

Esplanade Presents
da:ns festival 2020
12 – 31 Oct 2020
www.esplanade.com/dansfestival



2020 will go down as the year of unprecedented challenges globally arising from COVID-19. Many dancers worldwide have been forced to train, dance and create art in small spaces at home, trying their best to keep their bodies well and spirits up. At a time when concepts of space and movement have been deeply altered and redefined for our own safety, how does a dance festival – or indeed any arts festival – keep moving? Would it be able to provide a plausible direction for us to look deeper within ourselves for comfort or inspiration during these trying times?

With these questions on our minds, we have been rethinking *da:ns festival* since March. We have consciously anchored our programmes to be introspective and inquisitive, so as to create meaningful and thought provoking digital programmes. We invited **Ming Poon (Singapore, Germany)** to revisit one of his works: ***The Intervention of Loneliness (Lockdown Edition)*** which looks at vulnerability and intimacy when we are very much apart from one another. The legendary street dance quartet, **s**t kingz (Japan)** returns with ***The Escape Game***, a specially commissioned work which traces a thrilling journey of escape and imagination. **Pichet Klunchun (Thailand)** ponders and reflects in the mini documentary, ***The Intermission of No. 60***, as the recently premiered *No. 60* – a work which crystallised his research on the future possibilities of classical Thai dance, *khon* – was forced to enter an “intermission” during this pandemic.

In addition to festival commissions, we continue to present exciting new international works which resonate and inspire. ***Dancing at Dusk – A moment with Pina Bausch’s The Rite of Spring (United Kingdom, Germany, Senegal)*** captures a precious final rehearsal of a specially assembled cast from 14 African countries on a beach in Senegal before lockdown descended, while the documentary ***Friedemann Vogel – Incarnation of Dance (Germany)*** offers viewers a glimpse of the ballet star’s everyday life, as he toured and performed around the world back in 2018.

The festival team has also been determined to provide meaningful ways in which Singapore dance professionals can be galvanised to continue creating. The **Open Call**, inviting

Singapore-based artists to create works that explore the notion of a pause, attracted close to 50 applications; we are heartened to be presenting seven works for this festival, each with its distinctive choreographic style and design. **Living Archive – A Creative Workshop with Studio Wayne McGregor (United Kingdom)**, a two-week-long choreographic workshop, seeks to offer an avenue for local dancemakers to create with the technological stimulus of an A.I.

Last but not least, we have created a new, evergreen pipeline of **Resources** on *Esplanade Offstage* to break down and demystify dance. With videos, podcasts, talks and articles on various topics related to dance, it is for those who would like to learn more about the history and development of dance and choreography. For those eager to get moving, we have **Footwork Fun-sized** and **#dans2themax challenge** where one can relish the freedom to learn and dance from right where you are.

This pandemic has forced us to relook how we live, work and socialise. However, we firmly believe that the creativity of artists has not been dampened, nor has the passion of all staff, crew, volunteers and audiences who make a difference to *da:ns festival* every year. For the last 14 editions, *da:ns festival* has commissioned and presented some of the most respected and celebrated dance artists from around the world; this year, from 12 – 31 October, through various artistic interventions, the festival invites you to rediscover dance and choreography in your own unique ways. We invite you to reimagine possible futures and states of being, especially in these peculiar moments of suspension.

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

da:ns festival 2020 LINE-UP

A reimagined *da:ns festival 2020* invites you to discover movement across diverging mediums – through your body and from your screen. From 12 – 31 October, free your mind and explore dance in its varied forms and expressions with thought-provoking new works, illuminating conversations, introductory videos and more.

Here's a guide to help you navigate *da:ns festival 2020*:

On-screen: Discover a new way to experience dance with these online dance programmes

Back-stage: Get behind the scenes with our artists and learn about how they create and respond to life through their works

Workshop: Experiment in a choreographic lab with inspiration from an AI tool and get insight into an award-winning choreographer's creative practice

Footwork Fun-sized: Move with us in these basic video tutorials designed to give you a quick taste of different dance genres

Resources: Learn about dance, its history, development and how it relates to culture, society and life

On-screen

Discover a new way to experience dance with these online dance programmes

Dancing at Dusk – A moment with Pina Bausch’s *The Rite of Spring* Produced by Sadler’s Wells (UK), Pina Bausch Foundation (Germany) and École des Sables (Senegal)

12 – 31 Oct 2020

Online (SISTIC Live, Ticketed)



Photo © polyphem Filmproduktion

“The dancing is convulsive and self-lacerating — but also beautiful, and at times tender.” – *The New York Times*

In this stunning film, Pina Bausch’s iconic dance work *Rite of Spring* is performed in an extraordinary setting - on a beach in Toubab Dialaw, Senegal.

Filmed as the world descended into lockdown, it captures the last rehearsal of a specially assembled company of 38 dancers from 14 African countries, documenting a unique moment in their preparations for an international tour. This is a rare opportunity to watch one of the world’s greatest dance works – traditionally performed on a proscenium stage – now situated in a natural landscape against the backdrop of a setting sun.

This special screening also features a bonus film that offers viewers a glimpse of rehearsals for the postponed tour that took place at École des Sables in Senegal, including interviews with the creative team, dancers and the Pina Bausch Foundation.



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About Pina Bausch

Pina Bausch was born in 1940 in Solingen, Germany and died in 2009 in Wuppertal. She received her dance training at the Folkwang School in Essen under Kurt Jooss, where she achieved technical excellence. Soon after the director of Wuppertal's theatres, Arno Wüstenhöfer, engaged her as choreographer. In 1973, she renamed the ensemble the Tanztheater Wuppertal. Although controversial at the beginning, the company gradually achieved international recognition. Its combination of poetic and everyday elements influenced the international development of dance decisively. Awarded some of the greatest prizes and honours worldwide, Pina Bausch is one of the most significant choreographers of our time.

(50 mins)

Available for Singapore-based audiences only.

\$12* (Tickets on sale soon)

***E&Me Specials:** \$5 off for E&Me Black, White and Discover members

Friedemann Vogel – Incarnation of Dance

Directed by Katja Trautwein (Germany)

12 – 31 Oct 2020

Online (SISTIC Live, Ticketed)



Still from Friedemann Vogel – Incarnation of Dance

Friedemann Vogel, principal dancer for leading German company Stuttgart Ballet, has performed at some of the world's most prestigious venues, dazzling audiences as he emerged as one of the most important male ballet dancers of the 21st century. In 2015, Vogel was given the national title *Kammertänzer* - the highest honour that can be bestowed on a dancer in Germany.

This documentary follows the German ballet superstar for over half a year in 2018 as his work takes him around the world. Offering a glimpse of his everyday life as he travels to Stockholm for the Royal Swedish Ballet's new season under director Nicolas Le Riche, Tokyo for the *World Ballet Festival* with the likes of Roberto Bolle and Maria Eichwald, and back to Germany for his performance at the Staatsballett Berlin with long-time dance partner Polina Semionova. Capturing Vogel's performance at the *World Ballet Stars Gala* in Moscow with Olga Smirnova, the 60min film concludes with his return to Stuttgart Ballet while documenting his 20-year partnership with fellow dancer Alicia Amatriain. The documentary also follows Vogel back to his hometown where his career blossomed under the influence of Marcia Hayd Haydée, Reid Anderson, and Tamas Detrich. He is also shown being visited by his artistic collaborators like Canadian dancer Guillaume Côté as well as in photo shoots when he gets in front of the camera with a view to promoting dance to a wider audience. *Incarnation of Dance* embodies and presents Vogel's maxim of living in the here and now and "savouring the moment with full concentration".



Supported by

About Friedemann Vogel

Friedemann Vogel was born in Stuttgart. He completed his ballet studies at the Académie de Danse Classique Princesse Grace in Monte Carlo with the help of a John Gilpin scholarship. Vogel's talent was recognised early on and he received several important awards at the beginning of his career. In 1997, he won the Prix de Lausanne as well as the gold medals at the Prix de Luxembourg and the Italian Eurocity Competition. In 1998, he won the USA International Ballet Competition in Jackson, Mississippi.

Vogel has been a member of the Stuttgart Ballet ensemble since September 1998 and a Principal dancer since the 2001/2002 season. In 2002, he won the coveted Erik Bruhn Prize in Toronto. Vogel has been voted Dancer of the Year twice in 2010 and 2019 by leading European dance magazine *Tanz*. In 2011, he was named Best Dancer by Italian dance publication *Danza&Danza*.

Vogel's repertoire includes title roles in classic ballets as well as principal roles in contemporary productions by choreographers such as John Cranko, George Balanchine, Jerome Robbins, Jiří Kylián, Kenneth MacMillan, John Neumeier, William Forsythe and Wayne McGregor.

Over his career, Vogel has been invited to participate as a guest artist in productions staged by the world's leading companies, including the Mariinsky Theatre in St. Petersburg, the Bolshoi Theatre in Moscow, La Scala in Milan, the English National Ballet, the National Ballet of China, the Tokyo Ballet and the Royal Swedish Ballet, and many others. Since September 2014, Vogel has been a guest performer at the Mikhailovsky Theatre in St. Petersburg. In 2015, he was awarded the title of *Kammertänzer* - the highest honour possible for a dancer in Germany, and in 2016, he was awarded the Prix MAYA. He will be receiving the Outstanding Performer Award at the 2020 *Deutscher Tanzpreis* (German Dance Prize), which has been awarded annually since 1983.

About Leonard Küßner (Music Composer)

Leonard Küßner is a German composer and orchestrator who works across film, theatre and concert halls. After completing his basic education in percussion and piano, he studied composition with a focus on film scoring at the Filmakademie Baden-Württemberg in Ludwigsburg. This was followed by various commissions for film scores, interdisciplinary performances and theatre productions. Films scored by Küßner not only received numerous awards but have been screened at different film festivals worldwide. In 2018, Leonard Küßner made his Cannes debut at the 71st Cannes Film Festival and received a nomination for "Best Film Music" at the 2018 Deutsche Filmmusikpreis (German Film Music Awards). Leonard Küßner is also a guest lecturer at the Popakademie Baden-Württemberg, a German public conservatory for popular music based in Mannheim.

About Farina Hasak (Film Editor)

Farina Hasak is a German editor based in Ludwigsburg, Germany. She graduated from the Filmakademie Baden-Württemberg in 2020 with a diploma in editing. As an editor, her work is centred on documentaries and non-fictional content.

About Katja Trautwein (Director and Producer)

Katja Trautwein is a German television journalist who specialises in news and cultural programmes. She studied directing at the Filmakademie Baden-Württemberg with a focus on TV journalism before graduating with a diploma in 2019. As a student director and producer, Katja has produced cultural and educational documentaries as well as short features. She has worked on various film projects in other capacities, in addition to acting as a news presenter for a regional television channel. She is currently a freelance reporter for Germany's public service broadcasters. She has also been taking private ballet lessons for over twenty years.

(1 hr)

Language: German with English subtitles. Available for Singapore-based audiences only.

\$12*

***E&Me Specials:** \$5 off for E&Me Black, White and Discover members

Rasas 2020: Tari Melayu

By Sri Warisan Som Said Performing Arts Ltd (Singapore)

15 Oct, Thu, 8pm

Available online until 31 Oct 2020, Sat

Online ([Esplanade Offstage](#) & [Facebook](#))



Sri Warisan presents *Tari Melayu*, a collection of choreographic works that builds on *Serampang 12* - a North Sumatran duet about young love.

Created in the 1940s by Guru Sauti, a dance pioneer from North Sumatra, the philosophical narratives and refined techniques found in these choreographic works represent the customs and elegance of Malay culture. Incorporating traditional dance forms such as Asli, Inang and Joget, these works are regarded as the foundational styles for traditional Malay dance practitioners.

Tari Melayu is an adaptation of *9 Rangkaian Tari Melayu*, which was last presented at *Pentas 2017*.

Discover the rich culture of Asia's traditional dances with *Rasas*. This edition is special as we work with artists from Singapore as well as Singapore-based Southeast Asian communities. Journey to royal courts and ancient temples to unearth the stories, myths and legends that are inseparably linked to the performing arts of this region.

About Sri Warisan Som Said Performing Arts Ltd

Sri Warisan is a performing arts company founded by renowned Cultural Medallion recipient Madam Som Said. Formed in 1997, Sri Warisan is regarded as one of the most important forces in the Malay dance scene in Singapore. Blending rich traditional styles with contemporary techniques, Sri Warisan's performers are trained to excel in multi-disciplinary art forms such as dance, music, theatre and multimedia.

Since its formation, Sri Warisan has participated in prestigious international festivals held in countries such as Belgium, Indonesia and USA. Sri Warisan most recently staged the production *Onak Samudera* at the Esplanade Theatre and *Tunas Berseni 2019* at the Festive Arts Theatre.

(30 mins)

Free

Rasas 2020: Odissi By Indu Vijay (Singapore)

16 Oct, Fri, 8pm

Available online until 31 Oct 2020, Sat

Online ([Esplanade Offstage](#) & [Facebook](#))



Charu Shah Photography

One of India's leading classical dance forms, *Odissi* originated in the Hindu temples of Odisha, an Eastern Indian state on the Bay of Bengal. Like most other classical dance forms of India, *Odissi* can trace its roots back to the ancient Sanskrit dramatic treatise, the *Natyashastra*. The themes in *Odissi* are almost exclusively religious in nature and usually revolve around the Hindu god Krishna. A performance begins with a *Mangalacharan*, an invocatory offering, followed by pieces that showcase both the technical virtuosity (*Nritta*) as well as the expressive qualities (*Abhinaya*) of the dancer.

One of the most distinct characteristics of *Odissi*, which will be elaborated on in this performance, is the beautiful interplay of vigour (*Tandava*) and grace (*Lasya*) – two contrasting elements that are not only present in the entire cosmos but also in each of us. The interplay between *Tandava* and *Lasya* creates a balance in form and technique. The two complement each other by alternating between dominant and passive forms.

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About Indu Vijay

A passionate *Odissi* dancer since she was seven, Indu has trained at the reputed Orissa Dance Academy in Odisha, India for over 20 years while using *Odissi* as a medium to connect with herself and the outside world. She is the Artistic Director of Singapore's Taal School of Odissi, which is known for a curriculum that provides meticulous training in Odissi while encouraging creativity and spontaneity.

Indu prefers to be known as a storyteller who finds fulfilment in bringing traditional and contemporary narratives to life on stage. She has choreographed productions such as *River Ramble*, *Anima-the Divine Feminine*, *Phenomenal Women of Singapore*, and *Parampara and Samanvaya*. Her school has also staged the productions *Gatha Odissi* and *Navarasa in Ramayana* in collaboration with artists from India and Singapore.

Indu has performed at events such as *Mamallapuram Dance Festival*, *Pallavothsava*, *GKRCC International Odissi Festival* and *Guru Pankaj Utsav* in India, the *Youth Exchange Programme* in Bangladesh as well as *SIFAS Kalavaibhavam*, *Dance India Taste India*, *TFA Mela*, *Shantanjali Festival of Arts* and *Bhaskareeyam* in Singapore.

A certified yoga instructor, Indu also holds a Bachelor of Commerce degree. When she is not dancing, Indu enjoys reading or traveling around the world with her husband and two children.

(30 mins)

Free

The Intervention of Loneliness (Lockdown Edition)

By Ming Poon (Singapore, Germany)

16 & 17 Oct 2020, Fri & Sat, 8pm

Online (SISTIC Live, Ticketed)

Recommended for ages 16 and above.



The Intervention of Loneliness (Lockdown Edition) takes place at the boundary between reality and imagination, distancing and intimacy, isolation and togetherness. Presented at *da:ns festival 2019* as a work-in-progress, the original *The Intervention of Loneliness* explored the potential of slow dance as a tool of empowerment against systemic loneliness and the human disconnection we experience today.

Developed from an earlier public intervention, *Dance with Me*, where Ming Poon travelled to different cities asking strangers on the street to slow dance with him, the live performance invited the audience to step into a tender slow dance with one another on stage. In this special edition, Ming Poon once again invites the audience to slow dance, but this time over Zoom.

Streamed live from Berlin, *The Intervention of Loneliness (Lockdown Edition)* takes the pandemic as its starting point. In this peculiar time of lockdowns and social distancing, we turn to the online medium to connect with one another. Merging artificiality with hyper-reality, the online space is where we are present and yet also absent, private but also public. When we have to remember how it feels to hold someone in our arms, how do we still make sense of ourselves and the world?

Through the seemingly impossible task of slow dancing on Zoom, this work attempts to re-examine our notion of touch and physical connection. At the same time, it is an experiment in radical envisioning, asking us about the kind of human relationships we want in the future. What will our lives become without touch? Are we destined to become a society of lonely individuals, or will we find new ways to slow dance?

The Intervention of Loneliness (Lockdown Edition) is commissioned by Esplanade – Theatres on the Bay.

There will be a post-show discussion with the artists on 20 Oct 2020, Tue, 8pm on [Facebook](#).



Supported by

About Ming Poon

After starting his career as a professional dancer in 1993, Ming Poon began developing his artistic practice as a choreographer in 2010. He creates choreographic interventions that invite spectators to exercise agency in creating change. Interactive by design, his works usually take the form of collaborative performances, public interventions and one-to-one encounters. His performance strategy centres around vulnerability, care, peripherality and failure. Ming Poon's practice is also influenced by the Buddhist concept of interdependence and care, Judith Butler's resistance in vulnerability, Augusto Boal's theatre of the oppressed and Nicolas Bourriaud's micro-utopias.

Ming Poon's works have been presented at Esplanade – Theatres on the Bay (Singapore), The Substation (Singapore), English Theatre Berlin, International Performing Arts Center (Berlin, Germany), Hebbel am Ufer (Berlin, Germany), Scenario Pubblico, Centro Nazionale di Produzione della Danza (Catania, Italy) and Südpol (Luzern, Switzerland).

www.mingapur.com

(1 hr 15mins)

\$15*

***E&Me Specials:** \$5 off for E&Me Black, White and Discover members

Rasas 2020: Dances from Myanmar

By Kumudra Myanmar Arts and Cultural Association (Singapore)

17 Oct, Sat, 8pm

Available online until 31 Oct 2020, Sat

Online ([Esplanade Offstage](#) & [Facebook](#))



Drawing inspiration from mythical stories and over 1,500 years of rich cultural heritage, the traditional dances of Myanmar boast many different genres and styles. This performance features three types of dances: *Ta-Bin-Tine*, *Duang Aka* and *Shwe Sa-Ga-War Myay*.

Ta-Bin-Tine, which means “only one” in Burmese, is an ancient solo salutation dance depicting a princess performing her morning routine and paying respect (*Ka-Dawt*) to Buddha and her elders. It is a demanding dance form that requires the dancer to display strength, flexibility and an elegant posture. Resembling a floral arabesque, the different moves accentuate the gentle and graceful gestures found in the dances of Myanmar.

Duang Aka is a duet that features two dancers portraying the mating ritual between a peacock and peahen. This dance is known for its sophisticated costumes, which draw from a palette of turquoise, green and blue. Adorned with intricate details and decorations, they also highlight the elegance of the peacock.

Shwe Sa-Ga-War Myay (Land of Golden Champak) is an upbeat dance accompanied by lyrical music that pays tribute to Mount Popa, a prominent pilgrimage site known for its *Nat* (spirit) temples and relics. Mount Popa is also home to an abundance of *Sa-Ga-War* (*Magnolia champaca*). Visitors to the site are often greeted by the sweet perfume of the flowers, which elevates the spirits – a sensation that is celebrated in this dance.

Discover the rich culture of Asia’s traditional dances with *Rasas*. This edition is special as we work with artists from Singapore as well as Singapore-based Southeast Asian communities. Journey to royal courts and ancient temples to unearth the stories, myths and legends that are inseparably linked to the performing arts of this region.

About Kumudra Myanmar Arts and Cultural Association

Established in September 2016 and managed by a group of young expatriates from Myanmar, Kumudra is a cultural organisation based in Singapore. It is composed of passionate individuals who aim to preserve the arts and culture of Myanmar by promoting to audiences around the world.

Kumudra consists of highly driven members who have had many years of experience performing on the international stage. As an organisation, Kumudra actively participates in cross-cultural events in Singapore, particularly those held in collaboration with People's Association Integration Council. Kumudra has been invited on several occasions to present cultural performances at the Embassy of Myanmar for the Burmese community in Singapore.

(30 mins)

Free

Rasas 2020: Dances from Bali

By Eka Suwara Santhi (Singapore)

18 Oct, Sun, 8pm

Available online until 31 Oct 2020, Sat

Online ([Esplanade Offstage](#) & [Facebook](#))



Come on a journey with Balinese dance group Eka Suwara Santhi as they present classical dances that date back to the 17th century as well as more contemporary pieces from the last few decades.

Performed by Singapore's only Balinese dance group, experience duets and group dances such as *Sekar Jagat* and *Cenderawasih*. The group will also be putting up *Tari Topeng* - a masked dance that is required at any Balinese temple festival. An ancient art form, *Tari Topeng* is usually danced in the innermost sanctum of a Balinese shrine to entertain the gods, ancestral spirits as well as the local community.

Discover the rich culture of Asia's traditional dances with *Rasas*. This edition is special as we work with artists from Singapore as well as Singapore-based Southeast Asian communities. Journey to royal courts and ancient temples to unearth the stories, myths and legends that are inseparably linked to the performing arts of this region.

About Eka Suwara Santhi

Eka Suwara Santhi is Singapore's only Balinese dance group. Its members not only comprise Singaporeans but also those of other nationalities. In addition to performing classical Balinese dances, the group also conducts lectures and workshops to introduce Balinese dance to the broader community. Their recent performances include *Tari Topeng: Mask Dance of Bali* and *The Sacred Drama of Kunti Sraya*, which was part of the line-up for *Tapestry 2019*, as well as *Ngayah – A Dedication of Heart and Soul*, which took place at the Botanic Gardens in 2019.

(30 mins)

Free

Open Call

18 – 31 Oct 2020

Live stream: 18 Oct 2020, Sun, 3pm

All works available online until 31 Oct 2020, Sat

Online (SISTIC Live, Free)

Additional live streams of *you are facing yourself you are facing me* by art naming 奇能 on Esplanade's YouTube channel on 18 Oct 2020, Sun, 5pm & 6pm.



A pause is the moment before action or reaction, a moment of preparation and calibration, an in-between space of possibilities. The pause is powerful. Without it, there is no rhythm. It is often the precursor to change and realisation and provides respite in times of uncertainty.

When the world is in a state of flux, pausing can open up a space to question existing structures, assumptions and conventions—to explore and reimagine ways of thinking, creating and co-existing.

In *Open Call*, the *da:ns festival* team welcomed proposals from Singapore-based artists for short works in any dance form, style or mode of presentation that explore the notion of a pause, and the possible futures or states of being that could exist in a moment of suspension.

A total of seven proposals were subsequently selected for development, culminating in this digital presentation.

Open Call features diverse performances created by art naming 奇能, Bernice Lee and Adele Goh, Cheryl Ong and Luqman Hakim, Chew Shaw En and Syimah Sabtu, Dapheny Chen and See Joo Teng, Gin Lam and Loy Xuehui and Sandhya Suresh and Dita Jacob. These works capture a slice of contemporary life during this unprecedented time in human history when we are forcibly isolated, movement is restricted and we are seeking new ways to make meaning and connect with one another.

Open Call Programmes

The 2 Stepsisters

By Gin Lam and Loy Xuehui (Singapore) and William Legres (France)

Putting an urban spin on the beloved tale of *Cinderella*, *The 2 Stepsisters* is an exploration of our inner saboteurs and the perpetual quest to fit that 'glass slipper' – an endless pursuit driven by self-doubt, greed and ugly competition.

Body Language III

By Sandhya Suresh and Dita Jacob (Singapore)

Body Language III is the third phase of Sandhya Suresh's exploration of the relationship between the practice of classical Indian dance form *Odissi* and the body of a contemporary dancer. Created through the lens of a performer's changing habits and sense of time while in isolation, it examines how new modes of performance can alter or deepen our understanding of the form.

Trashin' It Out

By Luqman Hakim and Ong Cheryl (Singapore)

Moving between dissonance and resonance, two bodies navigate the palette of communication through music and dance. When we disrupt our usual rhythms, what are new possibilities of honestly conversing with ourselves, others, and the natural world?

In Being With

By Chew Shaw En and Syimah Sabtu (Singapore)

An attempt to be honest with where the body leads them, artists Shaw and Syimah tumble along an improvisation score of intimate behaviours and inter-actions between familiar bodies. This ode to companionship is an invitation to pause and give thought to broader reflections on the ways we inhabit.

you are facing yourself you are facing me

By art naming 奇能 (Singapore/ Taiwan)

In the spirit of pausing, art naming 奇能 offers viewers an opportunity to reflect on their viewing habits and its performativity in the virtual realm. Note: Due to the nature of the performance, each screening will be different.

I went for a walk and took with me...

By Dapheny Chen and See Joo Teng (Singapore)

I went for a walk and took with me.. is the latest in a series by Dapheny Chen that re-examines the dancing body as a construct of choreography through the relationship with the inanimate.

UNISON

By Bernice Lee and Adele Goh (Singapore)

In this palindromic piece, artists Bernice and Adele move through the paces together as they attempt to synchronise their bodies. The impossibility of the task opens up space for humour, individuality and a pause for reflection on the notion of togetherness.

There will be a post-show discussion with the artists on 30 & 31 Oct 2020, Fri & Sat, 8pm & 3pm on [Facebook](#).

(1hr 10 mins)

Free

The Escape Game

By s**t kingz (Japan)

23 – 31 Oct 2020

Online (SISTIC Live, Ticketed)



Four men, a large old map in hand, set off on a road trip chasing down clues in search of treasure. With missions to complete and lots of side-splitting moments along the way, will they find what they are looking for?

Back at *da:ns festival* after their acclaimed performance last year, Japanese group s**t kingz are at it again with their off-the-rockers brand of non-verbal dance storytelling as seen in *The Library*. This time, their latest offering is a dance film that promises to whisk audiences away as members serve up some of their nimble dance routines. Premiering exclusively at the festival, *The Escape Game* shoots for comedy gold in this wild dance adventure.

Formed in 2007, s**t kingz are an interpretive dance group known for blending comedy theatre with silky dance moves, whose shows are enjoyed by the young and old. Being two-time champions of popular US street dance competition *Body Rock* propelled them into international fame, and they have since toured 20 countries while getting countless offers to collaborate. Their collaborators run the gamut of big brand names in high fashion, technology, television and music. When the group is not on tour or creating choreography for dance crews in Japan and Korea, they are producing their own full-length dance dramas, most notably *The Library*, a special 10th anniversary event.

Since social distancing and travel restrictions came into place, s**t kingz have been testing the limits of online broadcasting, actively streaming interactive performances and dance workshops. *NAMA! HO! SHOW!*, their first pay-per-view livestream, premiered in June to fans from over 12 countries.

The Escape Game is commissioned and co-produced by Esplanade- Theatres on the Bay.

(30mins)

\$15*

***E&Me Specials:** \$5 off for E&Me Black, White and Discover members

Failing the Dance: A Double Bill of Lecture-Performances

Pok! by Soultari Amin Farid and *The Problematic Danseuse* by Nirmala Seshadri (Singapore)

24 – 31 Oct 2020

Online (SISTIC Live, Free)

Recommended for ages 13 and above.

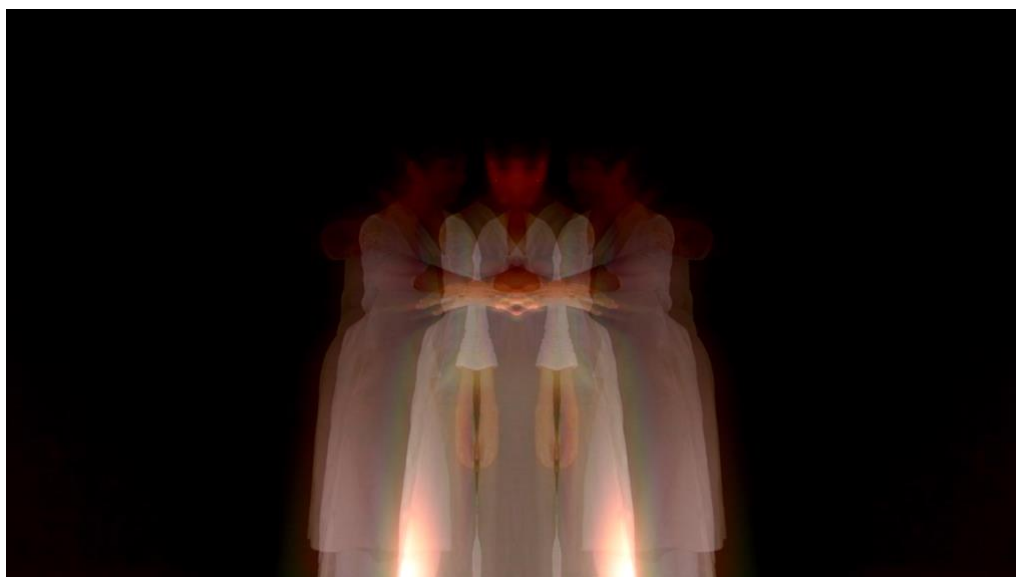


Photo by Mervin Wong

Examining gender roles and cultural custodianship in their respective disciplines, two practitioner-researchers attempt to resolve their ambivalent relationships with their dance forms. Soultari Amin Farid and Nirmala Seshadri revisit their personal histories with Malay dance and *bharatanatyam*. How have they failed their dance disciplines? How have these forms failed them?

This double-bill features two hybrid performances that blend lecture, dance and video, developed from their collaborative research through Dance Nucleus' Associate Membership Programme and their work-in-progress showcases at the 5th Asia Network for Dance (AND+) meeting. Each performance comes with supporting essays, images and interesting data made available before the performance and ends with an open discussion with the artists.

Pok!

Amidst the fluid swinging of arms, careful lifting of feet, intricate articulation of fingers, and subtle swaying of hips, male and female Malay dancers are bashful in the *lenggang* as they contain their excitement of meeting a potential life partner.

In *Pok!*, Amin performs this courtship dance alone, removing the need to embody the gender expectations placed upon him. To find his own *lenggang*, he first has to confront *bapok* both as a derogatory word and a term of endearment for an effeminate Malay man.

The Problematic Danseuse

"It is understood that the danseuse should be very lovely, young, with full round breasts, self-confident, charming, agreeable, dexterous in handling the critical passages, with wide-open eyes, adorned with costly jewels, with a charming lotus-face, neither very stout nor very thin, nor very tall nor very short." She then stands up with the awareness of an imperfect body, walks slowly to the margin and sits at the desk.

Carried within her *bharatanatyam* dancer's body are memories of marginalisation and censorship, plagued by hegemonic and patriarchal issues. In *The Problematic Danseuse*, Nirmala Seshadri grapples with the classical dance, one that she has known for almost 50 years.

Creative Team

Artists – Nirmala Seshadri & Soutari Amin Farid
Dramaturg – Daniel Kok
Multimedia and Sound Artist – Mervin Wong
Filmmaker and Editor – Charmaine Poh
Director of Photography – Jeremy Ho
Project Management – Bhumi Collective
Creation Support – Dance Nucleus

About Nirmala Seshadri

Nirmala Seshadri is a dancer and researcher who seeks to recontextualise her classical dance form, *bharatanatyam*. Her social justice perspective leads her to use the body and performance space to interrogate existing inequalities, problematising boundaries of time, place, gender and caste, among other social constructs. Her quest for autonomy and sensorial perception led her to *butoh*. With her present practice and research focus lying at the intersection of *bharatanatyam*, *butoh*, breathwork and yoga, she draws from these elements in creating her movement approach – Antarika. She graduated with a Masters degree in Dance Anthropology from the University of Roehampton, London. (<http://www.nirmalaseshadri.net/>)

About Soutari Amin Farid

Soutari Amin Farid is a choreographer, arts educator and researcher from Singapore. He is currently based in London where he is a PhD candidate in Theatre, Drama and Dance studies in Royal Holloway, University of London, UK. He was awarded the Singapore Youth Award (SYA) in 2017. His recent choreographic credits in Europe include: *bhumi* (Edinburgh Fringe Festival, UK); *What If... : The Mother in Tagore's Poems* (Commissioned by Mora Ferenc Muzeum, Hungary) and *Unity in Diversity* (University of Szeged, Hungary). Some of his works as Artistic Director in Singapore include: *Mak-Mak Menari* (M1 Singapore Fringe 2020), *yesterday it rained salt* (M1 Singapore Fringe 2019), *Sau(dara)* (The Vault, Centre 42), and *Padi Kuning [Yellow Paddy]* (Supported by National Arts Council's Cross-Polytechnic Arts Initiative (CPAI)). (<https://www.soutari.com/>)

About Daniel Kok

Daniel Kok studied BA Fine Art & Critical Theory at Goldsmiths College (London, 1997-2001), MA Solo/Dance/Authorship (SODA, HZT, Berlin, 2012) and Advanced Performance and Scenography Studies (APASS, Brussels, 2014). In 2008, he received the Young Artist Award (National Arts Council, Singapore). His performances have been presented across Asia, Europe, Australia and North America, notably in Venice Biennale, Maxim Gorki Theater (Berlin), Festival/Tokyo and Singapore International Festival of Arts. Daniel is the artistic director of Dance Nucleus (Singapore). He curates the annual da:ns lab at Esplanade and is a core group member of the Asia Network for Dance (AND+). (diskodanny.com)

About Bhumi Collective:

Bhumi Collective is a point of convergence for producers, artists and researchers engaging with contemporary performance making. We work with practitioners who embrace intercultural, multidisciplinary, intersectional and transnational practices to address, explore and are curious about issues to do with deconstruction, disruption and decolonisation. Our name, Bhumi, which means earth/soil in both Sanskrit and Malay, reflects our belief that human potential and diversity is fertile ground for collaborative art-making in a borderless world. Past productions include: *Mak-Mak Menari*, *yesterday it rained salt* (M1 Singapore Fringe Festival), *bhumi*, *Last of Their Generation* (Edinburgh Festival Fringe), *Are You Game*, *Sau(dara)* (Five Arts Centre, Malaysia), *Charlie*, *dead was the body till I taught it how to move*, *Every Brilliant Thing*. (www.bhumicollective.com)

(1 hr 40mins)

Free

Back-stage

Get behind the scenes with our artists and learn about how they create and respond to life through their works

The Intermission of No.60

Pichet Klunchun (Thailand)

Premieres on 12 Oct 2020, Mon, 8pm (Available on *Esplanade Offstage* after the premiere)

Online ([Esplanade Offstage](#))

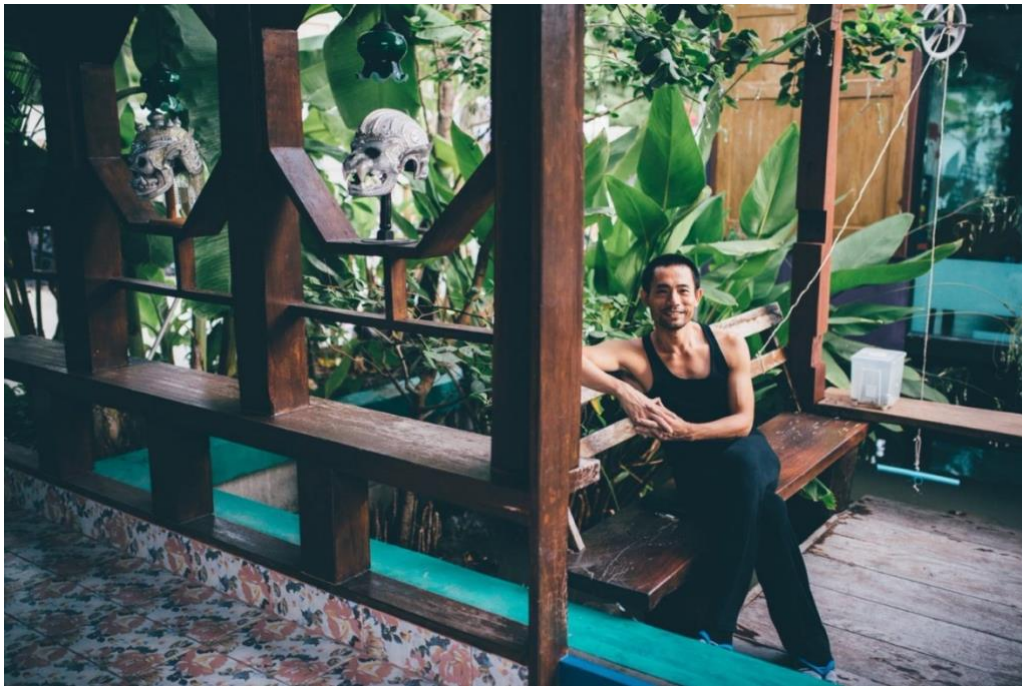


Photo by Supachok Pichetkul

After showing his work-in-progress at *Forward Shift* as part of *da:ns festival 2019*, Pichet Klunchun went on to premiere *No. 60* at TPAM 2020 in Japan and performed the work again at Taipei Arts Festival in August 2020. A culmination of 20 years of work and research focused on exploring the classic Thai dance *Theppanom*, which consists of 59 core poses and movements all Thai dancers have to master, *No. 60* represents what could conceivably be the future of classical Thai dance. As opposed to actual dance movements or a physical routine, *No. 60* instead espouses a new set of philosophies and principles that undergirds the classical Thai dance system. The Singapore premiere of *No. 60* at *da:ns festival 2020* has been postponed due to COVID-19.

In this mini-documentary, deep-dive into *No.60* as well as Pichet's artistic practice and life's work. Get behind the scenes with the choreographer as he shares his stories and experiences as a classically trained Thai dancer who designs and arranges contemporary dance pieces, his process in creating this seminal work and what he thinks it bodes for the future of the dance community in Thailand.

Produced during these unprecedented times, *The Intermission of No. 60* also documents the other aspects of Pichet's life by looking at what he does at home and during quarantine. In addition to reflecting on his lifetime of work and research, Pichet also discusses the impact the COVID-19 pandemic has had on his practice, his company and his plans to take his new work on tour.

No. 60 and *The Intermission of No.60* are commissioned by Esplanade - Theatres on the Bay.

Language: Thai with English Subtitles

About Pichet Klunchun

Pichet Klunchun seeks to infuse the classical Thai dance language with contemporary sensibility while preserving its heart and spirit. Known for his efforts in updating the Thai dance genre *Khon*, Pichet founded *Pichet Klunchun Dance Company* in 2010 to create authentic art performances and nurture a new generation of professional dancers with strong backgrounds in classical Thai dance. Since 2010, Pichet and his dance company have participated in various intercultural performing arts programs held in North America, Asia and Europe.

Pichet has also received numerous international honours including the “ECF Princess Margriet Award for Cultural Diversity” from the European Cultural Foundation in 2008, the “Chevalier of the Order of Arts and Letters” from the French Ministry of Culture in 2012, and the John D. Rockefeller 3rd Award given by the Asian Cultural Council in 2014.

(20 mins)

Free

Artist Chats: The Intervention of Loneliness (Lockdown Edition)

Ming Poon (Singapore, Germany)

20 Oct 2020, Tue, 8pm

Available online until 7 Nov 2020, Sat

Online ([Facebook](#))



The Intervention of Loneliness (Lockdown Edition) attempts to re-examine our notion of touch and physical connection in a pandemic-stricken world. In a live collaborative performance held over Zoom, the audience is not only invited to slow dance with choreographer Ming Poon and each other but also to explore how their collective action influences the performance as it unfolds.

In this dialogue, choreographer Ming Poon, multimedia and Zoom interaction designer Jonathan Florez and dramaturg Dandan Liu will share their creative journey and discuss the inspiration behind the work, including how this online edition was developed from its earlier form as a live performance.

About Ming Poon

After starting his career as a professional dancer in 1993, Ming Poon began developing his artistic practice as a choreographer in 2010. He creates choreographic interventions that invite spectators to exercise agency in creating change. Interactive by design, his works usually take the form of collaborative performances, public interventions and one-to-one encounters. His performance strategy centres around vulnerability, care, peripherality and failure. Ming Poon's practice is also influenced by the Buddhist concept of interdependence and care, Judith Butler's resistance in vulnerability, Augusto Boal's theatre of the oppressed and Nicolas Bourriaud's micro-utopias.

Ming Poon's works have been presented at Esplanade – Theatres on the Bay (Singapore), The Substation (Singapore), English Theatre Berlin, International Performing Arts Center (Berlin, Germany), Hebbel am Ufer (Berlin, Germany), Scenario Pubblico, Centro Nazionale di Produzione della Danza (Catania, Italy) and Südpol (Luzern, Switzerland).

www.mingapur.com

About Jonathan Florez

After graduating from the American Musical & Dramatic Academy in New York city in 2006, Jonathan Florez was selected from thousands of applicants to participate in the actors' workshop conducted by Oscar nominee* Adriana Barraza (Best Supporting Actress in *Babel*, 2007). He projected his career on the stage and the independent film circuit in the USA, Latin America, Europe & the Middle East. After enrolling into the Unique & Interdisciplinary Studies programme at the City University of New York in 2010, he opted instead to immediately pursue a professional production path, as a "hands on & self-taught approach" suits him best. His role as a documentarian and multimedia artist led him to found

Evoke in 2019, a creative studio that specialises in productions for commercial campaigns and live media installations. (<https://www.evokeness.com>)

About Dandan Liu

Dandan Liu, born in Beijing in 1989, is a theater maker and dramaturge, member of the Berlin Ringtheater collective. She moved to Germany at the age of 23 to study Theatre Studies at the Free University of Berlin. The distinctions between the two societies in cultural and political aspects, which is profound as she experienced, push her to reflect on the interweaving of art and the history of philosophical ideas, as well as the political system. Characterised by her transcultural perspectives and interdisciplinary approaches, her works focus on the areas of participatory theatre, political theatre and dance theatre. Besides collaborating with numerous young artists, as a dramaturge she also works together with established artists including Kadir Amigo Memis, Yui Kawaguchi and Ming Poon. Her works have been shown on different stages and channels such as the Berlin Ringtheater, Hebbel am Ufer, the Prague Quadrennial, the Bundesfestivals junger Film and the cultural channel ARTE.

(1 hr)

Free

Artist Chats: Flamenco – An ever-evolving interaction

By Tania Goh, Angela López Lara, Adien Fazmail (Singapore, Spain, Indonesia)

27 Oct 2020, Tue, 8pm

Available online until 7 Nov 2020, Sat

Online (Facebook)



While a great distance separates Spain and Southeast Asia, the expressive artform of Flamenco continues to evolve beyond its native shores.

Join Singaporean dancer-producer Tania Goh as well as Indonesia-based artists Angela López Lara and Adien Fazmail as they share about their journeys and experiences with Flamenco and consider how the artform thrives outside Spain through local influences and personal interactions. They will also discuss and demonstrate how the music of different traditions influence each other by way of their melodies, rhythms and structures while exploring the ways in which audience expectation and social environments promote spontaneity in art.

In addition to chatting about their contributions to Flamenco, the artists will also talk about their experiences in seeding new projects, building relationships within the community and creative processes that aim to breathe life into their works.

About Tania Goh

Creativity has no borders and manifests itself in Tania's multi-faceted experiences: from working in the public arts sector to international musicals and festival productions.

Her great love for flamenco was sparked off by a sabbatical in Seville. Here in the roots of this profound art, she immersed herself in dance at the Academia de Manuel Betanzos.

Over the decade and in tandem with her studies, her profession took shape organically in the field of Spanish dance & culture. Capitalising on her command of the Spanish language, she bridges artists from Spain to Asia-Pacific in creative, entrepreneurial ways. Tania loves initiating passion projects, such as shows, workshops, touring and online courses.

Tania is also keen on how Flamenco evolves in Southeast Asia over the long term, far from, but connected to Spain and interacting with local influences. Project Flamenco Southeast Asia is a collective with Indonesian, Singaporean & Vietnamese practitioners. Together they create projects in their respective countries, such as talks, educational dance & music workshops and performances.

Tania collaborates regularly with Esplanade for outreach programmes. This year, as part of *da:ns festival's* talk series, she'll be fielding an interactive talk-demo with her Indonesian counterparts on *Flamenco, An Ever-evolving Interaction*.

About Angela López Lara

Angela graduated as a classical pianist in the Conservatorio Superior Joaquín Rodrigo (Valencia, Spain). She broadened her career into several areas of the performing arts, working as an actress, singer and dancer. With her fascination for the interaction of music and the action on stage or screen, she frequently composes and performs original live music for theatre plays and silent films.

In 2010, she received the Darmasiswa Scholarship to study traditional Indonesian music and dance. Since then, besides participating in numerous multicultural artistic and educational projects, she has been spreading the Spanish piano repertoire and Flamenco music and dance in Southeast Asia.

Angela additionally has a pioneering role for Balinese dance and theatre in Spain, often collaborating with the Indonesian Ministry of Culture and the Instituto Cervantes. While she undertakes her Masters Degree in Music Research studies, Ángela continues exploring the possibilities of sound and the intersections between cultures and disciplines with endless curiosity, admiration and a sense of humour.

About Adien Fazmail

Adien is an Indonesian guitarist and instructor, known for his work with the bands Albattar, Echotones and more recently, Agam Hamzah Acoustic Connection (Duo).

He began playing the guitar at 14. Brian May of Queen and Ritchie Blackmore of Deep Purple are two of his major musical influences, which also include Flamenco guitarist, Paco de Lucia, Miles Davis, and Heavy Metal's Pantera among many others.

Adien studied Musicology at the Jakarta Institute Of The Arts, with Indonesian guitar legends Donny Suhendra and Agam Hamzah, and went deep into both acoustic and electric guitar, in the fields of pop, rock and jazz.

He has been playing regularly at TV talk shows, as a session player and at music festivals around Indonesia and the region. He has also composed songs and collaborated on an EP album. Adien is active at the community level (Indonesian Guitar Community) and has an established trajectory as a guitar instructor since 2007, having taught at Music Temple, Jakarta International School Academy and Music School of Indonesia.

Fervently interested in Flamenco since 2010, he has been learning, performing and participating in workshops with Ángela López since 2014. Since then, Adien has focused his career on the Flamenco guitar, studying in Spain with Carlos Gómez. He is currently an Ambassador of Vicente Carrillo guitars in Indonesia, an honour from one of the best luthiers in the world, whose guitars have been used by artists such as Paco de Lucía.

Adien is a founding member of Project Flamenco Southeast Asia, a collective initiated by Spanish Dance Singapore with a group of artists from Indonesia, Singapore and Vietnam. Anchored by Tania Goh (Producer) and Angela López Lara (Singer-Pianist-Dancer), this collective stimulates collaborations & exploration in their respective countries.

(1 hr)

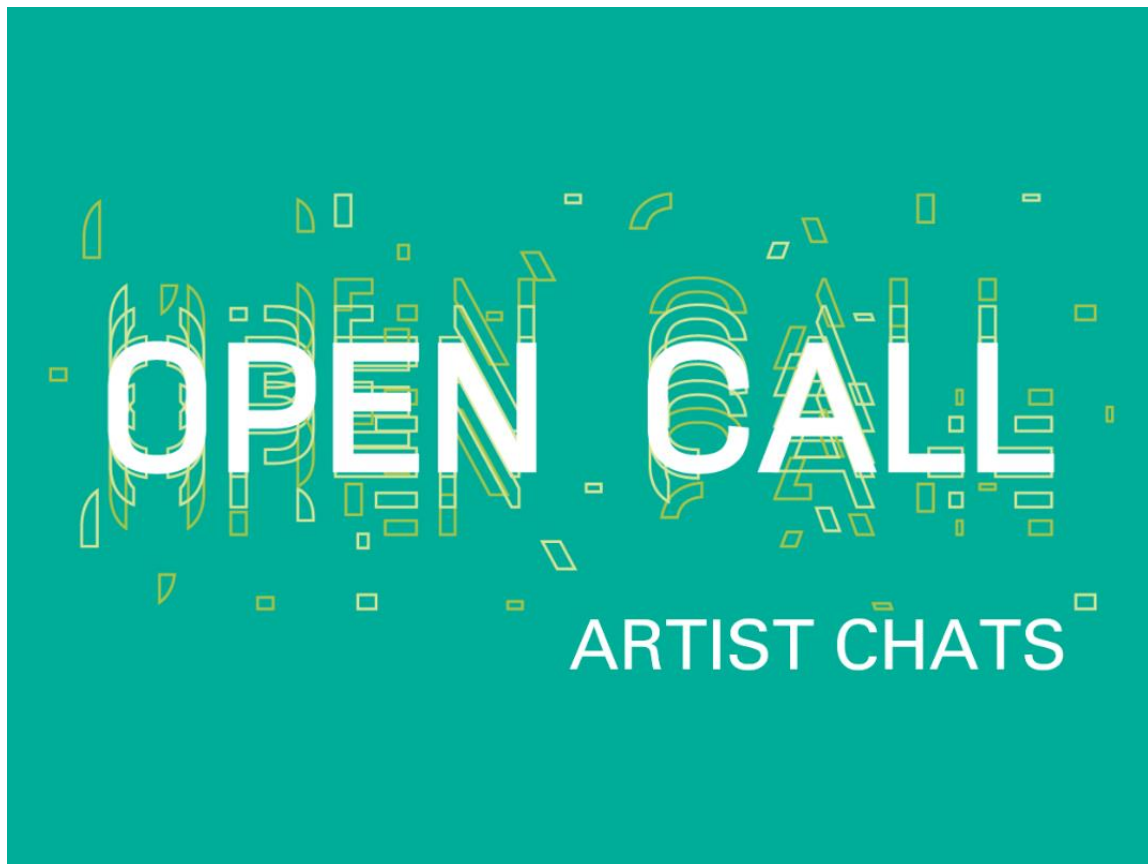
Free

Artist Chats: Open Call Artist Dialogues

30 & 31 Oct 2020, Fri & Sat, 8pm & 3pm

Available online until 7 Nov 2020, Sat

Online ([Facebook](#))



In *Open Call*, the *da:ns festival* team welcomed proposals from Singapore-based artists for short works in any dance form, style or mode of presentation that explore the notion of a pause, and the possible futures or states of being that could exist in a moment of suspension.

A total of seven proposals were subsequently selected for development, culminating in this digital presentation.

The creative process is demystified for audiences during these candid dialogues where artists taking part in *Open Call* discuss their creative journeys. They will also share the inspirations that lie behind their respective works, their approach to creative collaboration, and the challenges of creating work for the screen for an unseen, unfelt audience.

(1 hr)

Free

Workshop

Experiment in a choreographic lab with inspiration from an A.I tool and get insight into an award-winning choreographer's creative practice

Living Archive – A creative workshop with Studio Wayne McGregor (United Kingdom)

19 – 23 Oct & 26 – 30 Oct, Mon – Fri, 7pm

Online (SISTIC Live, Ticketed)

Admission for ages 18 and above only. Open to Singapore-based participants only.



Photo credit: Camilla Greenwell

This online creative programme is centred on award-winning British choreographer Wayne McGregor's work *Living Archive*, which was created using an A.I choreographic tool developed in collaboration with Google Arts and Culture Lab.

Participants will have the opportunity to learn excerpts of Company Wayne McGregor's repertoire and material derived from ten solos created as part of the development process for the A.I choreographic tool. They will also be able to use the A.I tool to develop their own material and gain insights into McGregor's creative practice.

Comprising group and one-to-one sessions, the programme would be delivered by dancers from Company Wayne McGregor. There will be opportunities to interact with McGregor during online seminars and feedback sessions.

About Studio Wayne McGregor

Studio Wayne McGregor is the creative engine for choreographer and director Wayne McGregor, and the home of his life-long choreographic enquiry into thinking through and with the body. It describes the dynamic team of individuals and resources that supports his vision, and comprises dance artists, writers, composers, film-makers, visual artists, scientists, designers, architects, stage technicians, software engineers, administrators and producers who form his collaborative network. In 2017 Studio Wayne McGregor opened its own studio space at Here East in Queen Elizabeth Olympic Park, a shared space for making where the creative brains of the day can exchange knowledge and invent together.

Studio Wayne McGregor fuels the breadth of McGregor's creative work including the development and touring of signature works on his ensemble of world-class dancers, Company Wayne McGregor

(Resident Company at Sadler's Wells); a portfolio of international commissions and artistic collaborations across genres including dance, visual arts, film, theatre and opera; a highly specialized programme of creative learning for individuals and communities; artist development initiatives; and collaborative research projects across the interface of the arts with science, technology and academic research.

Studio Wayne McGregor has an unparalleled reputation for transformative approaches to how dance is taught, learned and talked about. Learning and engagement projects are carefully devised to reflect the professional artistic processes that Wayne McGregor uses with his own company in the studio, ensuring that all who participate in their projects experience cutting-edge, high-quality practice. The focus always lies in empowering individuals to develop their own creative skills, and all of the programmes are underpinned by continued scientific research into movement and creativity, innate human properties which have been a fascination in McGregor's creative thinking for more than two decades. Over 100,000 people of all ages and walks of life have so far participated in learning and engagement projects across the UK and internationally, from school children to adults with no prior experience of dance, students in training to professional dancers.

McGregor is also Resident Choreographer at The Royal Ballet, where his productions are acclaimed for their daring reconfiguring of classical language. McGregor is regularly commissioned by and has works in ballet companies around the world including Paris Opera Ballet, New York City Ballet, Bolshoi Ballet, Royal Danish Ballet and San Francisco Ballet, and choreographs for theatre, film, fashion, music videos and TV. He has an Honorary Doctor of Science from Plymouth University and an Honorary Doctor of Letters from his alma mater, University of Leeds. He is Professor of Choreography at Trinity Laban Conservatoire of Music and Dance and a member of the King's College London Circle of Cultural Fellows. In 2017 he was awarded an Honorary Fellowship of the British Science Association. McGregor's work has earned him a multitude of awards including four Critics' Circle National Dance Awards, two Time Out Awards, two South Bank Show Awards, two Olivier Awards, a prix Benois de la Danse and two Golden Mask Awards. In 2011 he was awarded a CBE for Services to Dance.

(30 hrs)

\$200. Interested participants have to register at www.esplanade.com/dansfestival

Footwork Fun-sized

Move with us in these basic video tutorials designed to give you a quick taste of different dance genres

Footwork Fun-sized: #dans2themax challenge

By Taryn Cheng (USA)

Premieres 12 Oct 2020, 8pm

Online ([Esplanade Offstage](#) & [Facebook](#))



Get your body moving and be inspired by dance artists from around the world. We may not be able to gather like we used to, but you can still take part in the #dans2themax challenge and move with us!

Choreographed by Taryn Cheng who performed with GRV at Full Out! 2019, this *Footwork Fun-sized* tutorial will teach you the moves while adding your own spin to them.

Take up the challenge by sharing your videos on TikTok and Instagram! Get your friends and family to join in the fun too! Don't forget to set your profile to public and remember to tag @esplanadesg (Tik Tok) or @esplanadesingapore (Instagram) and include the hashtags #esplanade #mydurian #dansfestival #dans2themax.

About Taryn Cheng

Taryn Cheng is a dancer, choreographer and creative director born and raised in Los Angeles. Motivated by a deep love for the arts from a young age, she embraced the dance community after joining the Gravy Babies dance team in 2013. Currently a choreographer for GRV Dance Company, Taryn has taught dance across the United States and in countries such as China, Singapore and Australia. In addition to acting as a choreographer for artists such as KSHMR, she has also performed with popular South Korean group BTS.

A creative director who believes in the transformative power of purpose-driven content, Taryn is guided by her vision to empower individuals and create dialogue around culture, shared stories and human emotions. She hopes to elevate dance to the mainstream while providing younger generations with creative role models.

(10 mins)

Free

Footwork Fun-sized: Balinese Dance

By Eka Suwara Santhi (Singapore)

Premieres 12 Oct 2020, 8pm

Online ([Esplanade Offstage](#) & [YouTube](#))



With a history that dates back to before the 10th century, Bali is exceptionally rich in culture, art and heritage. Visitors to the island are often mesmerised by its traditional dances, which have enhanced Bali's standing as a global destination. More than a tourist attraction, dance is also an essential part of Balinese culture and everyday life. It is performed not only for the enjoyment of gods but also local communities.

Join Irving Johnson and Elly Evyana in this online workshop as they share the basic steps and movements of Balinese male and female dance. Viewers will be taught the energetic dance style of a strong male figure and the refined female moves used in the *legong* dance. They will also be able to distinguish male and female positions while learning about *Agem* (stance) and how it provides a foundation for form. Viewers will also pick up simple steps including arm, leg and head movements that when combined can be used to produce a dance.

About Eka Suwara Santhi

Irving Johnson and Elly Evyana are the founders and artistic directors of Eka Suwara Santhi, Singapore's only Balinese dance group. In addition to performing classical Balinese dances, the group also conducts lectures and workshops to introduce Balinese dance to the broader community. Their recent performances include *Tari Topeng: Mask Dance of Bali* and *The Sacred Drama of Kunti Sraya*, which was part of the line-up for *Tapestry 2019*, as well as *Ngayah – A Dedication of Heart and Soul*, which was presented at the Botanic Gardens in 2019.

(10 mins)

Free

Footwork Fun-sized: Bollywood

By Lavania and Sneh of Dance Embassy (Singapore)

Premieres 12 Oct 2020, 8pm

Online ([Esplanade Offstage](#) & [YouTube](#))



Extravagant, energetic and invigoratingly colourful, Bollywood films are loved by millions of people around the world. From a subculture that evolved from small neighbourhoods, Indian hip-hop or *desi hip-hop* (with “desi” referring to the South Asian diaspora) has found increasing popularity (it’s even on Will Smith’s bucket list) and a growing presence in Bollywood. In this fun-sized online tutorial aimed at beginners, Lavania and Sneh from Dance Embassy will break down the moves that make Bollywood movies spectacular and help participants achieve finesse with style and swagger. Learn the basic steps in *desi hip hop* as you groove to Bollywood tunes.

An award-winning dance company, Dance Embassy is not only sought-after for Indian weddings but also the go-to choreographer for many Bollywood celebrities. It has been featured regularly in the media over the years.

About Lavania and Sneh of Dance Embassy

Founder of Dance Embassy, the multi-talented Lavania was recognised as one of Singapore’s top 20 female entrepreneurs by Zee TV APAC. An advocate for mental and physical wellbeing as well as one of Singapore’s most respected wellness instructors, she has had a decade of experience in dance and fitness development.

In 2020, Lavania was also chosen to create the world’s first Bollywood Dance Fitness podcast on Amazon Audible. She opened her first joint venture, BollyFreak Dance Fitness Studio, in Mumbai in 2019 and has led several dance workshops in France, Bangladesh, Malaysia and India. Lavania has worked with well-known brands and companies such as Apple, OCBC Bank, P&G, CPF Singapore, the Singapore Police Force, Allianz and Paypal. She has also been featured on *Insider Recent*, *Channel NewsAsia*, *The Straits Times*, *Business Insider*, *AsiaOne*, *Vasantham Central*, *Tamil Murasu*, *Lianhe Zaobao* and other media platforms.

(10 mins)

Free

Footwork Fun-sized: Voguing

By Izzy Mahathir (Singapore)

Premieres 12 Oct 2020, 8pm

Online ([Esplanade Offstage](#) & [YouTube](#))



A highly stylised form of dance originated by Black and Latino communities in Harlem, voguing has evolved to incorporate dance forms such as breakdancing and other hip-hop dances while absorbing elements such as martial arts and acrobatics. Over its transformation, it has also embraced more exaggerated feminine movements. Characterised by striking a series of poses as if one is modelling for a photo shoot, voguing is known for three prominent styles: Old Way, New Way, and Vogue Femme.

In ballroom culture, voguing has embraced the categories of: Runway, Face, Body, Realness and Sex Siren. Singapore held its first Vogue Ball in 2019 showcasing all the major categories. Organised by Vogue In Progress (VIP) and held at The Projector, the event not only highlighted this dynamic dance art but also introduced it to a more mainstream audience in Singapore.

Suitable for all genders and fitness levels, this fun and engaging dance tutorial will provide an introduction to the five elements of Vogue Femme i.e., Catwalk, Duckwalk, Hand Performance, Floor Performance and the Dip.

About Azizul Izzy Mahathir

Azizul Izzy Mahathir is a dance artist with over 12 years of experience performing across Malaysia, Thailand, Hong Kong, Korea, Canada, New York and Singapore. He is a founding member of Voguelicious, one of Singapore's most prominent dance groups in the LGBTQ scene. From 2008–2013, he performed at the first Pink Dot SG event and the OKTOLive variety show among others.

Appearing as his alter ego Vanda Miss Joaquim, Izzy represented Singapore in the second season of *Drag Race Thailand*, a spin-off from the American reality TV series, *RuPaul's Drag Race*. He is also the Mother to the House of Miss Joaquim, a diverse group of drag performance artists based in Singapore. Whether Izzy is voguing in balls or on stage as Vanda Miss Joaquim, his passion and drive for the performing arts has never failed to shine through.

(10 mins)

Free

Resources

Learn about dance, its history, development and how it relates to culture, society and life

da:ns docuseries

Always wondered what contemporary dance is all about, or how choreographers think? Or often grasping for a word to describe the feeling you get while watching a performance? This three-part series docuseries is an introduction to some of these broader concepts in dance.

What is Contemporary Dance?

Release date: 12 Oct 2020, Mon

Online ([Esplanade Offstage](#))

A lyrical and evocative introduction to contemporary dance, this video starts with a broad sweep of its history and evolution over time, eventually zooming into the personal, with dancers from Singapore expressing their heartfelt thoughts about dance in both word and movement. It also includes tips and access points for those new and unfamiliar to the form to begin understanding what they watch when experiencing a contemporary dance performance.

What is *Rasa*? Exploring the concept through the Ramayana.

Release date: 19 Oct 2020, Mon

Online ([Esplanade Offstage](#))

Ever wondered how to describe that transcendental feeling that comes while watching a performance? In the Indian treatise *Natyasastra*, the sage Bharata coins a term to encapsulate that very particular experience – *rasa*. Performed by various traditional dance groups in South and Southeast Asia, this video introduces the concept of *rasa* using episodes from the *Ramayana*, a Hindu epic that has had lasting and pervasive influence on the cultural practices of this region.

What is Choreography?

Release date: 26 Oct 2020, Mon

Online ([Esplanade Offstage](#))

What is choreography? Three choreographers attempt to answer this question in an experiment that includes tasks, investigations and discussions over 6 hours. By tracing/documenting their processes, this video hopes to offer a glimpse into the minds of choreographers, showcasing the nuances of choreography through multiple perspectives and approaches to creating movement and dance.

Making a (da:ns) Scene

A special *da:ns festival* edition, this series of *Making A Scene* features practitioners from Singapore, Asia and the rest of the world. Gathering their insights and expertise, the artists spark a conversation across a wide range of topics, all centred on their collective love for movement and dance.

Dance Dance Revolution

Release date: 12 Oct 2020, Mon

Online ([Esplanade Offstage](#))

Can dance change the world? In this episode, independent choreographer, curator, and performance researcher Daniel Kok talks to Martin Schick, an inter-disciplinary performer, producer and activist based in Switzerland, about the ways in which they strive to interrogate capitalist logic through their practices, and why their latest works-in-progress explore dancing with non-human actants like animals and plants.

Storytelling Across Borders

Release date: 19 Oct 2020, Mon

Online ([Esplanade Offstage](#))

When Farooq Chaudhry retired from dancing, he decided to build a new relationship with his chosen art form as a producer. In this episode, the co-founder and executive producer of London-based Akram Khan Company talks to host Anita Kapoor about how his works strive to bridge different cultures and disciplines, and why he sees having an entrepreneurial spirit as vital to producing.

The Flesh Made Word

Release date: 26 Oct 2020, Mon

Online ([Esplanade Offstage](#))

How can movement be translated into words, and analysed using words? In this episode, dancer and dance writer Chan Sze-Wei speaks with ballet-trained New York Times dance writer Roslyn Sulcas about the function of cultural criticism, and how their experiences as performers shape the way they approach writing about dance.

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It has a year-round line-up of about 3,500 performances presented by Esplanade, its partners and hirers. 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 2021.

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.

TECL is funded by 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 and Esplanade.com/Offstage for an all-access backstage pass and insider's guide to Singapore and Asian arts and culture.

~ End ~

Issued by *The Esplanade Co Ltd*.

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