

Asia-Pacific CHANNELS





**World Dance Alliance
Asia-Pacific Conference
at Seoul Cyber University
in Seoul, Korea from
21–24 July 2016.**

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**World Dance Alliance
Asia-Pacific**

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**Cover: Jabar's Laura's
Who is Indecent?,
performed by Wong
Shantie, Lilys Jah,
Shoba Rupini, and
Nadhi Rahmat. Part
of 'Dancing in Place:
City Site' at Empire
Damansara, Malaysia,
30–31 July 2016,
directed by Wong Jyh
Shyong. Photo: YK Tang**

Executive reports

The Executive Board of the World Dance Alliance Asia Pacific (WDAAP) is elected by the membership every two years at the Annual General Meeting, which is held in a different country each year and is hosted by the local WDA chapter. The Executive Board consists of the President, the Vice President, the Secretary, the Treasurer and four regional Vice Presidents, who represent the interests of their regions: East Asia, South-East Asia, South Asia and the Pacific. Members with a specific interest in the affairs of one of these regions should contact the designated Vice President. If members wish to contribute to issues within their own countries, they should contact their Chapter heads.



Korean House at Seoul Cyber University was the venue for night performances at the 2016 WDA Asia Pacific dance festival and conference.



President's report

by Yunyu Wang

Time flies so fast. We have just said goodbye in Seoul, Korea, and now we are nearing the end of 2016! The WDAAP conference in Seoul was a great success and gave WDAAP members the opportunity to reunite. The first night, in the beautifully designed traditional Korea House, impressed participants from the Asia-Pacific and Americas. The four showcase performances were continuously packed, with 32 dance pieces performed in Tchaikovsky Hall. The pieces were very well received by the conference participants as well as the local dance community. Choreolab, lead by Jin-wen Yu, represented the strong choreography continually emerging from the WDAAP region. Young and energetic dancers practised before our arrival and shared with us their best performances.

Thanks to Urmimala Sarkar and Teresa Pee for making the Symposium successful and the Master Classes well attended. The evening performances by The Hong Kong Academy for Performing Arts (Hong Kong), Nanyang Academy of Fine Arts (Singapore), and Taipei National University of the Arts (Taiwan), which included local Korean professional dancers, added immensely to the whole event. It was hard to say goodbye

to each other and Korea after a wonderful six-day event.

The board members of the WDA Global Committee met in London from 24–27 November with members of WDA Europe to consider the possibility of working together to add WDA Europe as our third region.

In other news, the International Young Choreographers' Project is returning in July 2017. Please be aware of the deadline for sending one candidate from each WDAAP member country and visit our website <www.wda-ap.org> for detailed information.

The WDA Global Summit in Newfoundland, Canada next July was announced at the WDAAP conference in Korea. It is also on our website and our Facebook page. The event promises you the same great collection of WDA programs and will include members and events from both WDAAP and WDA Americas.

Winter is coming to Taiwan as well as much of the Asia-Pacific area, but the warmth of WDAAP will continue to bring us together. I am looking forward to seeing you in Newfoundland, Canada in July.



Secretary General's report

by Cheryl Stock

WDA elects new Secretary General

Congratulations to Professor Anis Mohd Nor on his recent appointment as WDA's new Secretary General, a role which I know he will fully embrace while working to move WDA to the next stage of its development. With his long and rich history of serving in many positions in WDA with great distinction, Anis is well placed to take on this role. I look forward to seeing the ongoing growth and diversity of the organisation we all know and love.





Vice President's report

**by Urmimala
Sarkar Munsri**

Asia and the Pacific is a fast-developing region gaining the attention of the world through its dance-related activities. Already a territory with nearly unfathomable varieties of cultural practices and existing dances and the hybridity thereof, this region has interacted at different levels with different cultures in the world, through diasporic exchanges, enculturation and acculturative processes, which in their turn have generated both 'globalized local' and 'localized global' forms of dance practices. Having access in terms of knowledge sharing and market in national and international forums, dancers from Asia and the Pacific region continue to shape and reshape their art and identities to suit the requirements of the variety of audiences whose different expectations, aesthetic understandings and knowledge base continue to lend the guidelines for a successful/understandable mode of communication. Issues of hybridity, hence, are central to the structure, understanding, and audience reception of different existing and emerging forms—shaping the movement patterns, gender roles, and the commercial notions associated with dance in this region.

The region is, however, as diverse in its economic conditions as in culture. Working

with this region, WDAAP has evolved ways of addressing issues of cultural, linguistic, racial and economic diversity in a sensitive manner, whereby inter-cultural dialogues through dance paves the way of being, working, ideating and dancing together in a manner that foregrounds inclusivity. The role of the WDAAP office bearers, therefore, continues to be tough but excitingly challenging—where the issues of consistent engagement with member countries and the dance communities therein continue to be a learning and humbling process.

Representation in WDAAP is, therefore, an important issue, and urge the members from different countries within the region to come forward to be a part of the regional committee and the networks, to help the organisation continue its work within the dance community of this part of the world and in the world of dance in general. This issue was discussed at the Annual General Meeting of WDAAP in Korea earlier this year. The participation of a large number of emerging choreographers as well as scholars of dance from different countries within the region in Korea restored our faith in the future of WDA.

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Network reports

The World Dance Alliance works through four Networks based on specific areas of interest and embracing the mandate of the organisation. Each network has a chairperson and co-chair who coordinate activities to advance the issues raised by these special interest groups.

Network Chairs initiate and drive the work of special interest groups within the WDAAP and provide two reports annually on their activities for *Asia–Pacific Channels*.

About the networks

The Education and Training Network provides a forum for professional exchange to improve dance curriculum content and delivery, and opportunities for sharing information and resources.

The Research and Documentation Network supports and initiates projects that engage contemporary insights into dance as a vibrant part of diverse scholarly and artistic conversations. The network regularly publishes journals, books and conference proceedings and encourages members to participate in writing, editing and reviewing for these publications. It also encourages publications in differing formats and languages whilst maintaining English as the lingua franca for communication. Individual projects proposed by members addressing the heritage and future of dance, to include ideas for implementation, are encouraged and supported through this network.

The Support and Development Network focuses on dance-based activities in terms of management, promotion, distribution, advocacy, policy and funding, through members who practice in these areas. It equally encompasses members who are concerned with the social and physical well being of dance such as health professionals, somatic practitioners, community facilitators and legal advisors. In all these aspects communication networks—professional and social—are an important driver for dance sustainability.

The Creation and Presentation Network provides opportunities for choreographic development, presentation, networking and cultural exchange. It includes choreographers, dancers, designers, composers, filmmakers and other collaborators.

Research & Documentation Network report

by Stephanie Burridge, co-chair

As we reported in the last issue, many of our writers are refining their chapters and narratives for the new publication *Dance, Access and Inclusion: Perspectives on dance, young people and change* (Editors: Stephanie Burridge and Charlotte Svendler Nielsen, supported by the World Dance Alliance and Dance and the Child International. Publisher: Routledge, UK. Launch April 2017).

The volume includes contributions that present policy, advocacy, creative programmes from schools, communities and professional companies that give insights into best practice and personal accounts of transformative experiences across the sector. International perspectives come from Australia, Brazil, Canada, Cambodia, Denmark, Fiji, Finland, India, Indonesia, Jamaica, Japan, Malaysia, New Guinea, New Zealand, Norway, Portugal, Singapore, Spain, South Africa, Taiwan, Timor Leste, UK and USA.

Our WDAAP R&D meeting in Seoul as part of the conference was well attended. A central topic for discussion was ways of involving the next generation of emerging dance scholars and researchers in the network. The last two conferences have included Pecha Kucha presentation sessions and in Singapore, a special meeting for this group. The publication *JEDS—the Journal for Emerging Dance Scholarship* continues as an important platform for emerging dance research.

The increasing number of emerging scholars at our WDAAP conferences is heartening and their enthusiasm and commitment to take a greater role in the organization is particularly encouraging. At the Seoul meeting, co-chairs Stephanie Burridge and Urmimala Sarkar Muni both announced their intention to step down at the WDA Global Summit in July 2017. The network co-chair positions are appointed by WDAAP and people interested in stepping up into one of the most active networks of the organization should send an expression of interest when this is announced. We would welcome diverse directions and interests in the field of R&D as it moves forward into its next phase with a new team.

by Urmimala Sarkar, co-chair

The Korea event saw the Emerging Scholars Forum strengthened by the efforts of Chin Lin Foundation and the WDAAP President Yunyu Wang. Introduction of two cash prizes for the best Emerging Scholar and the best Emerging Choreographer strengthened our commitment to our members across region, genre, gender and age. The Pecha Kucha presentations for the symposium in Korea were designed to be a single event, with no parallel sessions, pushing the idea of mentoring emerging scholars by being there for all participants.

JEDS—the Journal for Emerging Dance Scholarship is also readying itself for the next volume and we urge the emerging scholars to send their articles to the editors, following the instructions on the website <www.jedsonline.net> published by World Dance Alliance <www.worlddancealliance.org>, ISSN 2309-267X.



Cynthia Lee presents the Chinlin Award for best Pecha Kucha presentation to Australian scholar Nerida Matthaei. Photo: Julie Dyson

Education & Training Network report

by Jeff Meiners, co-chair

Panpapanpalya 2018—Dance, Generations, Gathering, Learning *2nd Joint Congress of Dance and the Child International & World Dance Alliance Global Education and Training Network Adelaide, Australia, 8–13 July 2018*

How can dance help in transforming society? This question is driving plans for the second joint Congress of Dance and the Child International (daCi) and the World Dance Alliance (WDA) Global Education and Training Network in Adelaide, Australia 8–13 July 2018.

The international committees of the two partner dance organisations met in Adelaide in July 2016, and Aboriginal elders have approved the local Kurna name for the Congress: Panpapanpalya, which means a conference, ceremony, gathering for young and old, people from various places to learn, teach and dance together. The week-long congress is planned for Adelaide's City West precinct with 800–1000 participants. A dynamic and future-oriented feature of the Congress is the inclusion of 400–500 young people and tertiary students. The University of South Australia and Adelaide College of the Arts are host venues for the joint congress. The last joint congress was in Taiwan in 2012, a partnership with Taipei National University for the Arts, see <ausdance.org.au/news/article/dance-young-people-change-diversity-in-action>. Last year daCi Denmark handed over to Australia to invite people to Adelaide as the host city for the 2018 Congress, see: <ausdance.org.au/articles/details/twist-twin-dancing-identities>. The 2015 Copenhagen Declaration which emerged in consultation with delegates at the daCi Denmark conference was undertaken with respect to the Danish National Commission for UNESCO 2014–2017 Strategy. The 'calls' in this document are driving plans for Adelaide with the following questions:

- How might we learn from dance traditions and diverse perspectives for sustainable and peaceful living?
- How can we explore innovative and inclusive ways forward that address UNESCO's aims for quality dance teaching and learning?

- What are issues and aspirations informing access to dance for all within early childhood and across the lifespan?
- How may we better advocate for dance across wide-ranging teaching and learning contexts?
- How may dance connect with and learn from different disciplines?

The event extends a global invitation to all ages with a focus on lifelong learning in dance including practical sessions and conference streams. Congress participants will gather, dance, share, present and discuss issues related to the transformative potential of dance—socially, educationally and artistically. The Congress will be centred on four interwoven themes: Dance, Generations, Gathering, Learning. These themes, summarised by the Aboriginal Kurna word Panpapanpalya, honour Australia's rich Aboriginal and Torres Strait Islander dance practices, as well as indigenous dance cultures from around the world. Babies, young children, school and tertiary students, dance artists, community and cultural workers, parents and carers, as well as educators, will be involved as participants and presenters from diverse backgrounds and countries all over the world. The Adelaide congress will include intercultural dance experiences across generations and new learning through presentations, social interaction and debate.

The Congress program will include:

- opening and closing events for everyone
- papers/presentations/panels/provocateurs—conference-style
- Creative Meeting Points—a collaborative week-long dance project for congress participants across countries
- Dance Flavours—tasters designed to share dance cultures of the world
- Teachers Meeting Points for dance educators to share ideas and practices
- twinning projects sharing outcomes, known as Twin Labs, for projects involving

Aboriginal elders have approved the local Kurna name for the Congress—*Panpapanpalya*, which means a conference, ceremony, gathering for young and old, people from various places to learn, teach and dance together.

combinations of groups, such as two youth dance companies, a small group of child care centres, a regional-metropolitan exchange or a tertiary collaboration organised long-distance and culminating at the Congress

- a Performance program—a curated series of works spanning early years, young people, tertiary students, professionals and beyond.



The congress will be one of the world's largest gatherings of dance educators and artists, generating new thoughts and ideas for dance learning and teaching in the 21st century.

To register interest in the Adelaide 2018 Congress contact Jeff Meiners at <jeff.meiners@unisa.edu.au>

The website with registration details and calls for contributions will open early in 2017.



1 & 3. WDA and daCi representatives in Adelaide 11–12 July 2016 planning the 2018 WDA/daCi congress. 2. International visitors enjoying an animal sanctuary and winery in the Adelaide Hills. Photos: Julie Dyson

Chapter reports

Countries or defined geographical areas within a regional centre may become Chapter members, providing information and coordinating the dance activities within their boundaries. They are important points in regional and global communication and networking. These Chapters propose and implement projects that address not only the general goals of WDA and WDA Asia Pacific, but also the specific needs of the local dance community.

Chapters

Aotearoa New Zealand, Australia, Bangladesh, Cambodia, Fiji, Hong Kong, India, Indonesia, Japan, Korea, Malaysia, Nepal, Philippines, Singapore, Taiwan and Thailand.

Countries with representatives but no formalised Chapters: East Timor and Papua New Guinea.



Michelle's Story by Meryl Tankard (2016 Australian Dance Award for Outstanding Achievement in Dance on Film or New Media) Performer/s Michelle Ryan and Vincent Crowley. Photo: Regis Lansac

Australia report

by Julie Dyson
chapter head

The 2016 Australian Dance Awards, held in Perth and presented by Ausdance WA in September, saw a wonderful array of performances, individual artists and advocates recognised for their outstanding work in 12 categories. In addition to the winners, there were three other shortlisted works or individuals in those categories, a significant number of achievements recognised across the sector.

The prestigious Lifetime Achievement Award went to ballet great Terri Charlesworth OAM, formerly an internationally renowned ballerina and now a successful ballet teacher of great talent and generosity. Terri's award was greeted with a standing ovation, as was the award for Services to Dance to the late Roy David Page, Bangarra's composer extraordinaire, and brother of artistic director Stephen Page. Bangarra also took out awards in two other categories, with Meryl Tankard's moving film *Michelle's Story* also recognised. The full list of winners can be found on the Australian Dance Awards website.

Advocacy for dance remains a strong focus for Ausdance National, and recently there have been visits to Parliament House in Canberra to inform politicians about the impact of its funding decisions on the professional dance training sector. Other representations continue to be made to education and arts ministers and to various arts-related organisations.

Dance research is another focus for Ausdance National, with data for Safe Dance IV currently being collated. Researcher Amy Vassallo is keen to include dancers from all genres in her study, noting that 'Through this study we will be able to better understand current dancer demographics, training load, the prevalence of different injuries and their potential contributing factors, health service access, quality of life, and other health indicators.'

There was an important planning meeting in Adelaide in July with representatives from Dance and the Child international (daCi) and WDA to plan the 2018 Education & Training Global Network congress, which will feature four interwoven themes: Dance, Generations, Gathering, Learning. These themes, summarised by the Aboriginal Kurna word Panpapanpalya, honour Australia's rich Aboriginal and Torres Strait Islander dance practices, as well as indigenous dance cultures from around the world.

The congress will be one of the world's largest gatherings of dance educators and

artists, generating new thoughts and ideas for dance learning and teaching in the 21st century. Calls for presentations will be made in January 2017. See Jeff Meiners' report on p.6 for further information about the Congress.

In an important development for arts education research in Australia, the National Advocates for Arts Education (NAAE) has negotiated with the National Library of Australia (NLA) to accept its archival material. After almost a year of cataloguing and sorting, the archive is now safely rehoused at the NLA from its original home in the Ausdance National library. The NAAE archive provides a fascinating insight into the politics, passion, processes and practices around Australian arts education in the last 40 years.

As reported in the previous edition of *Channels*, Ausdance National's core funding from the Australia Council will cease at the end of this year. However, we will continue to deliver our work via online services and publications with part-time staff and volunteers, and with a strong network of Ausdance organisations remaining across the country. Interim National President, Shane Colquhoun, said:

'At a national level we are working with significantly reduced resources, but will continue to focus on core activities, including sector advocacy, the Australian Dance Awards, and publication and promotion of research and news through the rich and informative website. In the coming months we will again publish Ausdance National's monthly newsletter, *Asia-Pacific Channels*, international conference papers, and our work in supporting safe spaces for young people to experience dance. We will also continue to engage the sector with the Safe Dance IV survey on professional dancers' health. Honorary Life Members will work with us to continue our engagement with World Dance Alliance, the National Advocates for Arts Education and the Ausdance National archives.'

Meryl Tankard with Michelle Ryan. Meryl is recipient of the 2016 Australian Dance Award for Outstanding Achievement in Dance on Film or New Media for *Michelle's Story*.
Photo Julie Dyson



Aotearoa New Zealand report

by Anton Carter



Kia ora koutou from Aotearoa New Zealand. It's interesting to consider iconic dance works in the context of contemporary dance history and whether they stand the test of time? Ballet can produce works that are both of their time and timeless; however, this is less easily achieved for contemporary dance due to its dynamic nature and changes in stylistic innovations and tastes.

For this issue we focus on a production at this year's TEMPO Dance Festival in Auckland (4–16 October), which was remounted 30 years after its first premiere. *Insolent River: A Tango*, a seminal work by renowned New Zealand choreographer Michael Parmenter, introduced important new practices and approaches to New Zealand dance theatre previously unseen when it premiered in 1985.

Writer/dance artist/tertiary educator, Paul Young was there to see the revival of this work and gave his account of the experience.

For those of you who find such things relevant, this dance was created thirty-one years ago, exactly halfway through Michael Parmenter's life. Parmenter is 62 years young.

I will try to recite the whakapapa (history) of *Insolent River: A Tango* succinctly.

In 1983, while dancing with Stephen Petronio in New York, Parmenter became fascinated by and compelled to study with the renowned Butoh artist Min Tanaka in Japan. The ultimate challenge of Tanaka's training was an invitation to the students to endure eight days of isolation sitting on

a mountain, with neither food nor shelter. It was freezing cold, and it rained the whole time. Parmenter's great realisation was that the only way to weather the experience was to embrace it and to let the elements embrace him. This experiential opening of the body and mind was the key to Tanaka's lesson. Also, while in New York, Parmenter had witnessed the tango revival show *Tango Argentino* and was impressed by the dancers' improvisational partnership which is built around their embrace.

Parmenter imagined the two experiences coalescing, the relational and bodily embrace of the tango situated in the elemental embrace of the mountain, and these seemingly antithetical ideas merge and diverge conceptually and thematically throughout *Insolent River: A Tango*. The performers switch paradigms often, one minute abstract and metaphysical, the next familiarly mundane. Like its predecessors in 1985 and 1988, the 2016 version of *Insolent River: A Tango* is a dance which deals with desire, more specifically perhaps, the desire to find completion through another. A tectonic rumble heralds an awakening, and a crumb of earth falls from the tightly-packed earth on the far riverbank. A tiny landslide reveals a finger, then a shoulder, and then two sensationally beautiful bodies are slowly birthed from each side of the riverbank. They are incomplete and helpless, twitching and reaching with every fibre of themselves until BANG; they are together. Lovers, magnets, sperm and egg.



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1. *Insolent River: A Tango*, choreographed by Michael Parmenter. Performers: Kosta Bogoievski and Emily Adams. Q Theatre, Auckland, 4–6 Oct 2016
Photo: Caroline Bindon
2. *Insolent River: A Tango*. Performers: Aloalii Tapu and Josie Archer.
Photo: Caroline Bindon
3. *Insolent River: A Tango*. Performers: Aloalii Tapu and Emily Adams
Photo: John McDermott

Operatic in scope, and full of allegorical imagery, the work makes us party to an epic journey of discovery as the performers navigate their relationship. Domestic ritual, kneeling penitence, sensual erotica, and joyful exaltation are grist to the mill as the characters are literally tossed around by unseen forces. No matter how helplessly they fall, equilibrium is restored by returning to the embrace. They are stronger together. Not necessarily linear in narrative, one could interpret the emergence from the ground and eventual ascension to hurtle through space clinging to a rock as being a Biblical analogy. While the relationship between the two is existential, their bodies are perhaps not autonomous.

Re-imagined with two casts, Aloalii Tapu and Josie Archer, and Emily Adams and Kosta Bogoievski, the talent on display is an embarrassment of riches. Adams is a slightly dark presence, powerful and resigned while Bogoievski is springy and muscular; his 'made to move' boyishness gives this cast an oedipal subtext. Tapu and Archer fill the space with warmth, limbs, sensuality and joy. Their connection is a dream to watch.

The often punishing physicality complements often minuscule virtuosity such as the roll of a foot across the floor, the turning of a face skyward, the quivering of a single muscle. Concepts of masculinity and femininity are addressed and undressed through shared costume, role play, and gender-performative acts. When Tapu/Bogoievski lip sync 'Stand By Your Man' by Tammy Wynette, my heart melts.

Insolent River is largely improvised but let's just exercise any connotations of hippy-ness or 'winging' it which does little justice to the complex methodology and skill deployed by the dancers. The original work was tightly structured as a series of short episodes, and that structure underlies the improvisational performance. Parmenter has spent the recent part of his career developing the partnering techniques Piloting and TACTICS, which he says differ from contact improvisation by focusing on the two-ness of the improvisers rather than one-ness. The partnering vocabulary originally developed for *Insolent River* is prototypical of these techniques, and in 2016 one might say that Parmenter now has the technology to fully realise his original vision. Application of these techniques is evident throughout the work but particularly in the opening section of piloting, which progresses from a tight, intertwined duet 'in utero' to spacious, sensuous partner dance. TACTICS is employed throughout to demonstrate more discordant and dramatic relations.

Fluid, beautiful, and alive, Michael Parmenter's *Insolent River* is unequivocally timeless, crossing and uncrossing Rubicon by way of its own resurrection, the virtuosity of its dancers and its conceptual depth. And could there be a better analogy for the twists and turns of our lives than a river, which no matter how ferocious and singular, slows, and is eventually subsumed by the sea?

Footnote
The article by Chris Jannides, *Insolent River: A Tango, Testing the test of time*, can be found on the DANZ website <www.danz.org.nz>

Hong Kong report

by Stella Lau

Performance of Real Showcase New Series: On / Off?. Dancers: (left to right) Ming Pak, Evains Lui, Man Liu, Li Long-hin and Janet Wu. Photo: CCDC Dance Centre.



Exchange and Nurture

For the dance community, summer is a season of festivals and exchanges. During this summer, Hong Kong organized an ambitious delegation to participate in the largest professional festival exclusively for contemporary dance—**internationale tanzmesse nrw**. Organized by Hong Kong Arts Development Council (HKADC) with the support of Hong Kong Economic and Trade Office, Berlin (HKETO Berlin), more than 60 Hong Kong choreographers, dance artists, and arts administrators participated in the event held in Düsseldorf, Germany from 29 August to 2 September. Three Hong Kong artists presented works on theater stages and three others gave open studio presentations. Stage performances were Classifiable Movement's presentation of Chen Kai's *Line II*, a work that was produced by the Hong Kong Dance Alliance, at FFT Kammerspiele; Yang Hao's *Outspoken* at Tanzhaus; and Victor Fung's *From the Top* at Stahlwerk. Open studio presentations were Chloe Wong's *Heaven Behind the Door*, Ivanhoe Lam's *ODDs*, and Hugh Cho's *Made in Hong Kong*. The Hong Kong Dance Alliance also took part in the Delta Moves booth at the event. Joining together with City Contemporary Dance Company from Hong Kong and nine other dance groups from China, the booth displayed materials about artists and works that Hong Kong Dance Alliance has produced throughout the years. It also enabled the Alliance and other

exhibitors to share experiences and ideas with international arts practitioners.

Another international dance event that the Alliance participated in was **Dance Routes—Danced Roots: Connecting the Local and the Global**, an event held together with the World Dance Alliance Asia Pacific's Annual General Meeting by the Korean chapter in Seoul from 21 to 24 July 2016. For the event, Hong Kong Dance Alliance assisted and sponsored three Hong Kong choreographers, whose works it had produced recently, to participate in two of the programs. The event organizers selected Lam Po to work intensively with emerging choreographers from various countries in a one-week International Choreolab that concluded with a public work-in-progress showing; while Joseph Lee's solo piece *Pardon...Pardon?* and Li De's work *Wonderful / Wild*, performed by Chan Charm-man and Chan Man-kwan, were selected to present their works in the Showcase Performances. Lee was honored by the Chin Lin Foundation with the Emerging Choreographer Award at the event.

After the summer, Hong Kong Dance Alliance kicked off the 2016 installment of one of its most successful programs—**Dance Enhance: Dance Appreciation & Criticism Writing Project 2016**. First established in 2009, the program aims to nurture a new generation of dance writers and promote dance criticism and dance appreciation.



1. Chloe Wong's *Heaven Behind the Door* performance at Tanzmesse. Dancers: (from left) Cyrus Hui, Gabbie Chan, Evains Lui, Rain Chan.
Photo: Janet Sinica

2. Joseph Lee receiving the Emerging Choreographer Award.
Photo from the WDAAP facebook page.

3. First lecture of Dance Enhance 2016.
Speaker: Stella Lau.

4. Movement workshop of Dance Enhance instructed by Pewan Chow.

This year the program gained an overwhelming response, and 45 participants were selected for enrollment. From September 2016 to January 2017, participants attend three lectures with various topics: 'Editors' View on Dance Reviews' by Stella Lau, Kevin Kwong, and Natasha Rogai; 'Knowledge on Classical and Modern Ballet' by Yuh Egami and Irene Lo, with live demonstration by Liu Yu-yao and Wei Wei; and 'Introduction to Chinese Dance' by Felix Chen and Catherine Yau, demonstrated by Rex Cheng and Lee Hoi Tung. To help participants appreciate and understand dance and choreographic concepts, a sharing session with choreographer Chen Kai and two workshops conducted by renowned Hong Kong choreographers about their works ('Movement Workshop' by Pewan Chow and 'We See What We Want to See—Reflection on Seeing' by Dick Wong) will be held. Together with these lectures and workshops, participants attended four live performances with discussion sessions led by experienced dance critics who are also the mentor for their critic assignments, including William Chan, Kuh Fei, Kevin Kwong, Natasha Rogai, and Catherine Yau. The four performances were *Movement with Fan* choreographed and performed by Chen Kai, Hong Kong Ballet's *Lady of the Camellias* choreographed by Val Caniparoli, Hong Kong Dance Company's *Chinese Hero: Tale of the Blood Sword*

choreographed by Yang Yuntao, and City Contemporary Dance Company's *She Says, He Talks* choreographed by Noel Pong and Ngoc Nguyen Anh. After each performance, each participant was requested to write a review, which would be reviewed and given comments by mentors from the profession.

To nurture young choreographers, Hong Kong dance Alliance also provided an artistic advice service for a full-length production by new artists. In their work *On / Off?*, choreographers Evains Lui, Rex Cheng, and Li Long-hin explored the theme 'choices' within the context of Hong Kong's current social situation. The work dealt with local political issues and expressed the choreographers' views toward the freedom of choice and how individuals persisted with their own philosophies. The work was presented by CCDCC Dance Centre in its **REAL Showcase New Series** from 18–19 June 2016 at CCDCC Dance Center Jockey Club Dance Theater.

In the second half of 2016, the Hong Kong dance scene remains dynamic with many performances, workshops, and seminars organized by the Leisure and Cultural Services Department's **New Vision Arts Festival** in October and November, and **i-Dance Festival (HK) 2016** in November and December organized by dance company Y Space.

India report

by Vanessa
Maria Mirza

Dep by choreographer
Dam Van Huynh. Dancer:
Leva Navickaite. Photo:
Tanaya Bhattacharya.



Dance Bridges: Festival Foundations and Beyond

In September this year, Dance Bridges Festival made an exciting announcement over social media channels about the changing structure of the Festival organization to further its expansion and growth. This international dance festival, as some of you may be familiar with, was launched through Dance Alliance Kolkata with the support of the WDAAP India Chapter for its first edition in Kolkata in August 2015.

While Dance Alliance Kolkata and the international network of World Dance Alliance continue to support Dance Bridges Festival, it now functions as an independent organization. Dance Bridges is being launched as a registered society (under the West Bengal Societies Registration Act 1961) for the purpose of hosting the Festival and other associated dance events. It is managed by an Executive Board that is representative of Kolkata's dance, arts, music, education, business and cultural communities. The Festival is also supported by an International Artistic & Programming Committee, Advisory Board & Organizational Partners & Sponsors.

As part of the International Artistic & Programming Committee, it is a pleasure to have Dam Van Huynh (Artistic Director, Van Huynh Company/Centre 151, London, United Kingdom) as the Associate Director of Dance Bridges Festival 2017. We also have two artistic programmers, Chieh-Hua (Jeff) Hsieh, (Artistic Director, Anarchy

Dance Theatre, Taipei, Taiwan) and Pierre Palluet (Dance/Music Artist Producer & Centre Manager, Centre 151, London, United Kingdom) on the committee. It is wonderful to have such accomplished artistic associates work alongside the team in Kolkata to curate and plan for the event in 2017.

I believe it is crucial to always keep in mind the many efforts made to lay the foundations for such a festival and the new organization created thereof, to keep pushing forward in the same spirit of adventure and discovery. Association with many of the artists now engaged in the Festival began with relationships built through WDA events over the last decade and particularly stemming from interactions at the WDA Global Summit in Angers, France in 2014.

As the Director for Dance Bridges Festival, I would like to extend my sincere gratitude to Dr. Urmimala Sarkar, Vice-President, WDA, and members of Dance Alliance Kolkata including Dr. Alokanda Roy, Ranjita Karlekar and Suman Sarawgi for championing the cause of Dance Bridges Festival and for all the other members in Kolkata and through the India networks that believed in and supported this endeavor.

The first edition of the Festival included choreographers and dance companies from the United Kingdom, the United States of America, France, Sweden, Austria, Taiwan and India. Furthermore the dance film programme included works from Canada, Mexico, Norway, Italy, Belgium, China,

Germany and the Netherlands. The Festival received an overwhelming response with enthralled audiences and excited young dance participants eagerly awaiting the next edition of the Festival. Dance Bridges Festival will now be held as a biennial international dance festival.

An open invitation to artists was made in July 2016 to apply for the 2017 edition of Dance Bridges Festival which has received a wonderful response from the international dance community. Special thanks once again to the support of the President of WDAAP, Prof. Yunyu Wang and other Chapter heads for circulating the open call and encouraging dance artists through the Asia-Pacific to apply. We are looking forward to creating a very exciting programme of performances, film screenings, workshops, residencies, artist talks and other special outreach events. More details of the festival schedule will be released over the coming months on our website <www.dancebridges.in>. If you are planning a visit to India, we invite you to join us in Kolkata during the Festival that will take place 22–29 August 2017. Participation in most events is free and workshops are open to the public at a very low cost. Dance Bridges Festival also offers opportunities for arts management internships, and we encourage individuals keen to develop their skills in this field to send their expression of interest to <dancebridgesfestival@gmail.com>.

The Festival builds on every edition with increasing opportunities for artists and dance companies, developing a wider artistic network and a deeper sense of community for the performing arts and cultural sector in India and internationally.

In the future, the Festival has the ambition: to become a commissioner of new works and a supporter for smaller projects leading to collaborations between professional dancers from India and international artists/ companies; to launch scholarships and travel grants for talented dancers and emerging artists allowing them to participate in dance training programmes, residencies and performance opportunities abroad; to develop an artistic space/institution that will enable research for new projects, showcase performances and host dance education programmes. In this regard we look forward to building on our collaboration with WDA dance leaders, artists and networks and strengthen partnerships through a series of activities and events in the years to come.

Malaysia report

by Bilqis Hijjas

A kind of diaspora has occurred in the Malaysian dance community in the past six months. I am writing this from New York City, where I am currently undertaking a one-year Masters in Arts Politics at Tisch, NYU. The other members of the MyDance committee are managing the organisation in my absence. One of the major pillars of the Malaysian dance community, Dr. Joseph Gonzales, left the dance faculty of the national arts academy ASWARA after 22 years, to become Head of Academic Affairs and Contextual Studies at the Hong Kong Academy for Performing Arts. Our vice president, Leng Poh Gee, has moved from the dance department of University of Malaya to the younger department at Sultan Idris Education University, in Tanjung Malim, a few hours from Kuala Lumpur. JS Wong, artistic director of Damansara Performing Arts Center and DPAC Dance Company, and also one of our committee members, will be leaving his position in the next few months. We have also lost a stalwart local dance supporter in the form of Mio Yachita from the Cultural Affairs Department at Japan Foundation Kuala Lumpur, who has returned to Japan, while Grey Yeoh, Head of Arts and

Creative Industries at the British Council Malaysia, took a secondment to Sydney.

Luckily, we have regained young blood in the form of Fairul Zahid, who returns with his MFA in dance, choreography and performance at Tisch NYU, and is presenting a performance in Kuala Lumpur this weekend with his new Asia Duo Dance Company.

Despite the changes, some things continue. The passion for site-specific work has not diminished. In July, JS Wong directed *Dancing in Place: City Site* at DPAC, the first of these site-specific events by MyDance Alliance to occur outside Rimbun Dahan. With the theme 'Dance Meets Architecture,' the free event welcomed audiences to roam the site of Empire Damansara, enjoying seven short contemporary works in hallways between rows of shops, parking lots, spiral staircases and decorative lawns. We look forward to future editions of *Dancing in Place: City Site* at DPAC, as well as the original version at Rimbun Dahan, both happening next year!

We also plan to revive our Dance Box performance platform series in collaboration with Kuala Lumpur Performing Arts Centre, to encourage experimental works, works by young and emerging choreographers, and works-in-progress that would benefit from feedback. We are also continuing with *Langkah*, our annual online periodical edited by committee member David Lim, featuring writings from the Malaysian contemporary dance community.

All photos are from *Dancing in Place: City Site* at Empire Damansara, 30-31 July 2016, directed by Wong Jyh Shyong.

1: Loke Soh Kim and Choo Tee Kuang in their duet *Man Song*.

Photo: Lim Yau Tong

2: James Kan, Afham Zainal and Alisya Razman (l-r) in Suhaili Micheline's *RUTIN*

Express. Photo: Sean Lee

3: Lee Choy Wan in *The Age of Innocence*, choreographed by Amy Len and performed by Kwang Tung Dance Company. Photo: Sean Lee

4: Lee Ren Xin in her work *Our Back Drops*.

Photo: Sean Lee

5: A scene from Jabar Laura's *Who is Indecent?*. Photo: YK Tang



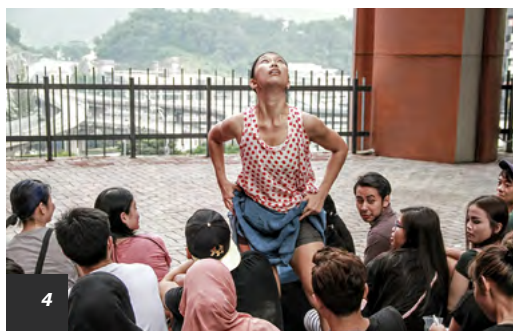
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Papua New Guinea report
by Naomi Faik-Simet

Papua New Guinea was the proud host for the Federation International Football Association (FIFA) Under 20 Womens' World Cup Soccer which was held in Port Moresby from the 13 November – 3 December. The international event profiled dance as a main attraction during the opening ceremony where local dance artists, students and choreographers collaborated in staging a ten-minute show. Many dance artists and choreographers are now being recognized by Government through their participation in such international events.

Other activities included a four-day dance workshop at the Gerehu Primary School from the 19–22 September. The Institute of Papua New Guinea Studies (IPNGS) has engaged some of Papua New Guinea's renowned dance artists to conduct workshops targeting the teaching and application of dance knowledge for culture preservation. A recent workshop held from the 19–22 September at the Gerehu Primary School involved a large number of about 270 grade eight students who participated.

The main objective of the workshop was to assist implement the art and culture syllabus with an emphasis on understanding and applying dance knowledge for cognitive development and cultural awareness. Dance in education has been used as a tool for promoting cultural learning and expression of ideas embedded in artistic and traditional forms. Over the years, this concept of

learning has been given little focus in the curriculum, which has prompted the Institute of Papua New Guinea Studies to collaborate with tertiary institutions to advocate for proper implementation of dance in the curriculum.

Past collaborative workshops were held with the Creative Arts and Communication Division, University of Goroka, National Cultural Commission, National Performing Arts Troupe, National Film Institute. The 2014 Goroka workshop attracted international participation from Queensland University of Technology, University of Malaya and Idaho State University (United States). Resolutions from this workshop included the need to develop a dance curriculum to enforce the integral teaching and application of dance as cultural knowledge and as a way of knowing other knowledge within other disciplines.

Pioneering the resolutions of these workshops, 12 year-eight students from Gerehu Primary School received awards for best dance performances in the September workshop. The awards were presented at a graduation ceremony on the 1 December 2016. This was a positive development for dance and cultural education in Papua New Guinea.

More exciting events are anticipated as local dance choreographers and artists prepare for dance productions in 2017.



Gerehu Primary School students in Port Moresby during a four-day dance workshop. Photos: Naomi Faik-Simet

Philippines report

by Angela L. Baguilat

AL Fredrick Abraham and Marveen Ely Lozano in Michael Barry Que's *Postives to Negative*, winner of the Wifi Body Choreography competition, Cultural Center of the Philippines, 20 August 2016



The second half of 2016 kicked off with the launch of the new bi-annual festival, Dance.MNL. With the conclusion of the Wifi Body Festival in August 2014, the three major ballet companies, Ballet Philippines, Philippine Ballet Theater and Ballet Manila, initiated a festival led by their respective artistic directors, Paul Morales for BP, Ronilo Jaynario for PBT and Lisa Macuja-Elizalde for BM. The festival brings together Filipino classical ballet, modern and contemporary dance in one event. It opened with dance workshop intensives from 14 to 25 June, featuring a wide range of master classes by notable dance teachers in classical ballet, modern and contemporary dance. A two-day conference accompanied the intensives from June 21 to 22, facilitated by Clarissa Mijares through the guidance of WDA Philippines president Basilio Esteban Villaruz and Joelle Jacinto. The conference tackled and discussed the history of dance in the Philippines as re-told by Villaruz. This is complemented by the re-affirmation of the commitment to uphold Philippine dance by the three major companies as represented by their respective artistic directors. Joelle Jacinto further discussed the significant contributions of BP, PBT and BM in Philippine dance, through an excerpt from her masteral thesis wherein she analyzed and defined what is Philippine dance through their repertoires. A look at the pedagogical approaches in the Philippines, its weaknesses and advantages were

discussed by Desiree Medina as well as descriptions of new ways of creating dance by independent artists Eisa Jocson, Jay Cruz and Dwight Rodriguez.

Dance.MNL capped off this two-week event with performances from 21 June to 26. *Winners Circle* featured Filipino dancers who have won in international and local dance competitions. *Giselle* by Ballet Manila and selected dances from the Philippine Ballet Theater were a tribute to Felicitas Radaic, known to be one of the first Giselles in the country as well as one of the pioneers of ballet pedagogy in the Philippines. She trained and mentored current teachers and dance directors in the country. *Ballet Filipino* is a celebration of notable works and a showcase of the dancers of Ballet Philippines, Philippine Ballet Theater and Ballet Manila. A presentation of up and coming dance groups and individuals were featured in *Generation Next* and a homecoming show for Filipino dance artists in *Dance Diaspora*. Independent groups were also featured, such as Daloy Dance Company in *Unearthing*, Airdance in *Body of Work*, and UP Dance Company in *A Wanderer in the Night of the World*.

A special meeting to discuss how to broaden and deepen the membership and participation of dance artists and practitioners with WDA Philippines was held. It was concluded that further meetings should still be conducted to pinpoint problem areas for network improvement.



1. Ian Ocampo in Paul Ocampo's *Sa Ugoy ng Duyan* (While the Hammock Rocks) at The Winners' Circle—Dance. MNL, Cultural Center of the Philippines, June 21, 2016
 2. Joan Emery Sia and Alfren Salgado in Agnes Locsin's *Arachnida* at Ballet Filipino—Dance. MNL, Cultural Center of the Philippines, June 26, 2016
 3. Earl John Arisola and Candice Adea in Augustus Damian III's *El Sol Sueño* (The Idle Sun) at Dance Diaspora—Dance.MNL, Cultural Center of the Philippines, June 25, 2016
 4. UP Dance Company in Elena Laniog's *On Cracked Ground* at Neo-Filipino, Cultural Center of the Philippines, October 8, 2016
 All photos: Erica Jacinto

July marked the participation of Filipino student dancers in the 2016 Korean International Modern Dance Competition in Seoul. University of the Philippines dance majors, AL Fredrick Abraham, Minette Caryl Maza and Deborah Lynn Afuang, successfully made it as semi-finalists. Abraham and Maza moved on to the finals with the former emerging as the Jury Prize winner. At the same time, contemporary dance company Airdance was the country's representative to the 2016 WDA Conference and Festival at the Seoul Cyber University. Led by artistic directors Ava Maureen Villanueva and Rhosam Prudenciado Jr., Airdance was part of the showcase, performing an excerpt from their contemporary ballet *Adarna*.

August saw the emergence of new choreographers through Wifibody.ph. Formerly named New Choreographers Competition Wifibody.ph, it is the only component retained from the Wifibody Festival and continues to be Contemporary Dance Network Philippines' major project. The 14 chosen finalists received mentoring sessions with three established choreographers—Myra Beltran, Raul Alcoceba, and Denisa Reyes. The three finalists are Byuti Balaga from Teatro Ambahanon in General Santos City in third place with her *A Man's Best Friend*, Christopher Chan from Airdance in second place with his *Timeless*, and Michael Barry Que from UP Dance Company won first place with his *Positive to Negatives*, which

won the audience choice award as well. The jury was composed of dance historian and critic Basilio Esteban Villaruz, Yokohama Arts Center Director, Shinji Ono and former CCP President Nestor Jardin as the chairman of the jury. In partnership with the French Embassy, a French Embassy prize was given to Christopher Chan, selected by French choreographer Jean Francois. The prize will send Chan on a month-long scholarship in dance and choreography in France. The Alvin Tolentino Choreographic Award went to Russ Ligtas, receiving a grant to choreograph a new work to be featured at the Choreolab platform in August 2018. Performances from past winners Japhet Mari Cabling (1st place New Choreographer's Competition 2014) and Razel Ann Mitchao (2nd place New Choreographer's Competition 2014) completed the festivities.

Neo-Filipino closes out the dance happenings in the Philippines for 2016. Directed and curated by Denisa Reyes, five mid-career choreographers were given the opportunity to premiere a 20-minute piece that speaks of current and past societal issues in the country. These five choreographers are Raul Alcoceba, Jay Cruz, Ronelson Yadao, Krisbelle Paclibar and Ma. Elena Laniog. Neo-Filipino and Wifibody.ph are part of the Cultural Center of the Philippines' three-part Choreographer's Series. The third component, Choreolab happens in August 2018. It alternates every other year with wifibody.ph. Neo-Filipino happens every year.

Singapore report

by Siri Rama

The Singapore dance scene has been vibrant for the last decade, and the second half of 2016 saw prolific activity, with viewers spoilt for choice. We bring you highlights of activities by some of our members who form the core dance scene in Singapore and some newer members who are enriching the arts map here. We begin with our veteran cultural medallion winner Dr Chua Soo Pong who was invited to conduct a workshop on Chinese opera movements at the World Festival of Children's Performing Arts in Toyama, Japan. Over 60 Children from Sri Lanka, Columbia, Japan, China, Vietnam, Uganda and Malaysia attended the workshop on 2 August 2016.

Maya Dance Theatre's (MDT) prolific calendar began with *Resist, Resurge: Traces of Hope*, a physical and emotional contemporary dance theatre work investigating the passion and frustration behind stereotyping bodies and gender. Choreographed and co-directed by MDT's Artistic Director Kavitha Krishnan, and Lester Horton award-winning choreographer Olivier Tarpaga (US/Burkina Faso), it was presented in Singapore from 19–21 May 2016. This was followed by *PANCHA-Murmurs in the Wind*, a three-year dance series featuring female archetypes associated with the five elements (water, fire, earth, wind and aether). *Gaandhari* from the Asian epic *Mahabharatha* was presented from 1–2 July 2016 as a site-specific production in Singapore. At the WDA Asia-Pacific meeting in Seoul, South Korea, MDT presented an excerpt of *ANWEHSA-The Quest*. At the Mahalango 2016 Festival in Bali, Indonesia, they presented *White Lotus*, a new Asian contemporary dance production and a collaboration featuring artists from Bali's Tri Pusaka Sakti Foundation and MDT project artists Sun Phitthaya Phaefung (Norway/Thailand) supported by Singapore International Foundation (SIF). At the 24th Quinzena de Dança de Almada-International Dance Festival (Almada, Portugal), September 2016, MDT presented the contemporary dance production, *//Between The Lines//*. The company also conducted two dance workshops. MDT made its debut in Africa at the Festival Action Danse 8th edition in Qujda, Morocco, with the same work supported by National Arts Council, Singapore. MDT performed *Gra-vi-tate* in the IDance Festival in Hong Kong in November and *//Between the Lines//* in a festival in Laos with workshop facilitation by Kavitha Krishnan in December.

Students from LASALLE College of the Arts BA(Hons) Dance Programme participated in a two-week residency with Motus Danza in Siena (September 2016) and performed in the beautiful Rozzi Theatre. They also performed with final year Diploma of Dance students in *A Letter/Singapore* with the Bill T. Jones/Arnie Zane Company as part of SIFA and in *Iris*, a full-length work by Christina Chan and Aymeric Bichon for the da:ns festival. Other notable activities included *Shifting Interactions*, a three-hour improvisation with interactive media at the National Museum of Singapore and a site-based work *Tracing the City* held at the civic district as part of the nationwide dance event Got To Move.

The well-established Odyssey Dance Theater performed in the 7th DanzINC—International Dancers & Choreographers' Residency Festival (3 June – 30 November 2016). Conceived in 2004, DanzINC is a biennial festival to promote international cross-cultural exchanges, and more than 250 international artists have participated in DanzINC. This year's festival saw participation of more than five prominent companies and 35 notable international artists from Austria, Australia, Italy, Japan, Myanmar, Singapore, South Korea, Taiwan and Thailand, featuring some of the finest Asian aesthetics and dynamic Western contemporary dance in Blackbox to major 1600-seat theatres.

Nanyang Academy of Fine Arts (NAFA), a leading tertiary institution, presented *The Third Space*, which featured diverse works by contemporary Asian artists influenced by their cultural heritage and experiences (21–22 October 2016). It reflected the unique East-West approach that the NAFA Dance Programme asserts and showcased the distinct versatility of Singapore's next generation of dance artists. This year's platform showcased works by Cultural Medallion recipient Lim Fei Shen, multi-faceted choreography by Shahrin Johry, as well as NAFA alumni Sze-Wei Chan, and Sandra Leong with Dr Caren Carino as the artistic director. Cultural Medallion winner Lim Fei Shen created *Mickalab* from M which was a collaboration with Angelynn Tan and Alicia de Silva, both of whom teach at NAFA, in Fashion and Music respectively. Shahrin Johry, who is currently assistant choreographer and senior dancer with Maya Dance Theatre, built on his hip-hop and Indian dance background to set a kinetic movement piece on the NAFA students

titled *Empty Space*. NAFA alumna Sandra Leong was invited to reprise her piece *INK*, inspired by the stroke, rhythm and power of Chinese calligraphy. The evening opened with Sze-Wei Chan's *The membrane of the earth's silence*, a dance film inspired by Lim Fei Shen's *Ice Nymph*, in which Sze-Wei performed while a student at NAFA.

Three dance students represented Singapore's School of the Arts (SOTA) at the Asian Grand Prix International Ballet Competition in August, where Year 3 students Timothy Michael Ching and Year 5 student Teo Jun Ning were selected to advance to the semi-finals. In October, the Year 1 and 2 students presented *Just Becoming*, a collage of their learning experience, while the Year 3 to 6 students have been immersed in rigorous preparation for a triple bill of new commissions by Ng Teck Voon, Silvia Yong and Jeffrey Tan in November.

Our new member Sonoko Prow from Thailand says her activities for the last six months have included the solo performance *Untitled* at Medan Contemporary Arts Festival 2016, Indonesia; a workshop on Dance Meditations & OSHO Meditations in Bangkok; a three-day personal growth workshop at Adlip Studio, Bangkok; and a Dance Meditation and Active Meditations at Meditation Hill studio, Beijing, China.

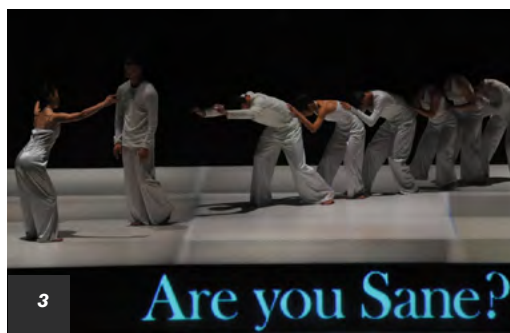
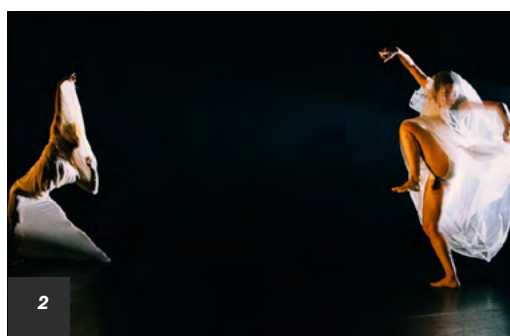
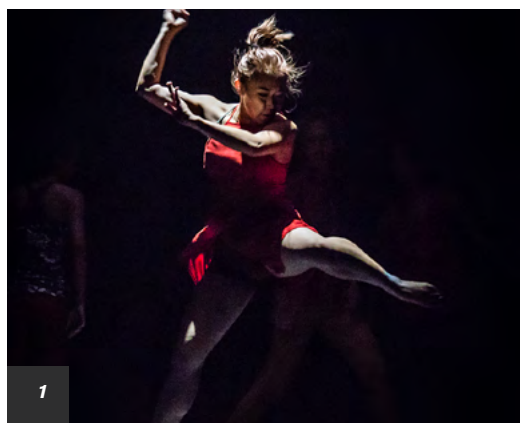
Artist Peter GN from the Ministry of Education Singapore, who is engaged in community dance works and his own choreography, organised a public lecture-demonstration titled *Deep Dive: Unleashing the Contemporary Dancers Movement Potential* on 22 October at the Library @ Esplanade, Singapore. Through live electronic music, movement demonstrations and choreographed dance performance by ten dancers, choreographer/educator Peter Gn shared his perspectives on how

dancers could mine their whole-body movement potential to innovate or respond to a variety of stimuli while injecting their 'voice' and presence. While the focus was on contemporary dance, there were perspectives that applied across dance genres. This event was organised in collaboration with the Ministry of Education.

Dr Siri Rama celebrated the 35th anniversary of her institution Kanaka Sabha Performing Arts Centre (Mumbai, India) with a two-day dance festival and a solo performance in Bharata Natyam dance style by Siri (Mysore Association, Mumbai) and group choreographies by senior students at the The Fine Arts Society, Mumbai (2–3 July 2016).

WDAS Treasurer Jyoti Unni, a Singapore-based Odissi dance artist, presented *Sculpting Space: An Odissi Narrative*, an Indian classical dance production at the Alliance Francaise Theatre on the 5 August. Jyoti was the artistic director and performed with her Guru Smt. Sangeeta Dash (India). She was accompanied by her senior students. During September and October, Jyoti's students showcased Odissi at Navratri festivals in temples across Singapore. Student Sanchari Das performed at the Global School Awards ceremony at Global Indian International School, Queenstown on 7 October 2016. With these highlights, we look forward to fresh beginnings and exciting new dance projects in 2017.

1. **Maya Dance Theatre's *RESIST*** by choreographers Kavitha Krishnan and Olivier Tarpaga, 19–21 May 2016. Photo: Bernice Ng
2. ***MOMENTS*** by choreographer Lim Fei Shen, 21–22 October 2016. Photo: Nanyang Academy of Fine Arts
3. ***Moments*** by choreographer Danny Tan, 3 June – 30 November 2016. Photo: ODT
4. ***Sculpting Space*** by artist Jyoti Unni, 5 August 2016. Photo: Lijesh K



Taiwan report

by Su-Ling Chou

In the second half of 2016, there were plenty of dance activities, especially performances, in Taiwan. In July, more than 130 Taiwanese members joined the dance event in Seoul, Korea from 21 to 24 July. There were eight groups selected to perform in the afternoon Showcase programs, and the Focus Dance Company of Taipei National University of the Arts was invited to perform in the Academia Performance scheduled on 23 July. Also, there were nine dancers and one choreographer selected for the Choreolab, while four teachers from Taiwan gave a master class. The 17 symposium presenters representing Taiwan included nine individual presentations, eight Pecha Kucha's and four dance faculty members from Tainan Technology University who took part in Panel sessions. It was a great pleasure to see these dance professionals working together overseas.

The 2017 International Young Choreographer Project (IYCP) hosted by WDAAP Taiwan will be held from 3–23 July. There will be eight choreographers selected (one from WDA Americas, one from WDA Europe, three from WDAAP and three from Taiwan). This event provides young and talented choreographers with an opportunity to work with local dancers to produce a final performance at the end of a three-week residency in Kaohsiung. With a limited budget available, WDAAP Taiwan has continued to support and organize the event.

The Wei Wu Ying Center for the Arts, situated in Fung-shan, Kaohsiung, is scheduled to open at the end of 2016. It will be a magnificent place to connect art lovers from around the world. Its venues will include a Lyric Theater (2260 seats), Concert Hall (2000 seats), Playhouse (1254 seats), and Recital Hall (470 seats). With the theme of 'Speak up Kaohsiung', the Center hosted the 2016 Weiwuying Arts Festival from September–November. During the three months there was a wide range of events on offer: dance, music, theater,

circus, film and an international forum. It aimed to show the audience the world through arts and to show the world to Kaohsiung through Weiwuying. During the festival, Taiwan Dance Platform was held from 11–13 November.

The program included indoor/outdoor performances, symposium, and workshops. Two indoor performances *Chemistry I & II* invited award-winning choreographers around the world. The symposium focused on the development of contemporary dance in Taiwan in the last two decades to illustrate its unique hybrid identity and the ongoing cross-cultural interaction in this region. The roundtable discussion titled 'Exploring the Southeast Asia' invited Vanini Belardino (The Philippines), Joseph Gonzales (Malaysia), Rithisal Kang (Cambodia), Helly Minarti (Indonesia), Fu-Kuen Tang (Singapore), John Ashford (United Kingdom), Kyoko Iwaki (Japan), Christian Watty (Germany), Daphne Wang (Taiwan), and River Lin (Taiwan) to share the secrets of Southeast Asia and find ways to interpret Asia and affect the evolution of arts in Asia.

WDAAP Taiwan member Po-chen Tsai, a 2010 IYCP choreographer, established B Dance in 2014 and started his professional career as a choreographer. Following his 2014 creation *Floating Flower*, his 2015 dance work *Hugin/munin* received more awards internationally, including being ranked No.1 in XIV Certamen International De Coreografia Burgos-New York and winning Tanz Luzerner Theater Production Award in the Copenhagen International Choreography Competition in Denmark. Both pieces have been invited to perform around the world from 2016 to 2018, including LUCKY TRIMMER in Germany, CÁDIZ EN DANZA in Spain, Zaragoza Trayectos Festival Internacional de Danza Contemporánea in Spain, Les Hivernales CDC in France, Copenhagen Summer Dance in Denmark and Internationale Tanzmesse Düsseldorf Tanzhaus nrw– Kleine Bühne in Germany (see members activities for more detail).

Dance programs from universities and high schools present their annual dance concerts and the programs are performed everywhere on the island of Taiwan from October–December.

WDAAP Taiwan continues its expansion and members mainly consist of university and graduate dance students, dance instructors, and professional dancers. It is expected that dance in Taiwan will continue growing into a new era through all of events.



WDAAP-Taiwan Members' Activities, July–December 2016

Performances

Tso's Dance Association

- 2016 WDAAP International Dance Festival/Conference in Korea, 21–24 July at Seoul Cyber University, Korea
- 2016 Dance Concert of Tsoying Senior High School, 21–27 November, at Tsoying Dance Theater, 29 November at Yunlin Cultural Center, 2 December at Taichung City Huludun Cultural Center, 7 December at Chiayi Performing Arts Center, 9–10 December at Kaohsiung City Da Dong Art Center

Chang Dance Theater

- *String*, 3–4 December at Kaohsiung Experimental Theater, 29–31 December at Wen-Shan Theater, Taipei City.

Body Expression Dance Theater

- 2016 WDAAP International Dance Festival/Conference in Korea, 21–24 July at Seoul Cyber University, Korea
- *Mr.R 2.0-UTOPIA*, 3 September at New Taipei City Arts Center, 24 September at Taoyuan Performing Arts Center, 15 October at Taoyuan Performing Arts Center

Somatic Theater Company

- 2016 WDA-Asia Pacific 2016 WDAAP International Dance Festival/Conference, 21–24 July at Sung Shin University, Korea
- *Complexity of Love*, 25–27 November at Kaohsiung Experimental Theater

T.T.C. Dance

- 2016 WDAAP International Dance Festival/Conference in Korea, 21–24 July at Seoul Cyber University, Korea
- 2016 Shanghai Dance Festival, 31 July and 1–2 August at Magnolia Theatre, China
- The 3rd Silk Road International Arts Festival, 9–10 September at Xi'an City, Shaanxi Province, China
- Kuala Lumpur International Arts Festival, 1–2 October at Auditorium Dewan Bandaraya Kuala Lumpur, Malaysia
- 19th Annual McCallum Theatre's Choreography Festival, 12 November at McCallum Theatre, Southern California, USA
- *Déjà vu: 3D Dance Theatre*, 23–25 December at Wellspring Theater, Taipei City

Wally Dance Company

- Taiwan Season - Edinburgh Fringe Festival 2016, 4–29 August at ZOO Venues, Edinburgh, England
- NEU NOW 2016, 14–18 September at Westergasfabriek, Amsterdam, the Netherlands

B. Dance

- Taiwan Festival Avignon OFF 2016, 10–20 July at Les Hivernales, Avignon, France
- Danse Péi Festival, 7–21 October at La Réunion, France
- *B.OOM*, 27–28 October at Concert Hall of Taipei National University of the Arts
- 2016 Weiwuying Arts Festival Taiwan Dance Platform Chemistry, 12–13 November at Building 281 Weiwuying, Kaohsiung, Taiwan
- Bilbao Dance Festival, 26 November at Museo Guggenheim Bilbao Museoa, Spain
- Jerusalem International Choreography Competition, 2 December at Jerusalem Theater, Israel
- 8/F Platform X, 9–11 December at Sheung Wan Civic Centre, Hong Kong

Scarecrow Contemporary Dance Company

- *Dripping*, 28–30 October at Tainan Cultural and Creative Park, Tainan City
- *The Keyman*, 3–4 December at Tun District Art Center, Taichung City

Jade & Artists Dance Troupe

- *Eggs of Blessing*, 1–3 August at Auditorium of Neihu District Office, Taipei City
- *Crescent Lake*, 25–26 November at Performing Arts Center of NTUA, New Taipei City

Kaohsiung City Ballet

- *The Peony Pavilion*, 3 September at Jihde Hall of Kaohsiung City Arts Center, 17 September at Tainan Municipal Cultural Center, 2 October at Pingtung Arts Hall



1–2. *Floating Flowers*, choreographed by Po-chen Tsai. Dancer B. Dance Photo: Marcus Renner
3–4 *Hugin/Munin*, choreographed by Po-chen Tsai. Performers: B. Dance. Photo: Chang-Chih Chen

2016 WDA Asia Pacific dance festival and conference



**Seoul Cyber University
Seoul, Korea
21–24 July 2016**

Thank you WDAAP Korea and president Hong Jo for a wonderful event this year in Seoul! So many young artists and scholars made it exciting and full of joy. Thank you to conference organizers Dr. Urmimala Sarkar, A.P. Rajaram and Cynthia Lee (who also moderated a panel and served as adjudicator for the Emerging Choreographer and Emerging Scholar awards).



1. Jun Hong Jo, WDA Korea President; Andrée Grau, conference keynote speaker, Professor of the Anthropology of Dance at the University of Roehampton, and Emma Gladstone, Artistic Director and Chief Executive of Dance Umbrella.



2. Andrée Grau, Stephanie Burridge, Julie Dyson and Emma Gladstone.



3. Yunyu Wang with French choreographer Lucas Viallefond (front), and the two students who performed in his piece are Hua-Bo Chiang and Yun-Jen Tsai. Both are graduate students of TNUA.

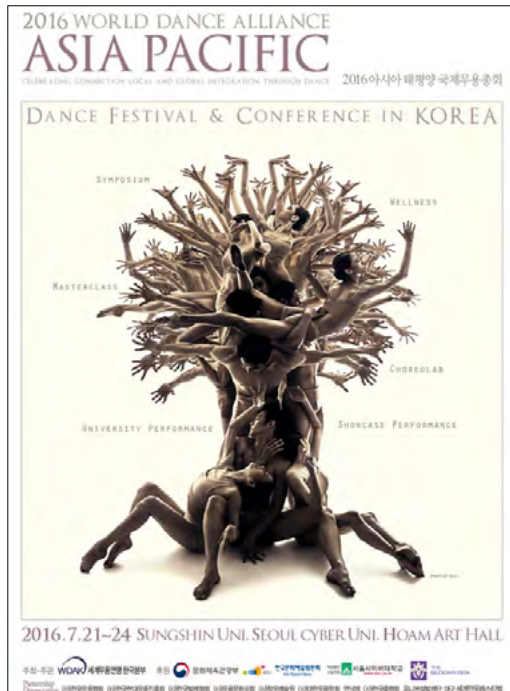


4. Urmimala Sarkar Munsu (VP) and Stephanie Burridge.





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6. Cynthia Lee and Urmimala Sarkar Munsri (VP) with members of the Indian delegation
 7. 2016 event poster
 8. Katja Grassli and Lau Beh Chin
 9-10. Dancers preparing for the Showcase.
 11. Chin Lin Foundation winners Joseph Wai-nang Lee—Hong Kong, and Nerida Matthaei—Australia, with Cynthia Lee, who made the presentations.
 12. Andrée Grau, conference keynote speaker.
 All photos by Julie Dyson unless otherwise captioned.



2016 WDA Asia Pacific Choreolab and Conference— participant reflection

Conference delegates group portrait



ChoreoLab studios

by Nerida Matthaei, Australian dancer, choreographer and artistic director of Phluxus2 Dance Collective

Returning to Seoul, as a familiar ‘other’ was an anticipated experience, to say the least. In 2013 I was fortunate enough to be one of two Australian artists to be embraced with dancing arms into the Australian Korea International Cultural Exchange (AKICE) program creating a collaborative cross-form work within the local community of Mullea. It was an enriching experience and certainly set expectations for my return.

Stepping out into Seoul felt familiar, the smell of the hot thick air entangled with the guttural anticipation of artistic and global exchange. Arriving, this time, to submerge myself within the World Dance Alliance Korea Festival and Conference as dancer and researcher-choreographer.

Choreolab

I am one of forty dancers from across the globe. As we ride the bus across town from our Life Hotel to the Seoul Dance Centre, an illustrious building with stunning open and sunned studios, we are ‘others’. We are others in culture, in language, in training, in generation and in expectation. Yet, of course, these roots of differentiation would seem to separate us but in fact, draw us closer through our connectedness and curiosity in dance. Over an intense six days of creative development, five newly formed groups sweat, charge, exchange and thrive in the



Choreolab choreographers and dancers (with facilitator Jin-Wen Yu kneeling on the far right).

studio creating five new works, feet and knees skim the floor, skin stretches to reach new bounds of spatiality. Vocalisations of horror, childbirth and happy-hour are matched with alien like splayed hands across eyeballs and poised bird like stillness. Electric toy cars race between bodies and ripples travel from toe to scapula—and we step on stage.

The process is fast, challenging, rich and reaffirming. The otherness that defines us as individuals is embraced and, as WDA host Hong Jo Jun commented, through the development process we became a family. For me it was refreshing to be immersed in another's creative process experiencing choreographic mechanisms from the inside out. Of course this is not a new model, however, in the context of an international laboratory the lens in which it is experienced is altering. The point of difference is within the rerouting of communication boundaries, shifts in aesthetic, identification of trends in the dance landscape and embodying the unique qualities of each artist. It is an emergent mix of the familiar and the other amalgamated in creative exchange. This is what makes the laboratory an exciting platform—the embracing of artistic difference. I am forever grateful for the whirlwind of time we spent sharing and creating.

The conference

Over four days diverse communities from Korea, Taiwan, Thailand, England, America and New Zealand, to name a portion, came together to share their work, words and visions of and for dance. Kicking off the first day I was able to share my choreographic research within the Pecha Kucha

presentations,

Microphone held tightly as I circle to address my audience. Introductions, context and reference fly. Embodied practices are woven into choreographic ritual. Imagined otherness and I diving head first into creative potential—words and body. I dance. Limbs lash and fingers curl grasping at heart, mind and soul. It is a conglomeration of mediums in medium

and with that, my work at the festival and conference concludes. I am able to then sit back and become a sponge—listen, view, compute and contextualise the voices of many. In reflection the themes that remain strongest for me are ones of diaspora, of tradition versus contemporaneity, of globalising expectation, technique and aesthetic, of recontextualisation and boundaries, of redefining and defying the physical, the drifting heterotopic body, of subaltern imaginative histories, of heterogeneity, of rupture over reinscription, of dance, dance, dance, dance, dance...

So, in the words of one of the final speakers Andree Grau, 'believe nothing... all knowledge is situated' and therefore we must rupture that of others in order to reroute art-form practice and individual knowing. We must embrace our 'otherness', which, in fact, is what makes us artists in the first place. I leave World Dance Alliance Korea feeling full, enriched, motivated and looking forward to the prospect of Canada in 2017. A true meeting of body, mind and soul—in Seoul.

Nerida was awarded the inaugural Chin Lin Award for best emerging researcher for her presentation on rerouting the choreographic self through processual experimentation.

WDA-AP 2016 Annual General Meeting



WDAAP AGM. Stephanie Burridge, Alex Dea, Urmimala Sarkar Munsi (VP), Yunyu Wang (President) and Julie Dyson (Secretary).

The Annual General Meeting of WDA Asia Pacific was held in Seoul on 24 July 2016, chaired by President Yunyu Wang and hosted by WDA Korea.

Following the welcome by the President, it was announced that two Chin Lin Awards had been made to an emerging choreographer and an emerging researcher by the Chin Lin Foundation for Culture and the Arts in partnership with WDA-AP. The President noted that competition had been very tough, and she congratulated the winners, emerging choreographer Joseph Wai Nang Lee (Hong Kong), and emerging researcher for Pecha Kucha, Nerida Matthahei (Australia). The award will continue this support for young emerging artists who contribute to WDA.

Other issues discussed included:

- Cheryl Stock's final message to WDAAP as Secretary-General in the June edition of Asia Pacific Channels. The meeting paid tribute to Cheryl's work since 2008, and noted that a new SG would be elected at the Global Executive meeting in November.
- The interim appointments of two new WDA-AP vice presidents, Anton Carter from New Zealand (Pacific) and Bilqis Hiijas from Malaysia (SE Asia). Some network chair positions are still to be filled.
- The importance of Korea in coming back to WDA, with thanks to Hong Jo Jun for sponsoring this event.
- Global Summit: 23–28 July 2017, St John's Newfoundland, Canada.
- The joint WDA Global Education & Training Network and daCi global meeting will be held in Adelaide, Australia from 8–13 July 2018.
- International Young Choreographers' Project, 2–23 July 2017: The Chin Lin Foundation supports three young choreographers from the Asia Pacific region, three from Taiwan and one each from Europe and the Americas. Next year's call for nominations will be in November 2016, with the final decision in March. Selected artists from the Asia Pacific will be provided with US\$800 towards airfares, and US\$1200 from Europe and the Americas; local transportation from airport and the site, lodge, dancers and final performance production will be provided in Taiwan.
- The SE Asia exchange program supported by the Chin Lin Foundation for Arts and Culture. Yunyu invited countries to nominate themselves for a visiting Taiwanese artist who would be supported with US\$2000 plus an international flight ticket, if the host country can provide accommodation for 2–3 weeks. The cultural exchange will involve the visiting artist teaching contemporary dance and/or other forms of dance from Taiwan, and also setting a piece for local dancers if needed. It would be important to provide the visiting artist with local cultural experiences and a tour of at least one day in the local region.

2017 WDA events

2017 International Young Choreographers' Project

2–23 July 2017

Kaohsiung, Taiwan

The International Young Choreographers' Project (IYCP) is located in the city of Kaohsiung, south of Taiwan. The tentative dates for the 2017 event are 2–23 July, with two performances at the Tsoying High School theatre from 22–23 July.

Taiwan National Endowment for Culture and Arts, Bureau of Cultural Affairs Kaohsiung City Government, and the Chin-Lin Foundation for Culture and Arts have provided funding support for IYCP.

WDA (Asia Pacific, America and Europe) country delegates will recommend choreographers to attend ICYP. Five to six choreographers will then be selected—three to four by WDA Asia Pacific, one by WDA-America, and one from Europe. We will choose an additional three to four Taiwanese choreographers to join the event. The panel in each country, and in Taiwan, will make their selections based on the choreographer's potential to become a significant contributor to the field in the future. Each WDA chapter will facilitate the selection process in its country. The selection panel will be WDA network chair/s. The deadline for recommendations from each country is 20 January, with all required documents sent to Taiwan.

Selected choreographers will receive housing, local transportation, dancers, studios, publicity, production and office assistance. An honorarium will be provided: US \$800 for choreographers from the Asia-Pacific area and US \$1,200 for choreographers from America and Europe. Participants are responsible for airfare and local transportation between the airport and the site.

The selected choreographers will set their work on pre-selected Taiwanese dancers. We recommend only young choreographers who feel they can meet the challenges of producing work in unfamiliar circumstances (and with unfamiliar dancers) apply.

Expressions of interest should address the following questions:

- What would you gain from a professional

experience such as this?

- Why would you like to work in Asia?
- A brief concept of your work
- A 200-word biography and a resume/CV

Short-listed applicants must provide WDA a link to an online video (YouTube or Vimeo) of a work sample of your recent choreography, either with a single dance piece or several excerpts (less than 20 minutes). You may also be invited to send up to three photos of your work, which is not compulsory, but will give the selection panel more ideas about your choreography.

Expressions of interest should be emailed to the WDA country representative by 10 January.

Recommended choreographers will be sent to WDA Taiwan by 3 February. The final selection will be announced on 24 February 2017 on the WDAAP website at <www.wda-ap.org> and by letter from WDAAP Taiwan. The application form is available at <www.wda-ap.org/2016/11/15/2017-international-young-choreographer-project/>.

WDA Global Summit

23–28 July 2017

St John's Newfoundland, Canada

Dancing from the Grassroots

The call for scholarly presentations, workshops, and performances has been extended to 15 January 2017. For more information, visit <www.wda-americas.net/>.

Dance Bridges Festival

22–29 August 2017

Kolkata, India

Look forward to an exciting programme of performances, film screenings, workshops, residencies, artist talks and other special outreach events. More details of the festival schedule will be released over the coming months at <www.dancebridges.in>

Participation in most events is free and workshops are open to the public at a very low cost. Dance Bridges Festival also offers opportunities for arts management internships, and we encourage individuals keen to develop their skills in this field to send their expression of interest to <dancebridgesfestival@gmail.com>.

About the World Dance Alliance Asia Pacific



Our Mission

WDA serves as a primary voice for dance and dancers throughout the world, and encourages the exchange of ideas and the awareness of dance in all its forms.

World Dance Alliance operates via its regional centres with an overarching Global Executive Committee, and a Secretary General, bringing the regions together in matters of policy and global projects. The current regional centres are

- WDA Americas
- WDA Asia Pacific
- WDA Europe (being re-formed)

WDA also has partnerships with other international organisations such as WAAE (World Alliance for Arts Education), International Dance Committee of International Theater Institute ITI /UNESCO (ITI), UNESCO (United Nations Educational, Scientific and Cultural Organization), and daCi (dance and the Child international).

Our Goals

- To promote the recognition, development and mutual understanding of all forms of dance.
- To facilitate communication and exchange among dance individuals, institutions and organisations interested in dance.
- To provide a forum for discussion of matters relating to dance.
- To encourage and support the research, education, criticism, creation and performance of dance.
- To liaise, co-ordinate and participate in activities with other dance organisations in the world.

Our Founder

Carl Wolz

Our Background

This independent, non-profit, non-political organisation began as the Asia-Pacific Dance Alliance in Hong Kong in 1988. In 1990, the global body, World Dance Alliance (WDA), was founded at the Hong Kong International Dance Conference. In 1993, the name of the Asia-Pacific Center was changed to WDA Asia Pacific to reflect its relationship to the global body.

WDA Asia Pacific is one of the regional centres that make up WDA. The other is WDA Americas <www.wdaamericas.org>.

Membership

Open to any organisation or individual interested in furthering the objectives of the society.

Membership benefits

- Biannual newsletter *Channels*
- Annual regional assemblies
- Triennial global assemblies
- Participation in the WDA Asia Pacific Networks
- Discounts to certain member events
- Privileged access to WDA Americas services and activities
- Networking opportunities

Types of membership and annual subscription fees (subject to change)

- Chapter / Organisational US\$ 200
- Associate Organisational (to be advised)
- Associate Individual US\$ 20

To join

Contact your Chapter Head (contact list on back of this issue) for details on how to join the local chapter.

Visit our websites

www.worlddancealliance.org
www.wda-ap.org

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