

## Saison Artist in Residence Online Research Residency: Open Group Session

Saison Artist in Residence, Online Research Residency (ORR) is a residency program for international dance/performance artists to supports creative research, providing an opportunity to broaden the scope of creative activities and deepen their connections with the other international artists.

We started the online residency program in January 2021 and the participating artists joined monthly group sessions and online workshops to share and exchange their research ideas, progress and challenges.

In the open group session, the participating artists will be all together to share their own research outcomes with some visual and audio materials with online audience. Please join our final open group session on the 24 and 25 March 2021.

### ■Date and time: 24 and 25 March 2021

The online final group session starts at 8 am and ends around 11 am (UTC)

### ●Presenters on the 24th March 2021



Kristīne Brīniņa  
[Latvia]  
Choreographer, Dancer



Saori Hara  
[Japan/Germany]  
Performance artist



Photo: Oliver Holms

Adrienne Hart  
[UK] Neon Dance Artistic Director,  
Choreographer

### ●Presenters on the 25th March 2021



Photo: bozzo

Megumi Kamimura  
[Japan]  
Choreographer, Dancer



Acaye Kerunen  
[Uganda]  
Choreographer



Photo: C. Bang.

Declan Whitaker  
[Ireland/Switzerland]  
Choreographer, Dancer

■Registration: Please fill in the Google Form: <https://forms.gle/pWw8NCNBPXhHhM2J9>

\* We will send a link of the Zoom meeting via email a few days before the session.

Kristīne Brīniņa [Latvia]



### "In the Mode of Earth"

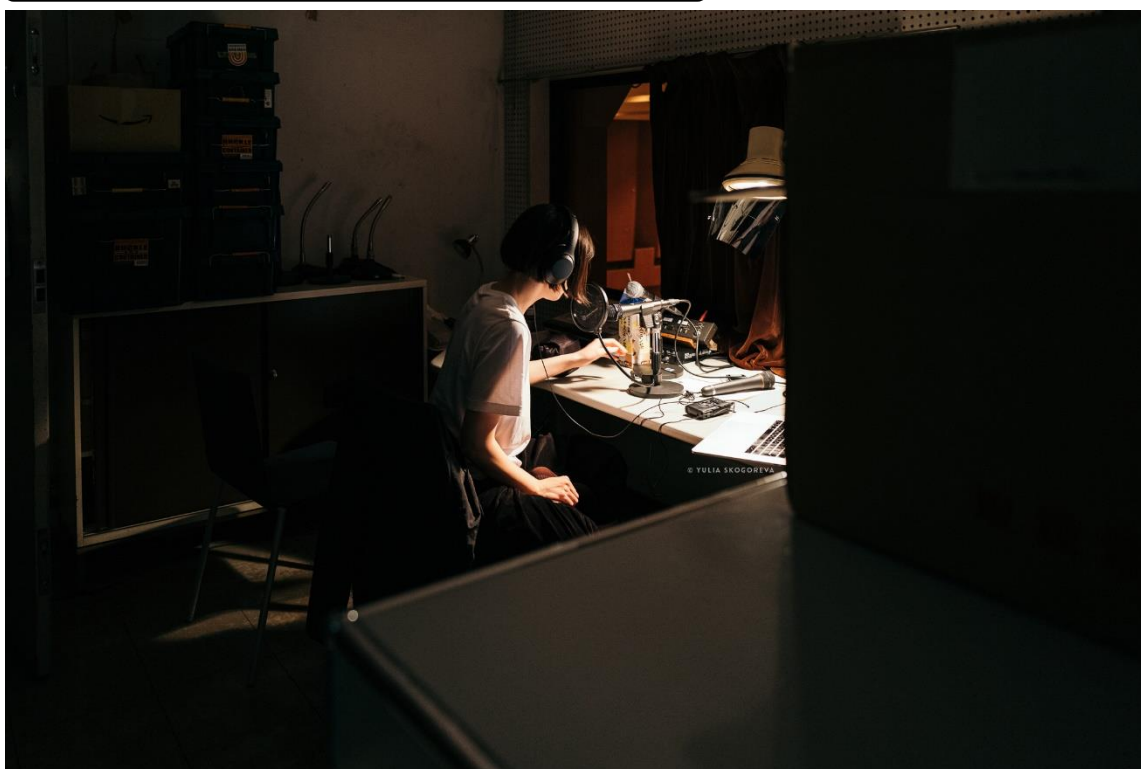
During the Saison Artist in Residence Latvian dance artist Kristīne Brīniņa got acquainted with the processes taking place in the forest in the Latvian area of Courland. She made artistic research in collaboration with local environmental scientists. Acquired knowledge and observations she transferred into the body practice "In the Mode of Earth", developing movement quality, what explores the body experience that creates feelings of empathy towards nature. Her practice is based on duration and minimalistic movement, where the dance appears in seeming stillness. Both the principle of her cognition and the practice of movement are based on the theory of empathy, which explains that the better we can feel and notice small changes, the greater is our ability to feel empathy.

During the presentation, Kristīne will share with artistic processes, findings, thoughts and insights she experienced during the residency and a vision for the future work. The artist will be grateful to hear a feedback about her research from the audience, what would help for the future steps in the development the work.

### Profile

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 has 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-enacted 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.

Saori HALA [Japan/Germany]



### “The Choreography for Tele-beings”

“The Choreography for Tele-beings” is a research project which I have been working on since 2020. It is a radio transmission, audio-only, of choreographic instructions.

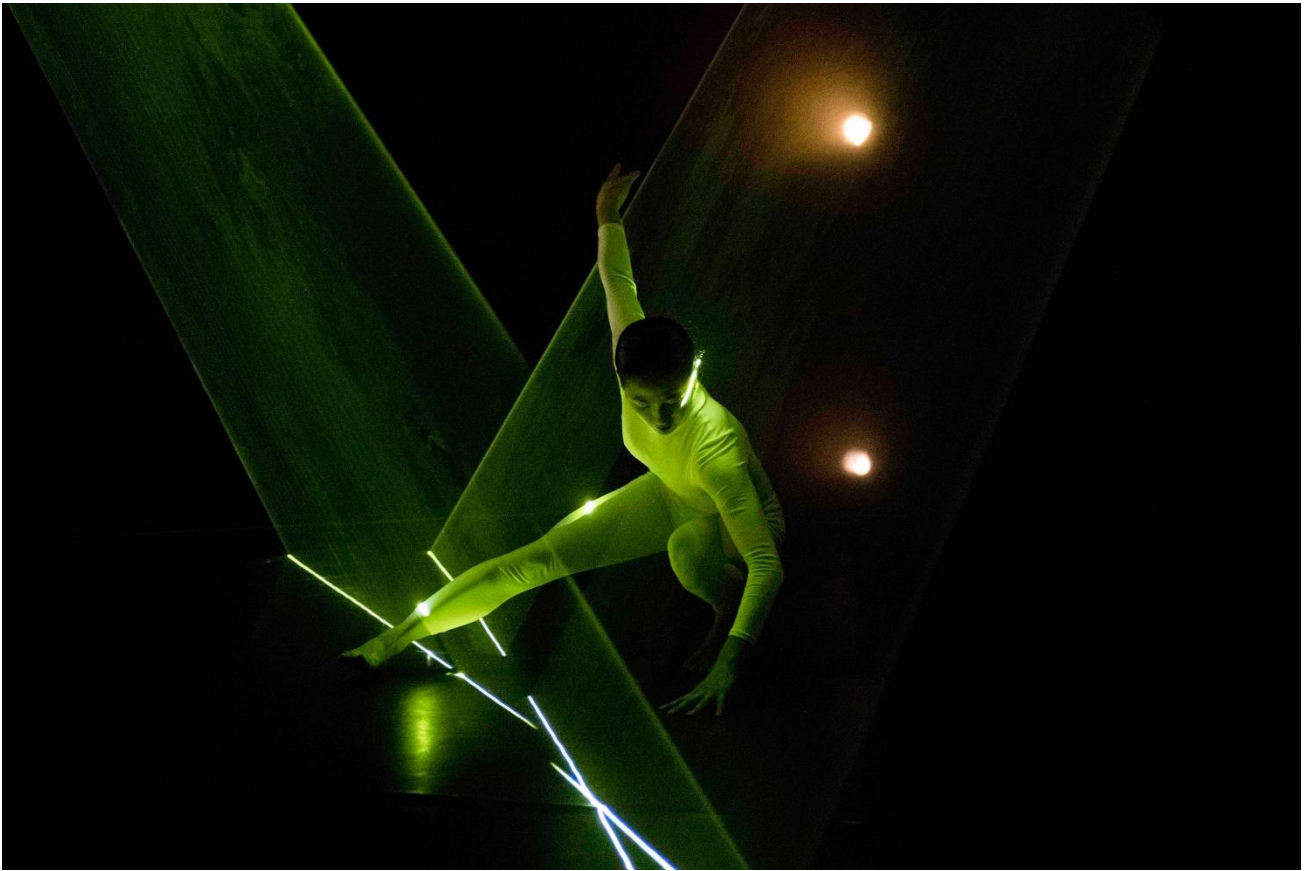
Anyone can join it by listening to the instruction, like an actual radio program, and create the movement as they interpret. There is no actual choreography or correct answer. I, as the distributor, can't see what's going on though, I have named it [tele-unison]. This idea is inspired by the format of “rajio taiso” or radio callisthenics, which is common in Japan. This would be a good reference to talk about the body and hierarchy, as this type of exercise was developed by communist countries for physical education in the 1920s. Also according to media history, the radio was not only a cultural device, but also a propaganda tool used politically in the East and West. What I could see here strikes me as a very real issue under the current pandemic, and I could also contextualize it in our field. Because the hierarchy that stands between choreographers and dancers, and between them and the audience, is an important issue that we as dance artists should be aware of.

### Profile

Saori Hala is a Japanese performance artist, choreographer, and dancer based in Berlin since 2012. She began dancing in her childhood and explored the fields between visual communication and performance art while studying design at Tokyo University of the Arts. In 2018 she completed MA program of a solo performance at HZT Berlin, and in 2020 she won the 9th Elsur Foundation's Rookie of the Year Award in the contemporary dance category. She mainly works on performance with her own body, with reference to design and ecological psychology. She uses a diverse range of media and materials, including text, film, light, sound, and drawings. Her work is connected through the constant presence of the inseparable relationship between time, space, and body. She has worked in Germany, Spain, Greece, Bulgaria, Taiwan, and Japan, and her work has been supported by Open Arts Foundation, Goethe Institute, Yoshino Gypsum Art Foundation, Pola Art Foundation, Termo Life Science Foundation, EU Japan Fest, among others. She also has been engaged in Artist Pit which is an education program for performers in Festival/Tokyo 2019. Currently, she is organizing PORT which is a mutual criticism platform for young performance artists in Japan. [halasaori.com](http://halasaori.com)



Adrienne Hart [UK]



### "Prehension Blooms"

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. Adrienne Hart has been working in collaboration with Dr Hemma Philamore (Bristol Robotics Lab), the visual artist Ana Rajcevic and composer Sebastian Reynolds during this online residency period and will share insights and ideas as the team begin the process of building a performance work that can function both as an installation and live work.

Neon Dance production Empathy.  
Photo: Camilla Greenwell

### Profile

Adrienne Hart works internationally as a choreographer and as Artistic Director of Neon Dance. Adrienne 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, South West Creative Technology Network 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).

Megumi Kamimura [Japan]



### "Dance the instructions already written in town"

I focused on the public signs which are placed on the streets and in public spaces.

They are sending various messages through the texts, figures, and colors. They come within sight of us daily, and their messages are usually direct and unmistakable. We are constantly directed by those "scores" but we know very little about where they are from and who placed them.

How can we recognize the choreographies physicalized in our body and rewrite them to our own? How can we find other interpretations or relationships with those signs, incorporating our emotions and physical sensations? Based on these questions some dance scores are created.

After a short introduction of the research process, performances based on the scores will follow. The scores will be also opened so that the audience could perform by themselves.

Collaborative Dancer: Tomoyo Okada

#### Profile

Dancer/Choreographer. Born in 1977. In 2000 BA at International Christian University (Tokyo). 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 performance units; "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), "She was here 30 minutes ago. #2" (Aomori contemporary Art Centre, Aomori) as a part of the residency program in 2020.

Acaye Elizabeth Pamela Kerunen [Uganda]



### "Cinga! A dance work in progress by Acaye Kerunen"

My presentation focuses on hands as carriers, hands as fists, hand in greeting, hands as a slap, et cetera, depending. The different ways hands are being used, either universally or here in Uganda.

This draft video dance piece, entitled "Cinga" (pronounced as chiiingaaa) means 'my hands' in my primary language of Alur, a Nilotic speaking tongue.

It is inspired by how the symbol of the raised fist has today become a metaphor of resistance against our 36-year government. This fist almost always invites violence to one's person from the police and security operatives. This presentation will include a short video of about 6 minutes, followed by a feedback session and discussion.

#### Profile

Acaye Elizabeth Pamela choreographs from the crossroads of cultural education, yoga and contemporary expression. She employs resonance from sound, movement and words to design motifs based on where a particular dancers body is at, at that time. In 2006, she choreographed for the first time when she turned her first poetry collection, entitled Dawn of the Pearl into a musical theater where, some poems became dance scenes 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 also 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, the dancers 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. She is a private meditative dance instructor as well as creative performer.





Photo: credit Evan Vucci / AP file

## “Good things come”

In the research project Good Things Come, Declan began with an interest to better understand the socio-political factors that have resulted in what Franco Berardi describes as The Age of Impotence. An age where we are seemingly stuck in the face of ever increasing crises.

Which aesthetic and cultural expressions have emerged in this age and more importantly which are causal and which are an effect-of?

The presentation makes playful parallels between theorists such as Mark Fisher, Christopher Lasch and McKenzie Wark and phenomena such as the rise of the reality TV star, our dwindling attention spans, labour and America as a cultural ideology.

## Profile

Declan is a choreographer and dancer originally from the UK, now based in Switzerland. He holds a Masters 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 Ingvarsten. 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 Augterlony, Isabel Lewis, Lea Moro and Monica Gillette. 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.