



CONTACT

CONTEMPORARY DANCE FESTIVAL



21 NOVEMBER - 10 DECEMBER 2016

Festival Presenter



FEATURING

- KUIK SWEE BOON (SINGAPORE) • KIM JAE DUK (KOREA)
- ARTHUR BERNARD BAZIN (FRANCE) • ELÍAS AGUIRRE (SPAIN)
- MIWA OKUNO (JAPAN) • ROSS MCCORMACK (NEW ZEALAND)
- AND MANY MORE

ANTICIPATION



For the choreographers, dancers and festival team behind the **M1 CONTACT Contemporary Dance Festival**, contemporary dance remains a place where the possibilities of the body and human expression can flourish. And in this year's more intimate-size edition, the festival stands on the cusp of a new chapter.

Six years after the launch of the M1 CONTACT Contemporary Dance Festival, Festival Director **KUIK SWEE BOON** is readying himself for the festival's next phase of growth. "With contemporary dance becoming widely accepted in Singapore, the festival's most urgent task is the preservation of our extraordinary dance identity, borne of Singapore's diverse cultural threads," asserts Kuik.

Audiences will find the 2016 edition of the festival a more compact version from previous ones, in anticipation of 2017 bringing major changes and greater ambition, stronger international collaborations and deepened investment in new creations. "The personal challenge I now face is how to converge our festival's ideology with this practical mission," shares Kuik, "The raison d'être of our festival has always been to provide artists a space to freely express themselves. While art is often wielded as a tool to address the issues of our time, we believe it can also embrace human dimensions, down to the tiniest details of our lives."

It's hard to imagine that just six years ago, this self-initiated festival by T.H.E Dance Company was playing at small venues, underfunded, and in many ways, an act of sheer will powered by its festival team. Kuik recalls fondly the many dancers who would help out at the festival with a great sense of community, and the challenges of promoting contemporary dance to local audiences.

What sustained this dream was a passion to express through the body. "For some dancers, their ideal is to realise the beauty of the body; for me, I believe the body's eloquence transcends mere form, reason and logic," shares Kuik, "It is these ideals that drives our festival, as it does so many of the choreographers, dancers and supporters who have joined us on this journey."

For some, like Low Wei Zheng, an analyst in financial services, the emergence of the M1 CONTACT Contemporary Dance Festival on the local scene coincided with his own discovery of contemporary dance. "Contemporary dance welcomes everything into the fold, it welcomes me," he enthuses. Six years ago, at the age of 30, he watched a small-scale contemporary dance performance, started taking dance classes and has never looked back, "Once I got into contemporary dance, I loved it so much. To have access early on to international artists at the festival, during my formative experience as a dancer, has been invaluable."

One of Low's must-watch performances each year is the M1 Open Stage, an open-mic performance that often spots undiscovered choreographers. He shares, "Sometimes you hit a gem. Over the years, the performances have become very, very good, that sometimes you wonder, why is this in M1 Open Stage; why isn't this having its own show?"

Arts manager and regular festival-goer, Athelyna Swee, recalls another performance from the festival which left a deep impression: *Aimless*, a duet by Dima Kirilov and Tamako Akiyama in 2013. "The effortlessness in the way they moved was astoundingly breathtaking," she recalls, "Subsequently, the work Kirilov created for T.H.E's Main Company, which premiered at the festival's *DiverCity* platform that year, was so outstanding. I remember feeling a surge of pride for the company's growth and seemingly matchless ability."

Swee sentiments reflect the festival's rise as major player on the local festival scene. "Over the years, the festival has grown significantly and today established itself as an important platform for international contemporary dance collaborations

and exchanges, quality performances, as well as promoting the art form to a wider audience," says **IVAN LIM**, Director of Corporate Communications, M1 Limited. The company is a long-time advocate for the local arts scene, and is title sponsor of the festival.

For Keoy Wanhui, a self-professed arts buff and a student soon to embark her studies in Culture, Criticism and Curation at London's Central Saint Martins, the festival has broadened her understanding of contemporary dance and its craft. Keoy, who started attending the festival in 2013, says, "While dance is primarily a movement art, it's enriching to have opportunities where students, practitioners and dance enthusiasts can discuss issues, and for international companies and artists to share knowledge and practices with us."

It's this unique capacity of contemporary dance to broaden the conversation on societal issues that inspires Kuik, "Contemporary dance works often become a springboard to a deeper insight of ourselves and our world." Low offers a similar sentiment, "Contemporary dance allows the artists and myself to address something deeper, to talk about the human condition. I don't think there's any other genre of dance that does that. It's equally important to bring contemporary dance to audiences, because then, they ask questions. Once the conversation starts, you get a more meaningful appreciation of what was being performed."

This year, Kuik's new choreography for the Festival, *Pure*, brings the conversation into a more contemplative space, where he tries to define what it means to "live together" from a personal, emotional and rational perspective. "Will open-mindedness and the desire to be inclusive become a weakness?," he ponders.

The support of the festival's long-time sponsors continue to make such artistic explorations possible, "While the festival has already made a name in the region, we hope our continued support will help provide more opportunities for both dance professionals and students to flourish and push Singapore as an emerging force in the global contemporary dance scene," says Lim.

It is this mission which Kuik renews as he celebrates 2016's more capsule festival. And in looking toward the next chapter, Kuik says it's the audiences, dancers and friends he has met on this journey that continue to give him strength. "As we ready ourselves for the challenges that lie ahead, we take this opportunity to thank everyone who has been part of the Festival. Without your support, we would not have been able to come this far."

DANCE TEMPEST

ARTHUR BERNARD BAZIN

Watch Arthur perform *Je te haime*
under HURyCAN in:

International Artist Showcase
10 December 2016, 3pm and 8pm
Esplanade Theatre Studio

Watch Arthur's brand new
creation as part of:

T.H.E Dance Company Triple Bill –
World Premiere
1 – 2 December 2016, 8pm
Esplanade Theatre Studio

Discover this French choreographer's unbridled energy and exploration of the raw stuff of human relationships in a special performance of *Je te haime* and his new creation for the M1 CONTACT Contemporary Dance Festival 2016.

ARTHUR BERNARD BAZIN doesn't hold back from the rough-and-tumble process of human relationships. The French choreographer's recent work, *Je te haime*, with Argentinian dancer **CANDELARIA ANTELO**, was a dramatic achievement, full of seductive moments and humorous lover's tiffs. The pair, who collectively go by the name HURyCAN, was awarded the best dance performance by the 27th Feria Internacional de Huesca in Spain.



Candelaria Antelo
of HURyCAN

Naturally, Bazin's background in drama and visual arts gives his choreography a distinct emotional presence. It's also a reflection of his own personal journey as an artist, "My work reflects my evolution because dance is growing in the middle of a life process; this process cannot be taken away. Each day makes us different, it makes us what we are."

Fresh from completing HURyCAN's latest work *Asuelto*, Bazin dives straight into a new and untested creation process with T.H.E's dancers, commissioned by the M1 CONTACT Contemporary Dance Festival 2016. Naturally, he's in a reflective mood: "I've just finished a new creation process. It has been an enormous brain and body shaker that has brought many questions and doubts. Maybe only the essential questions remain: how can we exist together? Who am I, who are we? Do I really want to know?"

With just a month to create this new dance, it's ultimately the alchemy within human relationships that Bazin hopes to channel in his creation. "It has always been a strong human experience and growing from these experiences, that have changed me as a dancer, an artist, and as a person," shares Bazin, "I hope I can continue this research with the dancers of T.H.E Dance Company, and if possible, generate something in them to follow the magic."

And for that magic to in turn find its way to the audience, he muses, "I hope the audience will live a fragment of life with us. They are invited to travel into the work and to catch what they need to catch. I hope the audience will go away with enough curiosity to come back."

DANCE JOURNEY — ELÍAS AGUIRRE

The Spanish choreographer draws inspiration from the world of insects to create works of powerful, sensory eloquence.

The world of insects seems magical to me," enthuses Spanish choreographer **ELÍAS AGUIRRE**, "It's as if I'm watching scenes from a science fiction movie, starring creatures from another planet." Insects might seem a surprising source of inspiration for dance – but Aguirre is fascinated by the link between the movement of insects to the psychological state as he portrays, "An insect moves abruptly from one place and to another. There are similarities with a person who moves as if something is worrying him."

Schooled in fine arts, dance, graphic design and multimedia communication, there's a striking graphic quality to Aguirre's choreography. Many of his most celebrated pieces – *Longfade*, *White Room*, *Fight or Flight* – have resulted from his observation of scenes from the insect world. This approach has struck a chord with audiences, who have reacted to his work with surprise, curiosity and enthusiasm.

Aguirre will be performing one of his acclaimed works, *Longfade*, at the M1 CONTACT Contemporary Dance Festival. For *Longfade*, Aguirre took reference from Dutch philosopher Baruch Spinoza's idea of a 'poisoned body', and the 'metamorphic process' in the insect world. "Everyone at any stage of his life has had to face a duel. *Longfade* was a way of channelling an emotional duel," he says.

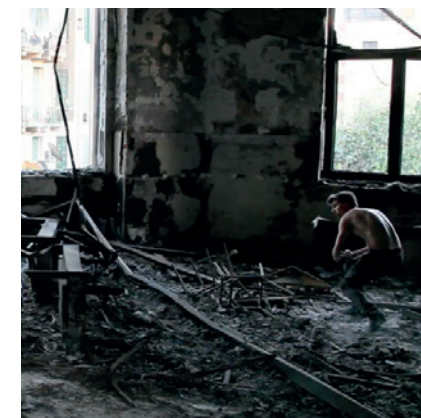
Aguirre's gift for observing details has spawned another of his artistic projects – dance photography. To date, he has photographed himself in countless locations around the world, including Venice, Korea, New Zealand, Egypt, Vietnam and Senegal. But, much like his fascination with insects, it's his curiosity and child-like wonder that gives his work its refreshing dynamic, "Every time I discover a place, it's like finding a magical setting full of energy and possibilities. I feel a need to fill these locations with an artistic purpose."

Watch Elías Aguirre in:

International Artist Showcase
10 December 2016, 3pm and 8pm
Esplanade Theatre Studio



Saint Louis, Senegal
Aguirre convinced the owner of this old prison in Senegal to allow him to dance in its inner courtyard.



Cairo, Egypt
Aguirre stole some time from performing to photograph himself in rubble of an old and dilapidated American university.



Hanoi, Vietnam
Captivated by the old train tracks that run across the city of Hanoi, Aguirre spent three hours trying to take a good picture, entirely on his own.



ONES TO WATCH:

ASIAN FESTIVALS EXCHANGE (AFX)

6 – 7 December 2016, 8pm
Esplanade Theatre Studio

Photo credit: Bernie Ng

The heat is on for the dancers and choreographers of this edition of *Asian Festivals Exchange*. Undertaking residencies in Singapore, three pairs of collaborators across four cities - Singapore, Seoul, Tokyo and Auckland - will be tossed together and challenged to create three new dance works. Familiar ties with the Seoul and Yokohama Dance Collections continue developing, while we welcome new collaboration with the Kiwis. We join the artists on this exhilarating journey and get a glimpse of the sparks flying backstage.

ZHUO ZIHAO (SINGAPORE) x MIWA OKUNO (JAPAN)

The duo will choreograph and perform *Obscure*, a new work, which sees a formidable pairing of two highly physical dancers.



After watching **ZHUO ZIHAO** perform in *Organised Chaos* during the 2014 edition of M1 CONTACT Contemporary Dance Festival, **MIWA OKUNO** was captivated. "He has beautiful eyes that concentrate on one thing," says Japanese dancer Okuno, "He has an 'ancient' quality, like someone who has lived through a thousand years." Singaporean dancer Zhuo, who did not speak to Okuno until this collaboration but caught her live performance in 2014 where she was also part of the *Asian Festivals Exchange*, felt strangely connected, "For some reason, when I saw her in 2014, there seemed to be none of the barriers that shoot up when you meet a stranger for the first time."

First impressions aside, there are other ingredients to watch out for in the brew. They're both dancers boasting superb physical prowess; they've also both experimented with multimedia and videography in their choreographic practice. "So far, my impression is there are more similarities than differences between us," says Zhuo. More crucially, each views the body as a medium for powerful personal expression. "I'm interested in how I can most completely and honestly express my Self through dance," says Zhuo. Okuno echoes a similar sentiment, "I'm interested in the transformation of the human body. As dancers, we can all become the 'materials' of dance."



JACKIE ONG (SINGAPORE) x CHOI MINSUN & KANG JINAN (SOUTH KOREA)

Cultures collide, as Singaporean dancer **JACKIE ONG** performs a new choreography by South Korean duo, **CHOI MINSUN** and **KANG JINAN**, inspired by the cultures of both countries.

"We're looking to show our differences as a method of expression, and not as a form of persuasion", shares Korean choreographic duo, Choi Minsun and Kang Jinan, "Singaporeans and Koreans have different points of view in culture and life, and as artists this extends to our choreographic thoughts and expression."

The duo, who are long-time collaborators, are excited about the prospect of working with an artist outside of Korea. "It will be a good opportunity to develop our existing choreographic style. We hope this work will help us gain extensive experience."

For Singaporean dancer, Jackie Ong, from T.H.E Second Company, it's a rare opportunity to stretch his adaptability as a performer. Says Ong, "Having worked with Korean choreographers before, I know how in tune they are with their bodies. They can do minimal rehearsals yet own the stage the moment they are up."

Photo credit: Bernie Ng

SARAH FOSTER-SPROULL (NEW ZEALAND) x T.H.E SECOND COMPANY (SINGAPORE)

Working in residency with dancers from T.H.E Second Company this September, New Zealand choreographer **SARAH FOSTER-SPROULL** brings her surrealistic magic into this new creation about migratory journeys.

"It's like Salvador Dali's work!" enthuses a colleague of Sarah's, effectively and imaginatively summing up the latter's aesthetic. The New Zealand choreographer has a knack for placing highly physical dance material in collision with surreal 'body-based' images. "I aim to tell stories that transport the viewer to an ethereal dreamscape that is punctuated with jagged or realistic human edges," she says.

For this new creation, befittingly titled *In the Distance*, she'll be applying her unique approach to craft a physical experience based on the theme of human migration in and out of Singapore. Don't miss this fascinating, emotional piece, as the dancers move in a "constant state of migration towards or away from each other."

Photo credit: Andrew Foster

A MEETING OF TWO SCENES

With two prominent New Zealand artists making their debut at this year's festival, we catch up with choreographers **ROSS MCCORMACK** and **SARAH FOSTER-SPROULL** to find out what defines New Zealand's contemporary dance scene - and what they're looking forward to in their trip to Singapore.

Two dynamic and growing contemporary dance scenes, two island-nations with a striking multiculturalism and diversity: there might be more in common between Singapore and New Zealand than meets the eye. "Singapore and New Zealand are nations with rich cultural identities," relates **CATHERINE GEORGE**, Senior Advisor, International - Asia, Creative New Zealand, "It is this backdrop that provides contemporary dance practitioners the opportunity to explore and create works that have a distinctly Singaporean or New Zealand voice."

Singaporean artists have long grappled with issues of cultural identity, while New Zealand's dance scene face challenges of a slightly different nature. "People think that that due to New Zealand's location, it cannot have much going on," says Ross

McCormack. Sarah Foster-Sproull offers a similar sentiment, "The biggest misconception might be that because we are geographically isolated, we are 'behind' in terms of creating 'cutting edge' dance."

But with strong government investment into both dance scenes and a growing artistic ambition, Singapore and New Zealand are embracing their cultural diversity and making strides on an international stage. "Both countries recognise the value of cultural and artistic exchange in the global arts landscape, and believe the sharing of artistic practises, knowledge and ideas will lead to more innovative models and platforms for future dance practitioners and leaders," says Catherine.

Q+A

Ross McCormack

One of the most attention-grabbing dance voices from New Zealand, choreographer Ross McCormack's "work displays a visceral theatricality, with his dancers interacting with props, sets and constructed 'environments'", says **DR MARIANNE SCHULTZ** from Dance Aotearoa New Zealand, a leading dance organisation that's raising the public profile of dance and which supports individuals and companies in New Zealand such as Ross.

What themes interest you as an artist?

I enjoy creating my own sets. I am always interested in how creating set or design pushes the work I aim to finally make. I also seem to be working on movement themes that resemble something akin to binary codes: the body detached from itself; the dancer convincing themselves and me that they are 'at odds' with the concept of 'purpose'.

What do you think distinguishes New Zealand's dance scene?

I think New Zealand has quite an interesting grasp on the importance of its indigenous peoples - the Maori Culture has been a huge influence and has always set New Zealand apart in terms of influence.

What are you looking forward to during your trip to Singapore?

I played at the Singapore Arts Festival one year with *Les Ballets C de la B* from Belgium. We performed a work called *Out Of Context* for Pina. The reception from the audience was amazing, and it reminded me of home! Almost everyone stuck around to meet and talk. This time I hope to get closer to the artist and dancers that make up the scene in Singapore and work closely with the people here.

Catch Ross McCormack's performance at:

International Artist Showcase
10 December 2016, 3pm and 8pm
Esplanade Theatre Studio



Photo credit: Phillip Merry

Q+A

Sarah Foster-Sproull

A popular teacher and guest choreographer, Sarah Foster Sproull's "dances "are full of intricate patterns and beautiful designs," says Marianne.

What themes interest you as an artist?

I want to tell stories about people, communities, and relationships. My focuses are generally humanist in approach or theme, but I also enjoy injecting my work with other-worldly surreal imagery.

What do you think distinguishes New Zealand's dance scene?

It has been said many times that New Zealand dancers activate powerful movement into and out of the floor, with lots of jumping and physical partnering. This may certainly be true of some companies, but in truth, New Zealand's dance work is incredibly diverse in its scope, approach and interests.

What similarities do you see between New Zealand's and Singapore's dance scene?

Both are training exceptional dancers with the ability to traverse a variety of dance styles. During my last visit to Singapore in 2015, I was impressed by the standard of

students I observed. As a teacher and lecturer, I can see some real strengths and similarities in our pedagogical approaches.

What are you looking forward to during your trip to Singapore?

I visited Singapore last year and fell in love with the fast pace of the city, the food, and the people. I am looking forward to making dance work, getting to know the T.H.E. Second Company members, and finding out what their unique strengths are.

Catch Sarah Foster's new creation for T.H.E Second Company at:

Asian Festivals Exchange
6 - 7 December 2016, 8pm
Esplanade Theatre Studio

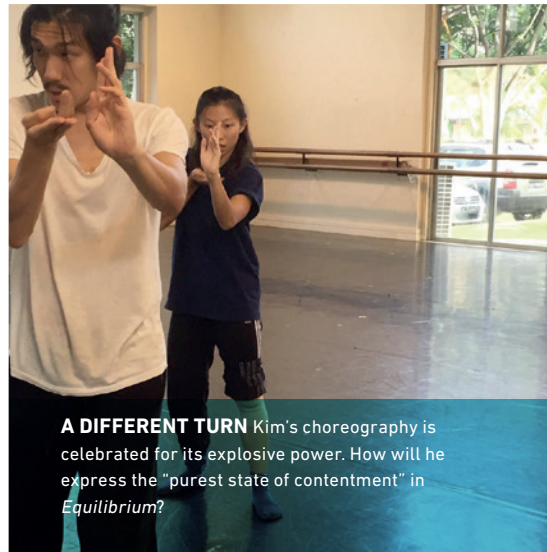




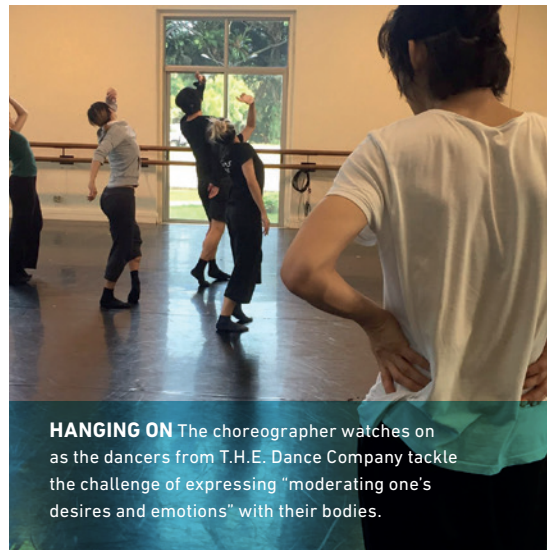
Photos credit: Shining Goh

IN SEARCH Known for his thought-provoking commentaries on society, *Equilibrium* contemplates how capitalism has led to states of increased greed, jealousy and unhappiness.

"Instead of inhaling as much as one can from the world to fill the emptiness within, one should endeavour to empty one's mind and soul."



A DIFFERENT TURN Kim's choreography is celebrated for its explosive power. How will he express the "purest state of contentment" in *Equilibrium*?



HANGING ON The choreographer watches on as the dancers from T.H.E. Dance Company tackle the challenge of expressing "moderating one's desires and emotions" with their bodies.



FINDING ONESELF Bucking the idea that one needs to be rich and famous to be happy, Kim finds contentment amidst the cacophony of modern life by "emptying his mind and soul".



HANGING IN THE BALANCE

Kim Jae Duk's latest dance *Equilibrium* probes Asia's ancient wisdom.

Currently completing his PhD in Philosophy, Kim was here to develop *Equilibrium*, his latest work which draws from the philosophy of Lao Tzu.

Watch Kim Jae Duk in:

T.H.E Dance Company Triple Bill – World Premiere
Equilibrium by Kim Jae Duk
1 – 2 December 2016, 8pm
Esplanade Theatre Studio

**There will be a post-show talk on 2 December*

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ARTISTS BIOS

ARTHUR BERNARD BAZIN

Arthur's beginnings were in drama in the outskirts of Paris, coached by Frederic Batiste. He then combined his drama background with visual arts in the University of Paris I, and graduated with a General University Diploma in Plastics Arts (DUG). In 2009, he joined the Conservatorio Superior de Danza de Madrid (CSDMA). The next year Arthur was invited by Sharon Fridman from Projects in Movement to collaborate in the creative process of *Al menos dos caras* and *¿Hasta Donde..?*, which won choreographic prizes in Spain, Germany and Cuba. He collaborated continuously with the company untill 2016, and was the choreographic assistant in *Rizoma* (2012), *Le Grand Bal* (2013) and *Caida Libre* (2014). In 2010, he began research with Candelaria Antelo, creating their own company, HURyCAN in 2013. With the works of HURyCAN, they have received several awards and they have been performing in Europe, South America, Africa and Asia.

CANDELARIA ANTELO

Born in Buenos Aires, Argentina, Candelaria began her contemporary dance training at Oscar Araiz's Arte XXI dance school. In 2007, she graduated with a Bachelor of Performing Arts (BPA) Honours Degree in Contemporary Dance by the Northern School of Contemporary Dance in Leeds (U.K.). Few years after, in 2013, she also graduated in the choreographic line at the Conservatorio Superior de Danza María de Ávila in Madrid (Spain). Throughout those years she worked with several dance/theatre companies such as Laboratorio C (*Francisco Leiva*), Dani Pannulo Dance Theater, Mey-Ling Bisogno Dance Company, and participated in the works of the choreographer Lucio Baglivo (*No Land* in 2013 and *Solo juntos* in 2015). Since 2010, she developed a choreographic work with Arthur Bernard Bazin building their own company, HURyCAN, in 2013. Their works were awarded in several competitions and performed all around the world.

CHOI MINSUN

Graduated with a Master's Degree in Choreography in Korea National University of Arts, Minsun's recent accomplishments include her career as a dancer with The National Dance Company of Korea for *Already no yet* (2014), *See you yesterday* (2015), *Bul-Ssang* (2015), and *Opening-Display of an Attitude* (2015), among others. She is the choreographer for over and over, which was performed in the International Modern Dance Festival (MODAFE) and in Spark Place, and her choreographic creation with Kang Jinan, *Basic Dance*, premiered in Seoul Dance Collection in 2015. Together with Jinan, Minsun is the winner for the 9th edition for the Seoul Dance Collection.

ELÍAS AGUIRRE

A dancer, choreographer, photographer and visual artist, Elías graduated with a Bachelor of Fine Arts at the Universidad Complutense of Madrid and the Dance Conservatory of Madrid, and obtained a Master in Performing Arts at Universidad Rey Juan Carlos in Madrid (Spain). He currently runs his own dance company in Madrid, Cía. Elías has performed and taught workshops in several cities in Spain, Cuba, Israel, Brazil, Colombia, Mexico, Argentina, Bahamas, EEUU, Sweden, Byelorussian, Germany, Poland, Austria, Check Republic, Egypt France, UK, Brussels, Italy, New Zealand, Senegal, Portugal, Singapore, Vietnam, China, Malaysia, Austria, and Jordanian. He has very special interest in the nature world, particularly insects, as inspiration for his choreographic works, as well as combining contemporary dance with urban dance techniques. As part of his career as choreographer and dancer, he also develops many international projects in photography and video dance.

JACKIE ONG

Jackie started dancing at the age of 18 when he joined the Singapore Armed Forces Music and Drama Company. After his national service, he enrolled in Nanyang Academy of Fine Arts (NAFA) dance programme, and performed in World Dance Alliance- Asia Pacific Event in New Delhi and World Dance Alliance Global Dance Event in New York. In 2009, he joined The Human Expression (T.H.E) Second Company, under Artistic Director Kuik Swee Boon and Associate Director Silvia Yong, and has performed in almost all of the productions presented by the Second Company. Jackie is also very fortunate to have worked with the main company for various productions and tours in Poland, China and Japan. In 2015, he was involved in *Singapore:Inside Out*, a creative showcase to commemorate Singapore's 50th birthday, performing in Beijing, London and New York.

KANG JINAN

Jinan graduated from Kyung-Hee University in Seoul, Korea, in 2003 under department of Dance. He was a dancer in Soom Movement Dance Company, in which he performed in *Intimate Immensity* (2012), *Walking* (2013) and *The river* (2014). He went on to perform with The National Dance Company of Korea in 2015 in *See you yesterday* and *Bul-Ssang*. As a choreographer, his work Basic Dance (with Choi Minsun) was performed in Seoul Dance Collection in 2015. Together with Minsun, Jinan is the winner for the 9th edition for the Seoul Dance Collection.

KIM JAE DUK

As T.H.E Dance Company's very first resident choreographer, Kim's works have been described by critics as among some of the most attention grabbing, refreshing and innovative. His works shed light on sections of society that do not necessarily fall into the standard mould. Kim holds a Master's in Choreography from Korea National University of the Arts, and is currently pursuing a PhD in dance studies at Sungkyunkwan University. He was previously a member of LDP Dance Company and is currently Creative Director and Choreographer with Modern Table Dance Company. In 2007, he received the third prize from Seoul International Dance Concours and the first prize in choreography from Seoul Dance Festival. His 2010 piece, *Darkness Pumba*, was selected for dance section of PAMS CHOICE.

KUIK SWEE BOON

Founder and Artistic Director of T.H.E Dance Company and the M1 CONTACT Contemporary Dance Festival, Kuik Swee Boon was born in South Malaysia, Batu Pahat. He was the first Asian principal male dancer with Spain's Compañía Nacional de Danza (CND) from 2002 to 2007. During his career with the CND, he worked mainly with Nacho Duato as well as renowned choreographers including Jiří Kylián, Mats Ek, Ohad Naharin and Wim Vandekeybus. Prior to joining the CND, he began his dance career in 1990 with the Singapore People's Association Dance Company and Singapore Dance Theatre. Kuik's exceptional artistry led him to receive a nomination in 2003 for the Benois De La Danse Award. In 2007, he was awarded the Young Artist Award from the National Arts Council of Singapore. Kuik's works have also toured to prestigious international festivals, including festival-closing performances at the Les Hivernales festival (2012) in Avignon, France.

MIWA OKUNO

Miwa started to dance at the age of three. From 2007 to 2009 she was a member of Leni-Basso (a Japanese contemporary dance company) founded by Akiko Kitamura, and her work with Leni-Basso took her to perform outside Japan. Soon after, Miwa started to do solo-work and collaborated with Japanese filmmakers and photographers. Miwa's studies in Indonesian martial arts and yoga form the basis for her choreographies. She was invited by T.H.E Dance Company in Singapore in 2014 as a choreographer and visual artist, in *The Body Speaks*. This piece was picked up as "The strongest work at the same night showing" by TODAY newspaper. In 2014, she founded her company N///K with composer Yohey Fujishiro whom she has worked together from 2012 "to create a space which has the image and energy". Miwa took up Inter-Media Art in order to pursue her work at graduate school of Tokyo University of the Arts in 2015.

ROSS MCCORMACK

Ross McCormack is one of New Zealand's leading next generation performance makers. His extensive career includes ten years performing with the acclaimed Belgian company *Les Ballets C de la B*. In 2014, upon being commissioned to direct and choreograph *AGE* for the New Zealand Festival, Ross co-founded Muscle Mouth. He designed, directed and starred in the company's second work *Triumphs* and *Other Alternatives*, which premiered in 2015 to much acclaim, and recently exhibited new installations at Enjoy Gallery. Most recently, Ross was awarded the prestigious Creative New Zealand Choreographic Fellowship.

SARAH FOSTER-SPROULL

A distinguished graduate of The New Zealand School of Dance, Sarah has danced with Douglas Wright Dance Company, Michael Parmenter's Commotion Company, Malia Johnston & Rifleman Productions, Raewyn Hill & Soapbox Productions, Footnote Dance Company, Mia Mason, Kristian Larsen, Guy Ryan, Sylvain Meret, Maggie Music Dance, Frauke Requardt, and The New Zealand Dance Company. Within her teaching practice, she has worked as a dance company tutor for Douglas Wright Dance, Atamira Dance Company, Footnote New Zealand Dance, The New Zealand Dance Company, and she also regularly teaches for Independence (Auckland), and has taken master classes/labs for Movement Art Practice (Christchurch & Auckland). She is a Professional Teaching Fellow in The University of Auckland Dance Studies Programme and teaches contemporary technique at Unitec Performing and Screen Arts. Sarah is also a Guest Teacher at The New Zealand School of Dance.

STEPHEN WEBBER

Stephen has been performing around the world for the last 25 years. As a member of the SITI Company since 1994, he has created roles and/or performed in 24 of the shows created by the company and directed by Anne Bogart, almost all of which have toured extensively. Internationally, he has performed with the SITI Company at Dublin Arts Festival, Edinburgh International Festival, Singapore Arts Festival, Israel Festival, Teatroiberoamericano- Bogota, Maastricht Arts Festival- Holland, Melbourne Arts Festival, The Tbilisi Gift Festival, and at the Toga International Arts Festival in Toga-Mura, Japan. In addition to performing, he teaches acting for the past 20 years.

SUE HEALEY

A multi-award-winning choreographer, educator, filmmaker and installation artist, Sue is one of Australia's foremost dance makers and widely regarded as one of the region's finest dance-filmmakers. Originally from New Zealand, Sue graduated from the Victorian College of the Arts, before becoming a founding member of Nanette Hassall's Dance Works in Melbourne. Sue gained her Master's Degree in Choreography (2000) from Melbourne University and was awarded a Dance Board Choreographic Fellowship from the Australia Council 1999/2000 and the Robert Helpmann Scholarship (Arts NSW) for 2009/10. Sue received the prestigious Creative Fellowship in 2013-14 from the Australia Council for Arts, and was recently made an Honorary Fellow of the Victorian College of the Arts, University of Melbourne.

WENDELL BEAVERS

A dancer and educator, Wendell founded Naropa University's MFA Theatre: Contemporary Performance Program in 2004. He was a founding faculty member and Director (1984-1990) of The Experimental Theatre Wing (ETW) at NYU teaching there from 1979-2003 where he was involved in developing the viewpoints in collaboration with originator Mary Overlie. He was cofounder and early director of Movement Research in New York, dancing there in a variety of groups and venues. He is currently Associate Professor of Performance at Naropa University and Adjunct Professor ETW/NYU. In 2015, he was also a Guest Resident Artist in Ohio University, SITI Co. Saratoga Intensive, and ETW.

ZHUO ZIHAO

Zihao received his contemporary dance training at LASALLE College of the Arts in Singapore and the Hong Kong Academy for Performing Arts, both under scholarship. He has worked with various choreographers including Alberto Del-Saz, Robert Tannion, Charlotte-Boyd Christensen, and Cheng Tsung-Lung. He was also a resident artist with Odyssey Dance Theatre in Singapore. As a founding member of T.H.E Dance Company, he has performed in all of the company's works since its establishment as well as featured his solo work at the CONTACT Contemporary Dance Festival in 2010. In 2012, Zihao was conferred the Young Artist Award (Dance) by Singapore's National Arts Council. On 1 April 2016, Zihao stepped down as full-time company dancer, to become an independent artist and Associate Artist with T.H.E.

PROGRAMME DIRECTORY

*Information correct as of print date. Programme line-up may change at the Festival's discretion.

T.H.E Dance Company Triple Bill – World Premiere

Esplanade Theatre Studio

1 – 2 December, 8pm

*Post-show talk on Fri, 2 December

Anchoring the Festival is the signature dynamism of new creations by Singapore's Kuik Swee Boon, and South Korea's Kim Jae Duk, and French choreographer Arthur Bernard Bazin working with T.H.E's dancers for the first time this year.

Asian Festivals Exchange – AFX

Esplanade Theatre Studio

6 – 7 December, 8pm

*Post-show talk on Tue, 6 December

ZHUO ZIHAO (SINGAPORE) x MIWA OKUNO (JAPAN)

The creation, tentatively titled *Obscure*, sees a formidable pairing of physically gifted dancers.

SARAH FOSTER-SPROULL (NEW ZEALAND) x T.H.E SECOND COMPANY (SINGAPORE)

Working in residency starting September, New Zealand's Sarah Foster-Sproull brings her brand of surrealistic magic to *In the Distance*, a new work about migratory journeys.

JACKIE ONG (SINGAPORE) x CHOI MINSUN & KANG JINAN (SOUTH KOREA)

Cultures collide as Singaporean dancer Jackie Ong and South Korean creators Choi Minsun and Kang Jinan come together in a new work titled *82 v.s. 65*, a play on prefix(ed notions).

International Artist Showcase

Esplanade Theatre Studio

10 December, 3pm and 8pm

*Post-show talk after the matinee 3pm performance

Inspired by his latest work titled *The Weight of Force*, Ross McCormack captures its essence in an adapted version for Singapore's audiences. Spanish artist Elías Aguirre embraces the metamorphic processes of the mysterious insect kingdom, in a solo performance titled *Longfade*. Rounding off the platform is *Je te haime*, by HURyCAN, consisting of Arthur Bernard Bazin and Candelaria Antelo.

WORKSHOPS

Workshop by Ross McCormack

T.H.E Dance Studio, Goodman Arts Centre

5 – 7 December, 10am – 2pm

\$250 (Standard) / \$200 (Concession)*

This workshop will continue on with Ross' current fascination surrounding indecision and a physical state in which he finds a tremendous amount of movement that informs his practice and the body of movement inside his works. He will also continue to search around the conflict/dynamic that exists between a body at odds with purpose and obsession with details. He aims to create structured improvisation that will enable discussions on extracting and setting material. His search is for the dancer on a boundary stuck between transitional points- the liminal dancer.

*Limited slots. Please email info@the-dancecompany.com to register.

Dance and The Moving Image Workshop with Sue Healey

Dance Nucleus Studio, Goodman Arts Centre

21 – 25 November, 28 November – 2 December, 10am – 4pm

Co-presented with Dance Nucleus

This two-week workshop with award-winning choreographer and filmmaker Sue Healey is directed towards participants with some choreographic experience and desire to venture into making dance for the screen. Basic editing skills and its relationship with choreography will be introduced. Practical discussion also includes artistic challenges of working with single screen and multi-screen installation practices, and the history and practice of dance film. Participants will work collaboratively to create and solve short film and compositional exercises. By the end of the first week, each participant will find a location, create choreography and plan to shoot a short film by the second week.

*There will be a film screening of Sue Healey's *Virtuosi*, a feature length documentary of eight New Zealand dance artists, at the Arts House on **Wed, 23 Nov, 8pm**.

For more details on the film screening, please visit www.dancenucleus.com

Viewpoints and Developmental Technique with Stephen Webber and Wendell Beavers

A cross-disciplinary physical workshop for actors and dancers

Dance Nucleus Studio, Goodman Arts Centre

14 – 18 November, 10am – 5pm

Presented by Nine Years Theatre, in conjunction with M1 CONTACT Contemporary Dance Festival 2016

Nine Years Theatre is pleased to host Stephen Webber (SITI Co., New York) and Wendell Beavers (Naropa University), to conduct a unique cross-disciplinary workshop for actors and dancers. Participants will study Viewpoints – an approach to understanding the ideas of Space and Time on stage – and Developmental Movement – the study of the basic neurological patterns of locomotion and reflexive response.

For more information, please visit www.nineyearstheatre.com

BOOK NOW ON SISTIC!

T.H.E Dance Company Triple Bill and International Artist Showcase:

\$36 / \$20*

Asian Festivals Exchange (AFX):

\$28 / \$20*

Dance and The Moving Image Workshop:

\$400/ \$300*

PASSES

\$180**

FESTIVAL PASS

3 performances and ANY 5 Technique classes

WHOPPER PASS

UNLIMITED Technique classes

*Limited concession tickets for students, NSFs and senior citizens. Concession tickets are not eligible for any discount. Prices exclude SISTIC ticketing fee.

** Please note that the passes are non-transferrable.

DISCOUNTS

15%

Early Bird booking

from 1 September till 14 October

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Visit <https://www.esplanade.com/e-and-me/> for more information on Esplanade&Me card

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from 1 September till 10 December

T.H.E Friends (Up to maximum of 4 tickets)

from 1 September till 10 December

For school bookings, email us at info@the-dancecompany.com

*Discounts not applicable for Viewpoints and Developmental Technique Workshop with Stephen Webber and Wendell Beaver.

FESTIVAL CALENDAR

14 Nov (Mon)	15 Nov (Tue)	16 Nov (Wed)	17 Nov (Thu)	18 Nov (Fri)	19 Nov (Sat)	20 Nov (Sun)
In conjunction with M1 CONTACT Contemporary Dance Festival 2016 Viewpoints and Developmental Technique with Stephen Webber and Wendell Beavers <i>A cross-disciplinary physical workshop for actors and dancers</i> <i>Presented by Nine Years Theatre</i> 90 Goodman Road, Goodman Arts Centre, Block M #02-53, Singapore 439053 10am – 5pm						
21 Nov (Mon)	22 Nov (Tue)	23 Nov (Wed)	24 Nov (Thu)	25 Nov (Fri)	26 Nov (Sat)	27 Nov (Sun)
Dance and The Moving Image with Sue Healey <i>Co-presented with Dance Nucleus</i> Dance Nucleus Studio, Goodman Arts Centre 10am – 4pm						
					T.H.E Dance Company Open Studio T.H.E Dance Studio, Goodman Arts Centre 12 – 1pm	Technique Classes T.H.E Dance Studio, Goodman Arts Centre 9.30 – 11am Miwa Okuno (B/I) 11.30am – 1pm Minsun Choi and Jinan Kang (I/A) 2 – 3.30pm Sarah Foster- Sproull (I/A)
28 Nov (Mon)	29 Nov (Tue)	30 Nov (Wed)	1 Dec (Thu)	2 Dec (Fri)	3 Dec (Sat)	4 Dec (Sun)
			T.H.E Dance Company Triple Bill World Premiere Esplanade Theatre Studio 8pm <i>*Post-show talk on Fri, 2 December</i>			
Dance and The Moving Image with Sue Healey <i>Co-presented with Dance Nucleus</i> Dance Nucleus Studio, Goodman Arts Centre 10am – 4pm						
					Technique Classes T.H.E Dance Studio, Goodman Arts Centre 9.30 – 11am Kim Jae Duk (AL) 9.30 – 11am Sarah Foster-Sproull (AL) 9.30 – 11am Miwa Okuno (AL) 9.30 – 11am Arthur Bernard Bazin (AL) 9.30 – 11am Sarah Foster-Sproull (B/I) 9.30 – 11am Arthur Bernard Bazin (B/I) 11.30am – 1pm Arthur Bernard Bazin (I/A) 11.30am – 1pm Kuik Swee Boon (I/A) 2 – 3.30pm Kim Jae Duk (AL) 2 – 3.30pm Kim Jae Duk (AL)	
5 Dec (Mon)	6 Dec (Tue)	7 Dec (Wed)	8 Dec (Thu)	9 Dec (Fri)	10 Dec (Sat)	
	Asian Festivals Exchange (AFX) Esplanade Theatre Studio 8pm <i>*Post-show talk on Tue, 6 December</i>				International Artist Showcase Esplanade Theatre Studio 3pm and 8pm <i>*Post-show talk after the matinee 3pm performance</i>	
Workshop by Ross McCormack with T.H.E Dance Company T.H.E Dance Studio, Goodman Arts Centre 10am – 2pm						
				Technique Classes T.H.E Dance Studio, Goodman Arts Centre 10 – 11.30am Elias Aguirre (I/A)		

LEGEND

Festival Show

Workshops

Technique Classes

(B/I) Beginner/Intermediate

(I/A) Intermediate/Advance

(AL) All Levels

ACKNOWLEDGEMENTS

T.H.E Dance Company is the organising team for the annual M1 CONTACT Contemporary Dance Festival.

BOARD MEMBERS Kuik Swee Boon Jobina Tan Lee Biyi Foo Yuet Min	FESTIVAL PRODUCTION MANAGER Shining Goh
FESTIVAL ARTISTIC DIRECTOR Kuik Swee Boon	STAGE MANAGERS Shining Goh (T.H.E Dance Company Triple Bill and International Artist Showcase) Lee Xinzhi (AFX)
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About M1 CONTACT Contemporary Dance Festival

T.H.E Dance Company presents the annual M1 CONTACT Contemporary Dance Festival, bringing a diverse array of local, regional and international contemporary dance artists together to showcase high quality choreographic works, engaging in unique collaborations and exchange among peers in the industry.

2016 marks its seventh edition of the Festival.

www.the-contact.org

About T.H.E Dance Company

“At the top of its game” – Mayo Martin, TODAY newspaper
“Strong, articulate and unmistakably, Asian” – Tara Tan, The Straits Time

Founded in 2008 by our Artistic Director Kuik Swee Boon, The Human Expression (T.H.E) Dance Company is one of the most seminal contemporary dance companies in Singapore as well as in Southeast Asia. Our works attempt to expose different dimensions of the human condition that often go unnoticed in the environment. With our roots firmly planted in the local dance scene, we hope to continue bringing our style of dance to the rest of the world; one that is open, daring and synonymous with quality and sincerity.

T.H.E is a recipient of the National Arts Council’s Major Grant for the period from 1 April 2014 to 31 March 2017.

www.the-dancecompany.com

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