

Saison Artist in Residence / Online Research Residency

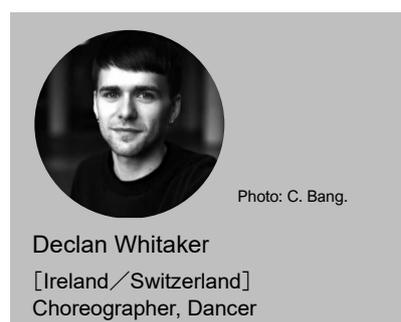
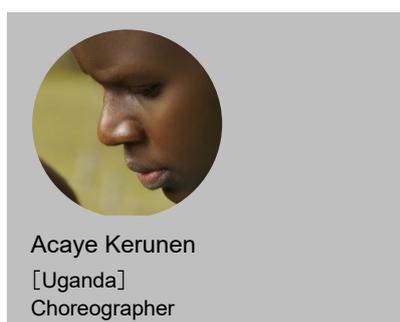
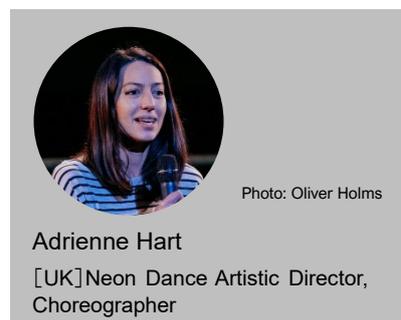
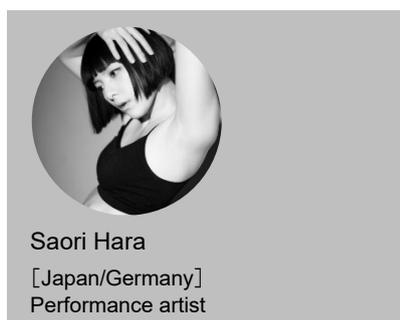
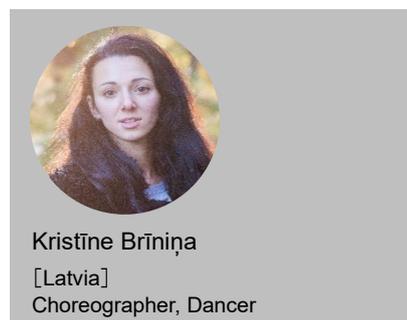
Saison Artist in Residence by The Saison Foundation offers an online research residency program for international dance/performance artists.

The Online Research Residency (ORR) supports creative research, providing an opportunity for the international artists to broaden the scope of creative activities and deepen their connections with the other international artists.

In parallel with their own research, participating artists will gather in group sessions where they share their research process with the other participating artists online. During the residency period, there will be online workshops and presentations, where artists will share their own dance practices, methods, and research ideas. Please look forward to seeing how the artists will create new dances from their research.

●Residency period: 13 January–24 March, 2021

●Participating artists



■Online workshops ① Sunday 14 February ② Saturday 20 February ③ Saturday 27 February 2021

* The online workshop will be held between 6pm and 9 pm (GMT+9) Japan Time

■Online presentation: Wednesday 24 March [to be announced]

* We will announce the details of the online workshops and presentation on our website

http://www.saison.or.jp/english/r_morishita/index.html

Kristīne Brīniņa
[Latvia]

1. Research title and theme

Title: "The body melts slowly like an iceberg." The title creates essential imagery landscape that reflects inextricable link between man and nature and the anxiety about the possible disappearance of the two.

Theme: Body and climate changes – the similarities between processes of nature and human body in the context of climate changes.

2. Research plan

My plan is to start a research with the study of Earth processes during the industrial era. It will be made in collaboration with such experts of sciences like environmentalist, historical ecologist and restoration ecologists from Latvia and abroad. I am interested to find out the actions of Earth – what are these processes what have happened and are happening in nature and what factors affect it.

Afterwards I plan to share gathered information with medico, psychologist and osteopath to find similarities between climate and human body life processes. In the same time I plan personal talks with people who have survived serious illnesses, surgeries and experienced recovery of the body. I will research what aspects influence this positive recovery and will look for similarities with the principles of Earth's recovery. These examples would serve as an encouragement of hope that the Earth can successfully rebalance after injuries, as long as society believes in it and engages in processes that can contribute to it.

From the newly acquired knowledge, a story is going to be formed and choreography is going to be sought.

In the process of research, I would like to answer the following questions:

- How to communicate climate change through art without intimidation but with inspiration?
- How can art be environmentally friendly in terms of resource consumption?
- Is the suffering of the Earth also suffering of humanity?
- How does the Earth feel?
- How does Earth's well-being affect the mental and physical health of people?

3. Workshop

Title: In the mode of earth

Date: Sunday, 14 February 2021

Time: 8 pm -9:30 pm (GMT+9) Japan time

Outline: It is process based movement practice, what is related to Japanese Butoh dance principles that involve earthbound physique and the natural movements of human being. It is research of the body language based on nuanced movement performed with internal muscles.

By the imagination participants are invited to merge boundaries between man and nature creating associations in body with natural processes – a crumbling mountain, a melting glacier.

4. Artist statement

“The better you can feel and notice small changes, the greater your ability to feel empathy.”,
theory of empathy by kuskus.lv

I am very worried about the future of humanity and suffering of nature. I am learning to change living habits and to take care of environment. Living already 6 years in the forest, I have experienced that environment is not just a place that surrounds. It is like a life companion whom appreciate, respect and care about on a daily basis. Our wellbeing is deeply connected with each other.

I like to think about an Earth as a persona to whom I can talk and ask questions. Processes in nature – melting, flowing, flourishing, decomposition etc. – I perceive as Earth's gestures that I try to host into the movement and incorporate in my body. This practice increases for me an empathy to the environment that around me. The process of embodiment of Earth gave me an artistic idea of the work “The body melts slowly like an iceberg”. I believe that this work have a perspective to increase empathy in audience and to bring the means and motivation to make the necessary changes in their daily lives to express care of the Earth.

5. Biography

Kristīne Brīniņa

Kristīne Brīniņa (1987) is an independent dancer and choreographer, born and living in Latvia. Graduated from the Dance Department of the Latvian Academy of Culture in Riga in 2011 and studied New Media art in the Liepaja University in 2019. She is active as a solo artist, also working in collaboration with different art disciplines and communities.

Kristīne Brīniņa is one of the most active and present dance artists in Latvia and one of the few with urgency for social context in her artistic practice. She have a great ability to communicate and find a common language based on mutual trust with people of different communities. Her work is based on everyday-life situations and seemingly ordinary movements which are re-encharanted by the careful appropriation and their sensitive reenactment. Kristine calls this process the “documentary dance method”, a method where movement becomes key to documenting life itself in its most human way: funny, absurd, violent, and always with a big portion of empathy.

"Kristine Brinina finds the spaces where dance is still present within art and life, and then turns it into a performance." Valteris Sīlis (Director)

Her works “Hours”, “Good Enough”, “Catch Me”, “The Last Supper” (in collaboration with director Steinunu Knutsdottir from Iceland), “I am a really shy person” and “24h of sleep” has been nominated as “Contemporary dance achievement of the year” for the highest Latvian

theatre award. She has collaborated with such internationally renowned artists as ContactGonzo, Willy Dorner and Koen Augustinen (ballet c de la b).

Her present video work “a quiet place” expresses dignity for tranquility in the loud environment. Choreography brings a stillness to the dance to give a space for human and world recovery. “a quiet place” is exhibited in Luxembourg till January 3rd in The Neumünster Abbey Cultural Exchange Center (neimënster).

Climate’s and human’s well-being is a topic she cares about, and she is looking for the possibilities to reflect it in her art work.

URL: <http://www.movementreport.lv>

Saori Hala
[Japan/Germany]

1. Research title and theme

Title: The Choreography for Tele-beings

Topics: movement instruction, power, body education, voice media, dance notation

Question: (1)How I can transform my movement in to other media? (2)How should the performance artist deal with the "power" when they show their piece?

2. Research plan

Many artists have already been dealing with “instructions” in the history of dance, art, and music etc. Also there should be many art pieces or projects that have been using radio media since before corona. I would explore these contexts again for the first of all. Also Japan and Germany have a particular history of radio media with the propaganda during WWII. I would like to explore how voice instruction has been affecting personal life and body in human history.

Last week I did the draft proposal performance “The Choreography for Tele-beings(9min)” at Goethe Institute Tokyo on 13th of December 2020. It was for 9 min broadcasting with specific instruction of the movement, but any people (audience) could react in any way and show(or observe) different movements to each other in the venue. I would like to develop this idea more deeply through communicating with other artists in this program.

During the residency, I would like to discuss how other artists are thinking about "power" to let people do something as artists or choreographers. This is the general topic for both performing arts and performance art, and also it is quite actual for the world at this moment. ex)We are simply being make to put mask and stay home by the government. I'm also curious different history of radio media of the each nationality. Through those discussions, I would like to explore how I should use the instruction in my piece, and observe how other artists and dancers are reacting to that as I guess there should be also linguistic issue.

I would also like to research skills to use my own voice like to dance, how I connect my voice, word, and my body movement.

In the end of the program, I would like to present long version of the instruction piece.

3. Workshop

Title: Misunderstandable Dance

Date: Saturday, 27 February 2021

Time: 6 pm -7 pm (GMT+9) Japan time

Outline: This WS is a part of the process of my project [The choreography for Tele-beings].

During the entire WS, we would only share vocal instruction that I would give you. The instruction is about 10 min. Please follow the instruction very precisely but with your own

interpretation. No matter how different each movement is. Misunderstanding is welcome.

I would repeat the 10 min vocal instruction for 3 times to have you to choreograph instantly.

At the end of the WS, we are going to dance all together with a blind unison.

This try-out was inspired by Japanese body education. In Japan, there's a cultural custom of radio exercises. Instructions for exercises are broadcast on the radio and listeners follow along.

There are also recordings which allow listeners to do the exercises at any time or place. It's already composed and choreographed.

As a Japanese person, doing radio exercises brings back fond memories from childhood.

However, it's obvious there was a political consideration when it has developed in the 1950s.

The historical context of unison and socialism is also well known in the dance community.

In this WS, I would like to share the experience of how we could be open to interpreting the environment with the distractions by using an existing format.

4. Artist statement

I have been thinking how I dance with my perception of the environment with using the context of design which is one of my back grounds as a dancer. It is about reading the information of the space and time and creates body movement. Through corona experience, this idea got connected more politics and social ideas. What is the identity of my body, and movement? This is the biggest question of my life work. How I make decision of my body? Who/what does make me move? Whose is my body? I would like to analyze all things around my body and movement.

5. Biography

SAORI HALA

Saori Hala is a performance artist who is based in Berlin..She works with a diverse range of media, including movement, film, light, sound and drawings. Her work is connected through the constant presence of the inseparable relationship between time, void, and body. These elements are developed with human action in everyday occurrences and observations..She started to dance since childhood and explored in fields between visual communication and performance art under her studying of design at Tokyo University of the Art and.solo performance at HZT Berlin.

URL: <http://halasaori.com>

Adrienne Hart
[United Kingdom]

1. Research title and theme

Title: Prehension Blooms

Theme: Loneliness, companionship and belonging.

2. Research plan

Prehension Blooms is a work that has come out of a period of researching loneliness and explores the idea that loneliness stems from the interaction of the individual with the social realm, so that it is not just mental, but also physical, sensorial and material. Being lonely in the 21st century is as much about how people are connected to places, things and others as it is about individual psychology. I discovered the word didn't exist in the English language before 1800, with the word oneliness more frequently used before this date. If loneliness emerges as a word and probably an experience in the 1800s, we need to ask why. It's this line of inquiry that has lead me to develop the proposed new work.

Alongside Takashi Ikegami, I will be working with Hemma Philamore from Bristol Robotics Lab, the visual artist Ana Rajcevic, lighting designer Stuart Bailes and composer Sebastian Reynolds. The online residency opportunity will allow remote collaborative working as we begin to research and prototype the robot technology and develop how the robots will react to movement and touch. In addition, we have received a grant from The Great British Sasakawa Foundation and Arts Council England to support testing the technology with members of the public both in the UK and Japan. A series of workshops running from February - June 2021 will help inform our creation process.

My objective is to use the online residency period to explore possible ways in which to work with Takashi Ikegami who will act as a mentor; informing the creation of the robots and build on previous Japanese connections / partnerships to set up 2-3 workshop and talk events in Tokyo, Japan to take place in summer 2021. The online workshop and talks programmed as part of the residency will offer the opportunity to try out online delivery. Having been invited to talk about my work at Takachiho University (through the A+G Study Group at Kansai University) and hosted by Reversible Destiny Lofts in Mitaka (2017-18) as well as delivering workshops at Saitama Arts Theater in 2018, I anticipate being able to reach out to Japanese networks to ensure that the outcome and learning from my proposed online residency is shared with the wider community of artists, technologists and general public.

3. Workshop

Title: Tele-operated robots in performance

Date: Saturday, 27 February 2021

Time: 8 pm -9 pm (GMT+9) Japan time

Outline: Adrienne Hart (Neon Dance) will be joined by Hemma Philamore (Bristol Robotics Lab) to explore the potential of tele-operated robots in live performance. Workshop participants will see how their movement can directly influence a prototype robot and their input will inform the robot design and future development. As well as offering an insight into how this work will be implemented into the new contemporary dance work 'Prehension Blooms', we will also offer a background to the technology and how it might be repurposed for use in other contexts.

4. Artist statement

Neon Dance is a creative hotbed for exciting and bold collaboration. I aim to foster creativity and curiosity in Neon Dance's growing audience by developing experiences that are experimental and original, yet accessible to all. Having founded the company 16 years ago, I create dance works that explore technology and design with the body as the central tenet. Exploration around the body in relation to its environment (both digital and physical) has long influenced my work. In my most recent work *Puzzle Creature* (2018) I respond to the work of artist / architect duo Arakawa and Madeline Gins who purposely deployed procedural tools that confuse, disorientate and question the body's relationship to its surroundings. Along with my collaborators, I created an inflatable dome in which performers and public co-exist, with three dancers driving the performance accompanied by a surround sound score.

"The dance made me recall the infinite possibility of the body. I forgot daily life in this extraordinary time and recognised the sparkle of our bodies". - *Puzzle Creature* Audience Member

5. Biography

Adrienne Hart

Adrienne Hart works internationally as a choreographer and as Artistic Director of Neon Dance. She has worked in Russia, Belgium, Norway, Germany, Kosovo, Japan, USA, and extensively in the UK. Her work has been commissioned and supported by Arts Council England, British Council, Creative England, Sadler's Wells, The Place, Modern Art Oxford, Glastonbury Festival, Reversible Destiny Foundation, The Great Britain Sasakawa Foundation, South West Creative Technology Network, Pavilion Dance South West and Art Front Gallery amongst others.

Commissions include working with Sadler's Wells resident over 60's performance group Company of Elders and her latest work 'Puzzle Creature' invited to premiere as part of Echigo-Tsumari Art Triennial (Japan). A site specific version of *Puzzle Creature* was commissioned for Setouchi Art Triennale as part of British Council's UK in Japan 2019-20.

URL: www.neondance.org

Megumi Kamimura
[Japan]

1. Research title and theme

Title: Dance the instructions already written in town

It aims at creating and performing dance scores based on the signs or texts written in unfamiliar foreign languages which are found in town. It is a trial to discover and reinterpret the traces of people, and to actively reconstruct the restricted life in a different perspective.

2. Research plan

Foreign language signs and instructions unknown to you which are found in town. Walk around in your town to find signs or texts written in foreign languages that you don't understand. Research the meaning, pronunciation, and analyze the forms of the writings. Create dance scores with those collected foreign words combining their meaning/sound/graphical forms to make a dance performance.

How to research:

1. Find signs or instructions in foreign languages that you cannot read or understand. Walk around in town especially stations / shops / public institutions / streets, etc., in search of the foreign word signs to document them by camera.
2. (A) Consult the meanings and pronunciations of those words on internet or on dictionaries or by interviewing the native speakers of the languages. (B) Arrange the collected words from the graphical perspective apart from the meaning.
3. Make several kinds of prototypes of the dance scores based on the geographic map / specific language / sound of the words / collage of several languages arranged in a graphic perspective.
4. Try several ways to "perform" the dance scores.
5. Discussion with other artists.
6. Complete dance score(s) from those foreign languages, and dance to the score.
7. Make a video of the performance
8. Present the dance video on-line.

3. Workshop

Title: Dance the instructions which are already written in town.

Date: Saturday, 20 February 2021

Time: 6 pm -7:15 pm (GMT+9) Japan time

Outline: We are always surrounded by various kinds of public signs in our social lives. They tell us what to do, and what not to do i.e. no smoking, no entry, stop, keep to the left, etc. We are choreographed by those signs unconsciously, as it can be seen that under the pandemic situation, we accept even more signs like; keep distance, wear masks, etc. In this workshop, I'd like to figure out how we are affected by those signs physically and psychologically through

several tasks using/misusing those signs.

4. Artist statement

I have been creating dance/performance works in the sense of wonder that human beings come to life without any subjective reasons, but that we somehow find out reasons to live independent lives as we grow up. In my viewpoint it is most important for dance to point out the aspect that we start to move or exist without fundamental reasons and afterwards we try to interpret them or to find the meanings.

In addition, it is important to observe human movements including those of the surroundings, since we always move in the relationships between other persons, environments, objects, gravity, and others.

In the recent solo piece "She was here 30 minutes ago."(2019), the dancer leaves the traces of her actions by placing objects, drawing lines, reading text, etc., and react to those traces to make next actions. In such a framework the dancer reinterpret her own behaviors in the traces and keeps having dialogues physically and intellectually with herself.

5. Biography

Megumi Kamimura

Choreographer and dancer.

Born in 1977. In 2000 BA at International Christian University (Tokyo). She started ballet training in childhood and studied at Rotterdam Dance Academy in Netherlands 2000-2001.

Kamimura has been choreographing and performing her own pieces since 2004 and has performed in and outside Japan. She was selected as one of the finalists of Toyota Choreography Award 2010.

Observing the body from various aspects such as a substance, language and relationships with others, she makes works by reconstructing them. While performing solos, she started "Zen-go" with TAKASHIMA Shinichi in 2011 and "babytooth" with TSUDA Michiko in 2016. She also works as an administration member of the dance artists collective "Dance Strategy Meeting" since 2018. Her recent works include "Strange Green Powder" (Festival/Tokyo 19, Tokyo), "Screen Baby #2" as babytooth in 2020 (Tokyo Arts and Space Hongo, Tokyo).

In 2020, she joined the residency program OPEN CALL: CALL for OPEN in the Aomori Contemporary Art Centre in Aomori, to research the local huts/sheds to develop and perform her solo piece, "She was here 30 minutes ago." (2019), along with holding workshops and work-in-progress presentation. She also joins the creation and performance of "Dance of Gravity" at Towada Art Center in Towada city in Dec. 2020.

URL: <http://kamimuramegumi.info>

Acaye Elizabeth Pamela Kerunen
[Uganda]

1. Research title and theme

Title: Aiii- Kata Kata

Theme: Dance Movement and common sound as inter-cultural language of cohesion

2. Research plan

A desktop review of existing literature which i will request from you will be my starting point.

This will be followed by a question and answer email thread of queries arising.

Next will be a visit to the Japanese embassy here to learn more.

Next will be a social media review of existing dance artists as well as a review of the work, of some whom you might recommend.

Initiating and engaging them through zoom, skype and whatsapp will be the next step. documenting the conversations and making observation about the talks with be a constant . I will be coming onto the program with a body of knowledge from my culture. That body of knowledge is the guiding query for movement patterns that i have witnessed in Karate katas. As such, my research is two fold. One is to ask and query existing information about Japanese dance culture and philosophy; the next is to online research Japanese dance artists. How is their movement interpreting defense for example? How does that movement feature in Ugandan dance as a motif?

Being that i have always been interested in dance patterns, i would like to emerge out of this with a body of knowledge about defensive dance movement. This will inspire my emerging dance production idea.

3. Workshop

Title: Aii kata kata

Date: Sunday, 14 February 2021

Time: 6 pm -7 pm (GMT+9) Japan time

Outline: Aii kata kata is a sound, and movement choreography technique I have developed that quickly breaks through person mind barriers. It triggers the mind to open up by relaxing the body whilst warming it up. Being routed in rapid trauma relief therapy, its ideal for all age groups. It also surpasses racial differences since it focuses on the emotions inspired by sound to create movement in the moment.

4. Artist statement

Acaye Elizabeth Pamela is a writer, curator, choreographer, producer/director and performance artist. As a choreographer, i often work with private clients to use dance as therapy.

A poem written usually becomes a melody which inspires a movement and so on. The interplay of art forms and the hybridity of experiences inspires my creations.

Identity and inclusivity are always underlying values in my work with community artists.

I am also fired up by the history, heritage and philosophy that underpins the making of art by women. Through collaborative practice and collective creation, I draw out bodies of buried knowledge to create performance monuments for stage and theatre or screen.

5. Biography

Acaye Elizabeth Pamela Kerunen

Acaye Elizabeth Pamela choreographs from the crossroads of cultural education, yoga and contemporary expression. When instructing private clients with dance therapy, she draws from her certification as a yoga Trainer of trainers and fitness therapy to lead clients to healing.

She is a certified Yoga trainer of Trainers from Vysa University in India, with a Bachelor of Science degree in mass communication from the Islamic University In Uganda. Specialized writing through the Lancaster University, crossing borders program and poetry constantly lends to her work.

Her 2018 dance production entitled Kikommando queried traditional gendered roles enshrined within traditional dance movement. By seamlessly weaving between both female and male dance motifs, they asserted their identity and claimed inclusion on the contemporary dance scene of Kampala. Acaye is currently working on a martial dance story development to be showcased in 2021. She is also a recipient of a Fellowship from Newcastle University on the theme of Weaving by grassroot women into contemporary art, away from the functional. The output is going to include woven pieces of accessories to become striking costumes for the marshal dance piece that is emerging.

URL: <https://web.facebook.com/AcayeKerunen>

Declan Whitaker
[Ireland/Switzerland]

1. Research title and theme

Title: Good Things Come

Theme: Good Things Come is an exploration into our ceaseless love affair with postponement. This research aims to investigate society's tendency to delay finding solutions to the problems we face.

2. Research plan

This research will be the first part of the creative process to produce a solo dance performance called 'Good Things Come'. The solo will be supported by Tanzhaus Zürich and Lea Moro and performed by myself in 2022.

“Good things come to those who wait” is an expression in English that calms our anxieties in the present, by promising a better future. The solo will be statement of this dynamic stagnance. In recent years, our societies have faced multiple and ever increasing crises. The Climate Crisis, The European Migrant Crisis, multiple financial crises, Trump, Brexit, the list goes on and on and on...It seems, however, that our favourite strategy is to delay. To not do. Do good things come?

This research will be twofold: Firstly, an inquiry into why we have tendency to delay solving the problems we face globally. Secondly a research into rehearsals.

A rehearsal is an expression of delayed time. Both momentary and stagnant. Fixed and unknown. An event in the present, that looks to the future, dragging the past along with every step. A rehearsal is a kind of promise. A promise to oneself that something is on the way. In process. Forthcoming. Not yet. Coming.

I will spend time analysing and deconstructing what it means to rehearse, using various performative mediums as source of inspiration such as music, dance, theatre and live art and look into the conventions and attributes that each art form uses when rehearsing.

I will spend time reading philosophy that will help contextualize my research. Works by writers such as Franco Berardi and Jean Baudrillard will be of particular interest to me. It is important for me to understand the greater ideas that support the artistic research, in depth, and to allow them to have time to develop.

3. Workshop

Title: Slowing Down.

Date: Saturday, 20 February 2021

Time: 8 pm -9:15 pm (GMT+9) Japan time

Outline: This practice guides the participant on a sensory journey that allows them to slow down their nervous system. Special focus is placed on the breath, the spine and the eyes.

The practice happens both indoors and outside. Firstly, in your own private space, you will experience part of the physical practice that became important to the performers in my work *To Those Who Wait*. Secondly, once we have opened our senses, we will go on a guided walk. In a world of increased technological dependence and information overload, *Slowing Down* is an experience that helps us to filter out unnecessary noise and pay attention to things that usually pass by.

4. Artist statement

My artistic research centres around aesthetic conventions, dance as politics and the relationship between High Art and Pop culture.

With regard to aesthetic conventions, my work often uses 'known scenarios' as a starting point to create ambiguous and dynamic situations. In the work *Post Show Talk* for example, we used the frame of an artists-talk as a site for imaginative discovery that play with the audience's expectations.

I believe that art is freedom and freedom is political. Freedom of expression and the possibility to work with abstraction, the in-between, the unknown and the unclear should be available to all artists. To perceive the world from new perspectives is our role in society.

Pop culture has laid a strong mark on my work. I grew up in the 1990's, where plastic fantastic ruled. I take pop seriously. High Art often employs pop as pastiche but I believe it has the power to move people.

5. Biography

Declan Whitaker

Declan is a choreographer and dancer originally from the UK, now based in Switzerland. He holds a Master's Degree in Choreography from London Contemporary dance school and a qualification in curatorial practice from UniArts (formerly DOCH), Stockholm.

His work has been presented at Kunsthall Charlottenborg, Den Frie Udstillingsbygning (Copenhagen), Dansmuseet (Stockholm), The Royal Opera House, The Place (London), Tanzhaus Zürich, Tanzplan Ost (Switzerland), International Dance Festival Birmingham and more.

In 2019, he received the danceWEB scholarship at Impulstanz under the mentorship of Anne Juren, Annie Dorsen and Mette Ingvartsen.

As a performer, Declan has toured and performed internationally at major festivals for artists including Martin Forsberg, Helena Waldmann, Boris Charmatz and Eva Recacha. As part of National Dance Company Wales he performed works by Johan Inger, Stephen Shropshire and Alexander Ekman.

In 2019, Declan joined *The Field*: A collective based at Tanzhaus Zürich. With *The Field* he has worked with Simone Aughtertony, Isabel Lewis, Lea Moro and Monica Gilette. *The Field's* choreographic works have been presented at Theater Spektakel, Kunsthalle Zürich,

Kunsthaus Zürich.

Besides performing, The Field places its focus on flat working hierarchies and dance-as-wellbeing, formulating workshops and other formats that facilitate the deconstruction of normal working patterns in the art field.

URL: www.declanwhitaker.com www.thefield.ch