

Activities

**4,357**

Participants

\*Figures for Esplanade's activities from Apr 2020 to Mar 2021.

**Your contribution\* will make a difference.**



On behalf of the communities we serve, thank you!  
Find out how you too can make a difference through the arts at Esplanade.

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To find out more, email us at [donations@esplanade.com](mailto:donations@esplanade.com) or speak with us at 6828 8321.

Esplanade is a charity and an Institution of a Public Character. Your donation to us is matched dollar-for-dollar by the Cultural Matching Fund. Please note that the prevailing tax exemption scheme for donors and sponsors of Arts-Related Businesses will depend on the qualifying criteria imposed by IRAS.

## With Gratitude

Esplanade–Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre. We seek to entertain, engage, educate and inspire through the arts.

In 2022, we mark our 20th anniversary of being an arts centre for everyone. We thank everyone who has been a part of our journey. You have helped us bring joy, inspiration and positive impact to Singaporeans from all walks of life.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for generously supporting us.

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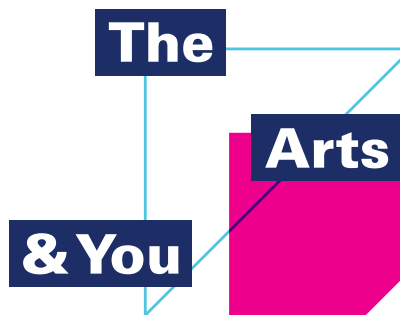
We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.



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# Esplanade &Me



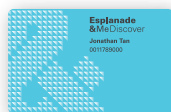
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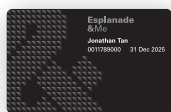
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20  
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