



# Open

# Stage

Programme A: 23 June 2023, 8PM;  
24 June 2023, 3PM  
Programme B: 24 June 2023, 8PM;  
25 June 2023, 3PM



# Message from Festival Director

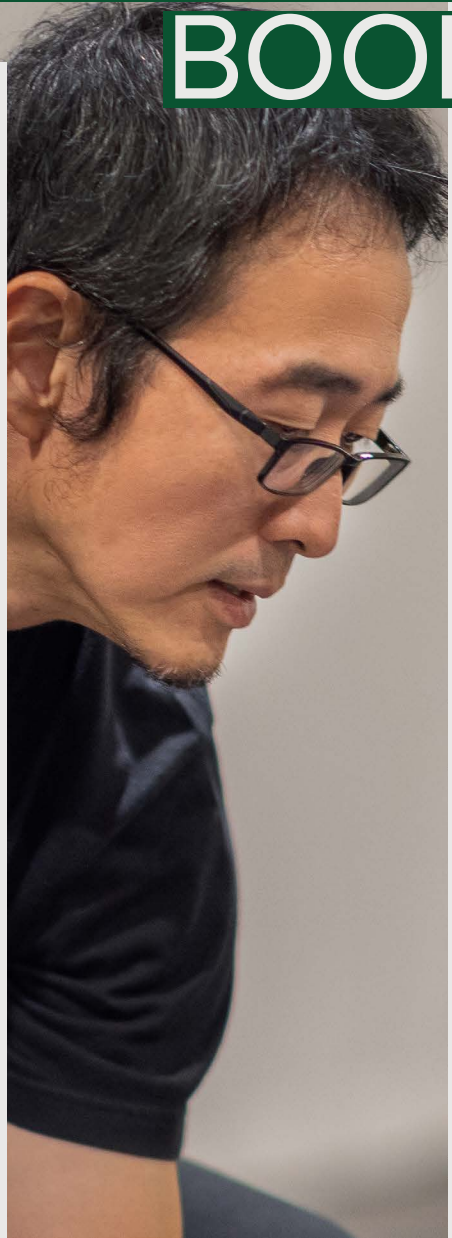
# KUIK SWEE BOON

This year, Contemporary Dance Festival returns to the body as a starting point, examining facets of our relationships with our society, culture, environment and nation through the embodied lens of dance. Amidst a heady mix of power, taboos, and chaos, our Festival artists take on the bold challenge of reimagining the possibilities of dance, and the multitudinous self.

This Festival edition features a lineup that is more streamlined in comparison to previous years, but with a greater focus on the precision demanded from the body as a vehicle of expression.

In turn, there are also more classes and workshops on offer, packed with a rich breadth of movement approaches, perspectives, and ideas from all over the world. We hope that this edition offers a reminder on the importance of honing and tuning the instrument that is the body, and the irreplaceable nature of physicality and presence in dance and in performance.

We look forward to your support and participation; we'll see you at the Festival!



# songs for friends: a vinyl (selected tracks)

These are selected tracks from *songs for friends: a vinyl*. In their fragmentation, they correspond to how memory moves, and how we move through memory in skipping, non-linear trajectories. When you tell a story, you are always telling the memory of a previous telling. So to embody this performance is almost to embody a memory of it, from the desire of sharing it over and over again in a different order.

*songs for friends: a vinyl* is an album we have made for you. This is a record of loss, and also of growing up – which is almost the same thing. As the record plays from outside-in, the rings of trees are growing from inside-out. Time is spiralling, and we skip rope across it.

Welcome to this living room. Here, memories dismantle, marred by glitches; violence and intimacies yield to each other with tenderness. Pull, push, pull. In the emergent speculative realities, we navigate dissociation and change.

This is the place where we created ourselves. Come on in. All is as constructed as it is real.

This work was first developed through residencies at De Nieuwe Oost (Arnhem, the Netherlands), 2020–2021, and Dansateliers (Rotterdam, the Netherlands), 2022. It was produced by and presented at Dansateliers on 13–15 May 2022.

Special thanks to Jill Kupers and Jiaxin Chen.

**Concept, Choreography,  
Text, Sound,  
Scenography &  
Performance:**  
Ashley Ho &  
Domenik Naue

**Costume Design:**  
In collaboration with  
Nina Perino

**Dramaturgy:**  
Merel Heering

**Lighting & Technical  
Support:**  
Edwin van Steenbergen





### Ashley Ho (Singapore/Netherlands)

Ashley (she/they) is a Singaporean artist who works from an embodied perspective. A leaking body, her work plays across performance, making, writing, graphic design, sound-tinkering, filmmaking, and scenography. Presently preoccupied with time, access, responsibility, and how we live together, alongside a persistent curiosity for composition, she sees performance as an intimate socio-political practice of transforming and being transformed.

Her performing experience includes processes with Ingrid Berger Myhre, Ula Sickle, Zarah Bracht, and more. As a maker, she operates frequently through ashleyho+domeniknaue. Her works have been presented and supported by a multitude of platforms and production houses. Ashley's first poetry collection, *Without Sound Now*, was published in 2019 by Math Paper Press; she has also been published in artistic research journals such as *Leonorana Revista* and *FUSE* by Dance Nucleus. In 2022, Ashley completed her dancer/maker studies at ArtEZ University of the Arts in Arnhem, the Netherlands, with the support of the Singapore National Arts Council Scholarship.

### Domenik Naue (Germany/Netherlands)

Domenik (he/him) is a transmedial artist with a background in gymnastics, dance and theatre. He grew up in Weimar, Germany, surrounded by many cultural institutions, which stimulated his interest in creating and experiencing art. His work(-ing) combines physical movement, music composition, graphic design, and videography, and has been presented through numerous platforms. Since 2019, he has been creating performance works and conducting artistic research in collaboration with Ashley Ho.

Domenik has worked as a performer with artists such as Nicole Beutler, Dunja Jovic, Keren Rosenberg, Dario Tortorelli, Corneliu Ganea, Julio Cesar Iglesias Ungo and Kazue Ikeda. He graduated from the dancer/maker Bachelor programme at ArtEZ University of the Arts in 2022.

Programme A

# PALACE

*PALACE* by Megan Doheny and Ilya Nikurov is a glimpse into the world of an elegant nightmare. A surrealist-inspired take on partnership, the work uncovers the relationship of a couple, slowly pulling back the layers of the external facade, exposing a world that is filled with insecurity and doubt. Two emotional beings simultaneously intertwining and colliding, travelling deeper into the dark corners of their internal thought spaces. There, they encounter the places where difficult emotions are buried, where ghosts of the past inform reactions to the present, revealing a world they only want to run from.

**Choreography & Performance:**

Megan Doheny & Ilya Nikurov

**Music:**

Original music by Dylan Tedaldi  
*Quartet for Strings and Piano in A Minor* by Gustav Mahler,  
performed by Borodin String Quartet  
*Ghost Train Digest* by The Books



## Megan Doheny (United States)

Born in the United States, Megan Doheny is a movement artist, choreographer, and co-director of the collaborative dance project, Outrun The Bear. From 2015–2022, Megan worked as a dancer for the Kibbutz Contemporary Dance Company (KCDC) where she performed the works of artistic director Rami Be'er throughout Israel, as well as international tours to more than 20 different countries. In 2021, she was awarded the Yair Shapira Prize for her contribution to contemporary dance in Israel. As a choreographer, Megan has been collaborating with her partner, Ilya Nikurov, since 2015. From 2016–2020, they worked as resident choreographers for the International Dance Journey Program in Israel and created works for KCDC's main company as a part of the Alternative Stage Platform. In 2021, they established Outrun The Bear, and have been invited to perform and screen their works in festivals throughout Europe, the United States, Mexico, Israel, South Korea, and Singapore.

## Ilya Nikurov (Russia/Israel)

Born in Kemerovo, Russia, Ilya Nikurov is a movement artist, choreographer, and co-director of the collaborative dance project, Outrun The Bear. From the age of 7, Ilya studied ballroom, modern, jazz and contemporary dance. From 2004–2008, he danced with folk dance company Siberian Kaleidoscope, then relocated to Moscow where he worked as a dancer with Boroditsky Dennis Dance Company and with The Great Moscow Circus. In 2012 he participated in the performance, *Kamera*, by Belgian choreographer Ann Van den Broek. Ilya joined Kibbutz Contemporary Dance Company (KCDC) in 2014 and received the Yair Shapira Award in 2018 for his contribution to contemporary dance in Israel. From 2016–2020, Ilya, together with his life partner and collaborator, Megan Doheny, worked as resident choreographers for the International Dance Journey Program in Israel and created works for KCDC's main company as a part of the Alternative Stage Platform.



Photo by Mark David

Programme A

# Jap/Vanese

The title *Jap/Vanese* comes from the words 'Japanese' and 'Javanese', where only the letters 'p' and 'v' differ. Instead of eliminating the differences in cultural background that emerge between them, Hari and Reisa incorporate this divergence into their work as they force their cultural bodies in collision, thereby finding a new centre of coexistence.

For this year's continued development, Hari and Reisa studied Koma Odori and Shishi Odori — local performing art forms of Fujisato City, Akita Prefecture, Japan. Will sharing a traditional body of culture allow their bodies to exist harmoniously? Or will this spark more reactions?

The 2023 residencies and development of *Jap/Vanese* are supported by Dance Nucleus' ARTEFACT creative residency programme (Singapore) and Odoru-Akita International Dance Festival (Japan). *Jap/Vanese* was initiated in 2021 through contact Contemporary Dance Festival's GreySpace incubation platform, and was presented as a work-in-progress in 2022.

**Concept & Performance:**

Moh. Hariyanto &  
Reisa Shimojima

**Sound Design & Composition:**

Rosemainy Buang

**Costume Design:**

Ren Kashiwagi

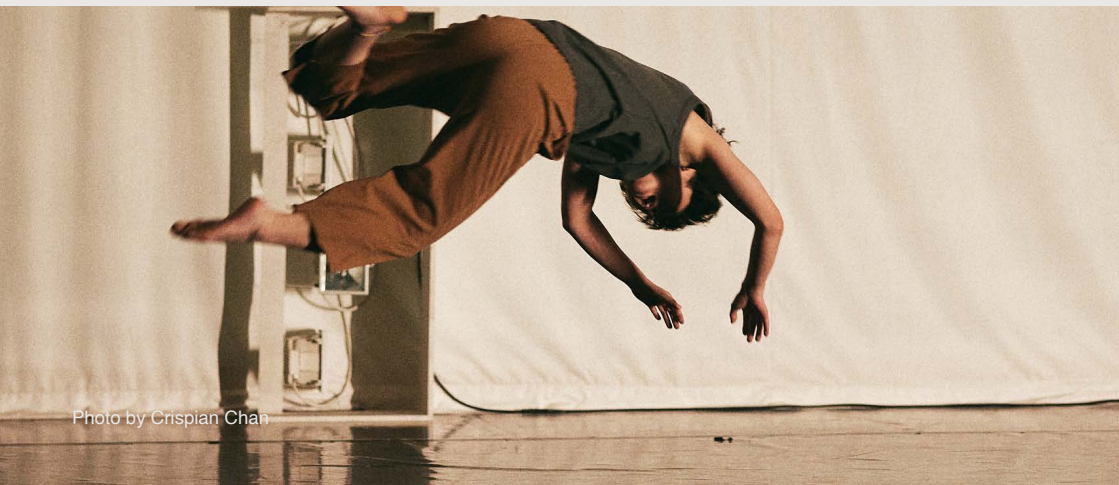


Photo by Crispian Chan





### Reisa Shimojima (Japan)

Born in 1992, Reisa Shimojima began dancing in her hometown of Kagoshima, Japan, at the age of 7. Reisa primarily performed jazz dance and traditional Japanese Yosakoi dance, and majored in contemporary dance at J.F. Oberlin University. Reisa was later featured in the works of other choreographers, such as Kuniko Kisanuki, Chieko Ito, and Ryohei Condors. Since the establishment of the KEDAGORO Dance Company in 2013, Reisa has been in charge of the choreography and production of all the works. Reisa's solo, *Monkey in a Diaper* premiered at the Yokohama Dance Collection, and was invited to be performed at more than 10 places, both in Japan and abroad. In 2018, Shimojima performed *Monkey in a Diaper* at the first Asian Comic Dance Festival in Hanam, and also showcased *Sky* at the 2019 Seoul World Dance Festival.



### Moh. Hariyanto (Indonesia)

Moh. Hariyanto, or Hari Ghulur, was born in Madura island, Indonesia. He decided to major in dance, and earned his undergraduate degree in the Drama, Dance, and Music department at the State University of Surabaya (2010). In 2011, he pursued his Masters in Dance Creation and Interpretation at the Indonesian Institutes of the Arts, Surakarta (ISI Surakarta) and graduated in 2013. Hari has been involved in many festivals, as well as national, regional, and international events. He is now a lecturer at The College of Art Wilwatikta, Surabaya. He also established a dance studio named "Sawung Dance Studio" for Surabayan dancers and choreographers to collaborate on creative processes and innovative art works.



### Rosemainy Buang (Singapore)

Rosemainy Buang is a gamelan musician, educator, composer, and sound artist from Singapore. With a decade of training in gamelan, she is dedicated to expanding her creative horizons through collaborative projects with other artists from diverse disciplines. Approaching art-making with a multidisciplinary and experimental attitude, she attempts to question, build upon and expand the limits of traditional soundscapes, philosophies and aesthetics.



# BALL MEASURES #8



Photo by Jootz See

*BALL MEASURES* is both a choreographic and performative practice that resists and reforms previous definitions of dance and choreography through the encountering of an inanimate object. Existing in different iterations, the body of work positions the ping-pong ball as a movement collaborator to engender ways of viewing the dancing body as a construct of choreography.

One of the central notions of *BALL MEASURES* is the active consideration of all movement as choreography and dance. With this active consideration, the intangible moments and transformations that arise and occur through the body's existence with the other(s) is made more visible. While the ball may be inanimate and open to a range of movement interventions and activation, its characteristics and purpose built serves as a tool to locate physical knowledge that is abstracted or resides historically in our body. Through the activation and organisation of this knowledge, it reveals facets of choreographic possibilities that were previously not evident.

This iteration of *BALL MEASURES* was supported by Dance Nucleus through the Associates programme.

**Choreography & Performance:**  
Dapheny Chen

**Dramaturgy:**  
Emma Fishwick

**Collaboration:**  
Jootz See

**Performance Assistance:**  
Natasha Koo



### Dapheny Chen (Singapore)

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).



### Emma Fishwick (Australia)

Emma is a choreographer and artist based in Whadjuk Noongar Boodja, Western Australia. A member of LINK Dance Company (2010), Emma holds a Bachelor of Arts (Hons) and Master of Arts in Performing Arts from Western Australian Academy of Performing Arts, and has been an Associate Artist with Co3 Contemporary Dance Australia. Emma is currently at Edith Cowan University working on an Australian Research Council Discover Project as a PhD candidate, exploring how slow choreographic methods can give corporeal form to fleeting social phenomena.

She has choreographed for the International Young Choreographers Project in Taiwan (2019) and been engaged in multiple projects and research residencies in Perth, Sydney and Tasmania, and festivals in Bilbao, Singapore and Melbourne, including choreographing a 360° VR film for the Revelations Film Festival. Emma's work *Slow Burn, Together* also received the "Outstanding New Work" award at the 2022 Performing Arts Western Australia Awards.



## Jootz See (Singapore)

Joo Teng, affectionately known as Jootz, is the creative mind behind BackAlley Creations, a Singapore based photography and videography company. Jootz's ventures into videography and film making for the arts got its roots from his days as a full time hip hop performer and educator.

His journey in the creative industry which transited from the performing arts to the visual arts continues to allow him to hone his craft with a different lens. Most importantly, his work is shaped by the stories, people and connections that he has built along the way. Some of the companies he has had or continues to work with include Esplanade – Theatres on the Bay, Cheng Ballet, NUS Centre for the Arts, Xinyi Dance Company, Re:Dance Theatre. Jootz has been collaborating with Dapheny since 2020.

Programme B

# *It's Not My Body —* *Chapter 3.5*

*It's Not My Body — Chapter 3.5* was a journey of finding the answer to why one danced, why one still danced, and what dance meant to him during a time when dance almost meant nothing.

After all, these special years and this special city have created memories and an energy still remembered in his body.

This work was selected from the 2022 edition of Hong Kong Dance Exchange.

**Choreography & Performance:**  
Wong Tan-ki

**Music:**  
Wolff Bergen,  
edited by Wong Tan-ki



Photo by Mak



## Wong Tan-ki (Hong Kong)

Currently a freelance dancer, teacher, choreographer and multimedia designer, Tan-ki is one half of the movement collective NEO Dance HK. His work *Division* received the top prize at the 7th Jerusalem International Choreography Competition, while works *Galatea & Pygmalion* and *Galatea X* received the Hong Kong Dance Award for “Outstanding Achievement in Independent Dance” in 2011 and the “Outstanding Choreography” award in 2014 respectively. Tan-ki also received the “Young Artist Award” at The Hong Kong Arts Development Awards in 2015, and was awarded 3rd place in the Male Solo category at the 2012 International Dance Organisation World Tap Dance Championships. His filmic work *Come Rain Or Shine* received the “Outstanding Cinematography Award” and “Outstanding Film Award” at the 2022 Manifest Dance-Film Festival.

Programme B

# *This Appearance*

Appearance and the truth is fleeting. What appears to be true at one moment can pass and become an illusion in the next moment. I believe in the capacity of the ever fluid state of body and mind. In accepting change as a constant, the human is clear and resilient. One becomes readily available to meet and welcome life as he or she does not insist to attain or to achieve. Beauty lies within the journey.

**Direction & Choreography:**  
Nah Jieying & Nah Jiemin

**Performance:**  
Nah Jieying

**Sound Composition:**  
Kent Lee



Photo by Kuang Jingkai





### Nah Jieying (Singapore)

Jieying started her training as an artistic gymnast and a Chinese dancer. She moved on to train in contemporary dance and ballet in School of the Arts, Singapore. In 2016, she received the National Arts Council Scholarship (Undergraduate) to study overseas at London Contemporary Dance School. Upon graduating, Jieying worked for projects with James Cousins Company and Matsena Productions in the UK.

Jieying joined The Human Expression Dance Company as a full time professional dancer from 2019-2022. She also teaches, choreographs and facilitates dance workshops and dance related talks for arts groups and organisations in Singapore.

Her recent interest lies in researching how different aspects of dancing, both physical and mental, can bring about more body awareness and even more happiness to the rest of the community.

### Nah Jiemin (Singapore)

Jiemin is a Dance Artist with Sigma Contemporary Dance, and also worked on independent projects with both local and overseas choreographers. She is interested to explore contemporary dance-making outside of movement. Outside of dance, Jiemin is a Research Fellow studying Molecular and Cell Biology. She enjoys thinking about the intersections of dance and science, and working through the cohesiveness and contradictions between the two disciplines.

# FICTIONS

Welcome again pleasure and pain, conscious and id, submission and the illusion of control. Our ritual is a nonlinear time, reality, reverie. Futuristic mythological chronologies reassemble the DNA chain encoded in us before. The act of hallucination deconstructs from our androgynous circus of powers, between the scream and ode, the woman and the beast; the witch arrives; the demon survives. We are three women bodies in a paradox, on a journey with the knowledge and experience burned into our flesh, in the face of a new femme fantasy world.



Photo by Alba Muriel

*FICTIONS* premiered in the frame of Curtain Up Festival, Israel 2021. It was developed through the first collaboration between Quartier Am Hafen – Interdisciplinary Creative Art Center in Cologne, Germany and Suzanne Dellal Centre Tel Aviv, Israel, with the support of The Office of the State of North-Rhine Westphalia of Economy, Science, Education, Youth and Culture in Israel, and the Yasmeen Godder Company's Artist in Residence Program (2022). The work is also supported by The Israeli Choreographers Association and The School of Movement and Dance – The Ness Ziona Center for Culture & Recreation.

*FICTIONS* emanates from the ongoing physical-vocal practice, language, and technique developed in Annabelle Dvir's full-length stage work *7 INCH OF SLAM – THE FULL BODY SOUNDSCAPE*, which upholds the tensions between perception and sensation, the embodiment of live sound and the visual shape of a live soundscape.

**Choreography, Text, Vocal Composition & Soundtrack Design:**  
Annabelle Dvir

**Creative Performers:**  
Annabelle Dvir, Layil Goren & Noa Shaveh

**Music:**  
*String Quartet in G Minor, Op. 10, CD91, L.85: II. Assez vif et bien rythmé* by Claude Debussy, performed by Quatuor Ébène  
*She's A Rainbow* by The Rolling Stones  
*The Battle of Evermore* by Led Zeppelin  
*The Anxious Battle for Sanity* by Antonio Sánchez  
*White Rabbit* by Jefferson Airplane

**Body Art & Makeup:**  
Annabelle Dvir

**Lighting Design:**  
Rotem Elroy & Annabelle Dvir





### Annabelle Dvir (Israel)

Annabelle Dvir is an Israeli-Georgian choreographer, voice artist, live sound composer, and dance performer who researches live art with her developing ensemble WOMEN OF SOUNDS through tensions between sensation and perception, and the heard and the seen. She creates extreme physical-vocal practices and examines new aesthetics that merge reality and fantasy to transform human preconception, emotions and inner desires. Working with a musical choreographic lens, her practice centres the “performance body” as one of visual, audial-sonoric and plastic frequencies, and her works have been presented both nationally and abroad in North America and Europe.

Annabelle earned her Masters and Bachelor of Arts with Dean’s Honours from the Jerusalem Academy of Music and Dance, and graduated from The KELIM Center’s Choreography Programme Bat-Yam IL. She received the Ministry of Culture Award in 2022 for her outstanding work within her first 10 years. Presently, Annabelle is a member of The Israeli Choreographers Association, and CAMPI - Jerusalem Dance and Performance Community.



### Layil Goren (Israel)

Layil Goren is a Dance Performer who grew up in the Golan Heights, graduated from the Kelim Choreography Center’s 2-year Program, the Kibbutz Gaaton Dance Workshop and the Vertigo International Dance Program. Over the years she worked with choreographers such as: Ido Batash, Sahar Azimi, Deganit Shemy, Merav Cohen, Ruth Segalis, Nachshon Stein, Orit Shaul, Ma’ayan Liberman Sharon, Racheli Zohar, Elad Shechter, Nicol Mahler and Noa Atar. In 2019 she started working with the choreographer, performer and voice-artist Annabelle Dvir in two of her latest projects. Layil is a therapist of the Ilan Lev Method, and a contemporary dance teacher in various programmes in Israel.



### Noa Shaveh (Israel)

Noa Shaveh is an independent creative dancer, performer and teacher. She graduated from the Dance Department of Alon High School of Arts, and holds the professional dance qualification, Hasadna, in Kibbutz Ga'aton. Noa was recognized as an outstanding dancer during her service with the Israel Defense Forces, and she has since worked as a creative dancer and performed in works by Rachel Erdos, Yossi Berg & Oded Graf at various dance festivals in Israel. She was also a part of the creative processes of choreographers Andrea Costanzo Martini and Yankalle Filtser. In 2021, she performed in Curtain Up Dance Festival in Tel Aviv with a solo choreographed by Ronit Ziv. Most recently, Noa has joined the WOMEN OF SOUNDS ensemble by choreographer, composer and voice artist Annabelle Dvir.



# Upcoming Shows



Pop-up Performances: *I HAVE LIVED EVERYWHERE BUT HERE*  
Goodman Arts Centre  
26—27 June, 7:30PM

An improvisatory, site-specific response by Ashley Ho (Singapore/Netherlands) & Domenik Naue (Germany/Netherlands)

Off Stage  
T.H.E Dance Studio  
26—27 June, 8PM

A familiarly intimate works-in-progress showcase by 2 dance practitioners and emerging artists.



# Upcoming Classes

## *Awareness, Control and Play* by Ng Zu You (Singapore)

Intermediate | T.H.E Dance Studio | 24 June, 10—11:30AM

Having freedom of motion is key to unlocking the potential of our bodies' capabilities. This class will guide us to develop sensitivity in the joints and muscles of the body, as well as strength and clarity in executing dynamic and explosive movements. Quadrupedal and simple acrobatic movement will also be introduced as a way to play, explore and train.

## *Living Together* by Ashley Ho (Singapore/Netherlands), Domenik Naue (Germany/Netherlands)

All Levels | T.H.E Dance Studio | 25 June, 10—11:30AM

Sharing a movement practice that has developed into a nomadic performance intervention, we invite you to encounter a piece of dance marley as a performing body – not only as a surface to dance on, but also as a partner. This performing body has its own temporality, its own way of bending, folding, expanding, curving around our bodies, and supporting us. Together, we will explore the material of the dance marley, learn to move like it moves, to inspire fresh ways of moving and of meeting one another.

## *Sync Up: Contemporary Partnering* by Megan Doheny (United States), Ilya Nikurov (Russia/Israel)

Intermediate | T.H.E Dance Studio | 25 June, 12:30—3:30PM

In this explorative workshop, Megan and Ilya share tools and researched approaches to creating and performing duet materials based on open physical communication, nuanced listening techniques, action and reaction, playfulness and spontaneity, and the sharing of energy in real-time.



[Sign up for classes](#)  
and [get your tickets here!](#)

# Acknowledgements

## Board of Directors

Lee Chor Lin  
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Jobina Tan  
Kuik Swee Boon  
Jason Chia  
Belina Tan

## Artistic Directors

Kuik Swee Boon *Founding Artistic Director, T.H.E Dance Company;  
Festival Director, cont-act Contemporary Dance Festival*

Silvia Yong *Associate Artistic Director, T.H.E Second Company*

## Festival & Office Team

Athelyna Swee *General Manager, T.H.E Dance Company*  
Kwek Yixuan *Festival & Communications Manager*  
Denise Leong *Outreach Manager, Education & Community*  
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Shia Ann *Festival Intern*

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Melvin Lee *Festival Technical Coordinator*  
Liu Yong Huay Faith *Lighting Designer*  
Tennie Su *Stage Manager*

## Creative Team

The Press Room *Graphic Designer*  
Paraphrase *Festival Trailer Editor*  
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Original photos used for cover by Crispian Chan, Natasha Shakhnes, Alba Muriel, Ok Sang Hoon



# Donate

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## Ways to Donate

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Alternatively, hand your cheque  
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Visit our front-of-house desk at  
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us know that you’d like to make a  
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4. *Giving.sg/the-dance-company-ltd*  
This is an online platform by the  
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By making a donation, you are helping  
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dance festival in Singapore that:

- inspires our festival-goers, and  
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- responds to the realities of  
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unique, diverse and pertinent artistic  
voices and expressions of the body

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Please write to us at [festival@the-dancecompany.com](mailto:festival@the-dancecompany.com) if:

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T.H.E Dance Company is supported by the National Arts Council under the Major Company Scheme for the period of 1 April 2023 to 31 March 2026.

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