

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.




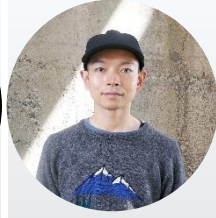
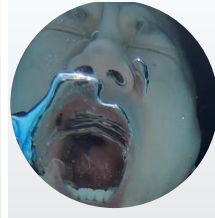

The Online Research Residency (ORR) supports creative research, providing an opportunity for the international artists to broaden the scope of creative activities and deepen their connections with the other international artists.

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.

The participating artists will also share their own dance practice and research process with an online audience and participants through online workshops and presentations. Please look forward to seeing how the artists create new dances/performances from their research.

● Residency period: 11 November, 2021 – 10 February, 2022

● Participating Artists

					
He Jin Jang (Korea)	Zander Porter (USA/Germany)	Nanako Matsumoto (Japan)	Pijin Neji (Japan)	Pat Toh (Singapore)	Zhen Yang (China)
Choreographer Performer Writer	Artist Choreographer	Performer Dancer	Choreographer Dancer	Choreographer Performer	Choreographer Dancer

Online Workshops

The online workshops offer the opportunity not just to engage in physical activity, but also to share and experience the experimental working practices led by the participating artists.

When: 8, 15 and 22 January 2022 // 5 pm – 8 pm (UTC+9) Japan Time, Where: Online [to be announced]

Online Presentation

In the online presentation, the participating artists will be all together to share their own research outcome with online audience.

When: 9 and 10 February 2022 // 5 pm – 8 pm (UTC+9) Japan Time, Where: Online [to be announced]

* The details of the online workshops and presentation will be announced in January 2022 on our website, <https://www.saison.or.jp/en/air>.

He Jin Jang (Korea)

Research Title Ghostly Swinging Mic

The project Ghostly Swinging Mic is exploring echoing effect of swinging microphone and movement in relation to spiritual concepts of presence and absence(grief).

Research Outline

The project Ghostly Swinging Mic explores the idea of ghost from a swinging motion of a mediated object. This is research that combines dance and a ghost-like pendulum movement of microphone. It is a corporeal practice for mourning, a precarious study of the precarious, and a space for bodily requiem. Aiming to create a ritualistic performance, this project will explore body and force, patterns and rhythms, and nervous systems and ghostliness. Dancing body along with the swinging mic will create uncanny echoes with its movement and sound.

This project will let following things to happen; The neurons move along the path of the lost force. The body learns the rhythm of the nervous system within and grasps the external rhythms of the swinging microphone by drawing protrusions with movement. The body becomes a ghost, Flowing within the event of Existence(Eksistenz) that opens to outer space. A heavily swaying companion object, and its vital force act as a question mark for an ontological riddle. It is a flowing space to dwell in, where the soul is being thrown, shaken, given-up, and hesitated.

Biography



He Jin Jang Dance explores the contemporary concept of the body and its traces through the four stages of life – birth, aging, sickness and death. HJJJ's artistic research includes staging performances, writing, encouraging discourses and self-organizing platforms to serve all of the above. HJJJ sees the body's reaction to the inescapable human weakness as the dance of nervous systems, that has so much to uncover in the frame of Live Arts. HJJJ debuted in the United States and Austria in 2008 and was recommended as one of the 'Notable Female Choreographer' by the Dance Magazine, USA. The group's artistic research has been presented in the form of performances/workshops/lectures at festivals and art organizations in over 30 cities around the world. Jang was an Artist-In-Residence at Movement Research and Fresh Tracks Artist at New York Live Arts in the US. Jang was also a DanceWeb Fellow in Austria, Moving Dialogue Artist at National Center for Dance in Romania, Visiting Artist at DanceLab in Netherlands, and Resident Artist at Laboratorio Condensacion in Mexico. Jang is also serving the field of dance as curator / dramaturg / essayist.

Zander Porter (USA/Germany)

Research Title 3M0T1NG (“EMOTING”)

How do “clickable” expressions offered by internet-worlds affect how the body emotes, moves, and socializes? By which algorithms and for whose desires do hybrid human-computer entities transmute, compartmentalize, and mirror-mime one another?

Research Outline

Zander’s research motivates towards queer modalities and temporalities of being-with the self and its others, situated somewhere necessarily between the “virtual” and the “physical.” Through role-playing and disidentifying in scores for self-presenting and expressiveness, Zander asks about the choreographic relationship between image and affect. Zander interprets the technological scope of “naturally-secreted” adrenaline, dopamine, and testosterone (among other neurotransmitters/steroids) to practice a constant re-understanding of social movement in the spatiotemporal “onscreen-offscreen.” In mathematics, an identity function/map leaves an object/value unchanged; does this render identity nildimensional? Through relational portals opened by digital expressions like emoji, emoticon, and kaomiji, Zander interpolates the replicant into endeavors for unlocking/engendering variant, hyperspherical “identity matrices.” For Saison Foundation’s online research residency, Zander motivates around speculating how the face might be(come) (un)freezable images, disconnecting and complicating feelings from rendered and downloaded expressions in, of, and around physiognomy. Experiments at the Academy for Theater and Dance in Amsterdam include cyborg mirroring, emoting exercises, body-attached smartphone duetting, and framing studio spacetime with TV monitors on wheels. Eventually bodies become advisable by less standardized/corporate/familiar symbols, such as (kaomiji): ☆*:.o .o(≧▽≦)o.o .:*☆ – where more complexly-shaped expressiveness and inter-technological empathies emerge.

Biography



Born in 1994 amid the World Wide Web, the fleshy figure of Zander Porter developed near the ocean and mountains of (Tongva) Topanga (Santa Monica Mountains, Los Angeles). Virtual-Zanders “Freshy” (2005-2008), “ORGZurvivor” (2007-2012), and “athlete__22” (2009-2013) comprise adolescence, circumscribing the ancestral function of xyr Jewish-masculinized body’s bar mitzvah in 2007. Zander later acquired a high honors BA in Art Studio with additional coursework in Computer Science and Performance Studies from Wesleyan University in 2017, graduating a member of “Phi Beta Kappa” and nominated for University Honors after receiving the Elizabeth Vermeer Tishler Prize. Zander completed additional programs in Game Development in 2015 at DIS Copenhagen and German Language in 2017 at UCLA. In 2017, in Berlin, ze became a core member of XenoEntities Network, a platform for discussion and experimentation focusing on intersections of queer, feminist, and gender studies with digital technologies. In 2021-2023, Zander pursues an MA in Choreography at DAS Graduate School – Amsterdam University of the Arts.

Web: www.zanderporter.com

Nanako Matsumoto (Japan)

Research Title A study on choreographic texts for dancing with someone/thing beyond boundary

What is the process by which the text of an Imaginary Waltz becomes a choreography for someone other than me?
What kind of relationship will emerge when multiple people dance with the same text of the Imaginary Waltz?

Research Outline

Imaginary Waltz is an attempt to write texts about someone/thing imaginary and dance waltz with it. Normally, I write texts for my own body, and I dance alone. This time, I will try to develop processes for someone to dance Imaginary Waltz, which I will share in the final presentation as a performance. For this purpose, I will take a close look at my experience of Imaginary Waltz using the idea of Contact Improvisation (CI) as its guide and will write a choreographic text. Although the waltz is a dance step in which the bodies of two people are in contact with each other, there is no actual weight exchange in dancing the Imaginary Waltz. Instead, I imagine the center of gravity in the boundary between someone/thing. Through the medium of the theory of CI, which questioned existing boundaries between dancers, dancers and teachers, and dancers and audiences, I would like to deal with questions such as how I set boundaries between and how do I try to cross them in the practice of Imaginary Waltz. This research will be preparation for 《Kyoto Imaginary Waltz》 performed in KYOTO EXPERIMENT2022.

Biography



I am a performer mostly works with dance and text and has been involved in making a theatrical piece as a performance duo "team chiipro". My interest as an artist starts from reexamining my body which had experienced dancing classical ballet at an earlier age. I am now interested in collecting and reassembling personal and collective memory with my body. Recent works are based on research of specific places or times using a single "step" as a medium. 2013-now Co-chairing a performance duo "team chiipro" 2021Oct. 《Kyoto Imaginary Waltz》 @THEATRE E9 KYOTO (KYOTO EXPERIMENT 2021 AUTUMN) 2021 Mar. 《Kokyo Runningman》 @Tokyo University of the Arts Yokohama Campus (RAM PRACTICE 2021 [Exhibition]) 2021 Jan. 《Sugamo Imaginary Waltz》 @Tokyo Arts and Space (Dobutsuenzoo by Aokid) 2020 Dec.《Kokyo Runningman》@ST spot (Labo 20#22) 2019-now Member of "B.I.C project" by Kota Yamazaki.

Pijin Neji (Japan)

Research Title Mourning research for “Cue”

How can we get out of a depressed state, and wait positively or move?

Research Outline

Mourning research aimed at creating a choreography of waiting for an opportunity to act and a process for recovery from illness or loss. The end of infection, vaccination opportunities, notification of subsidy grants, etc., there are lots of various waiting situations that continue due to the corona disaster. I regard those waiting situations and the process of recovering from ataxia and physical illness as Mourning, and research various variations along with mourning as a custom. The research goes on with interviews to people recovered from coronavirus, subsidy applicants waiting its results, psychologist and more. And through these questions How can we get out of our own bodies? What is a choreography to go outside? What is “outside”?, make choreographic object using personal belongings as materials and try to observe the state of waiting outside of our own body. As the final presentation, the work-in-progress performance “Cues” will be shown. The research reflects in neji&co.’s piece “Cue” in 2022.

Biography



With unique physicality developed through butoh training, Pijin Neji approaches to his body microscopically in his solo works and treats bodies materially in choreographic piece. He established the company neji&co., the group itself is intended as a form of choreography to gain insight into the future. He creates dance works by paying attention to the gestures that have no purpose and disappear at the moment of movement, the theater space that integrates them as theatre pieces, and the time of performing arts. Through the work, urge the audience to ask the significance of witnessing the performance in the theater, and think about how people can get a vision for the future and what kind of body can get a perspective in the present age. As a member of the Research Collective which consists of editor, artist, and choreographer, He continues his research on tombs, funerals and burials based in Kyoto.

Pat Toh (Singapore)

Research Title Aqua Lung

In what ways can an aquatic dimension facilitate deeper breathing experience? How can the sensation of moving in water inform visuals and sonic composition?

Research Outline

Aqua Lung is a practice-based research to imagine alternative ways to expand on breathing experiences. Scuba diving is carried out as a meditative and transformative practice as a gateway to a world of senses that are usually not available to being on land. Through a somatic breathing practice underwater, I seek deeper awareness to breath's dynamic interactions between outer and inner worlds and its intricate affects on the body and psyche. By working in a hyper-sensory environment, I seek to develop a choreographic language that investigates the intersection of materialities, corporealities and subjectivities.

In Aqua Lung I examine the human and non-human relationship within our air ways. Drawing on theory of trans-corporeality a term coined by environmentalist-feminist Stacy Alaimo, where human corporeality in all its material fleshiness is inseparable from the natural environment. I will look at the lung as an interface for the natural and cultural, biological and discursive, material and textual.

Biography



Pat Toh situates her practice at the intersection of theatre, dance and the live arts. She works with the body as resource and site of experiment where she examines the remnants, effects and trauma of ideologies and bio-power.

A Shell-NAC Arts Scholarship recipient, she trained at the National Institute of Dramatic Arts(Australia) and graduated with a Bachelor of Dramatic Arts (Acting). She holds a Masters of Arts from the National Institute of Education (Singapore). Her work Pretty Things was nominated for "Production of the Year", "Best Director" and "Best Ensemble" in Singapore for The Straits Times Life! Theatre Awards (2012). She has presented at Esplanade's The Studios: RAW, M1 Fringe Festival, M1CONTACT Contemporary Dance Festival, Indonesia Dance Festival and State of Motion: Rushes of Time. She was The Substation's artist-in-residence and an associate member at Dance Nucleus, a space for independent dance makers in Singapore.

Web: www.pattoh.com

Zhen Yang (China)

Research Title Researching China Town in Yokohama.

I would love to discover the people from China Town in Yokohama whom “Chinese nation “ and I will explore the ecology of these people dominated by the local political context, and how their history is redescribed and interpreted against the different background.

Research Outline

1. I am planning to Yokohama Japan on 10th November, and I hope to be as close as possible to Yokohama's “China Town” during the research. This will allow me to find and discover the Chinese and other people living in China Town. During the online meetings I would like to open to talk about my project concept and my research expect, and to get an effect connect.
2. I am going find two different family combinations. One maybe the combination of Chinese and Japanese families (parents, children), and the other may be the original Chinese families (parents, children) who immigrated to Japan at an early time. I hope to establish a relationship and trust with them through dialogues, and engagewith their lives to observe how they interact with the society by interview them, record the interviews, take pictures and film and so on.
3. I am going to do some workshops with the people that I found in the studio, KAAT, oral history from their experiences, and very simple performing practices, I would love to share the progress online with the participants on the meeting, and also the final presentation will be also open shared online.

Biography



Yang Zhen is a choreographer and artistic director from China's post-90s new generation. He focuses on the existence and aesthetic relationship between individuality and collectivity within different social contexts based on perceptions of community life and cultures of places. He graduated from Minzu University of China College of Dance 2014, after which he created a trilogy of works “Revolution Game”. In 2016, he was awarded the Chinese choreographer at the Artist lab of the Julidans festival in Amsterdam, At the same time, he officially opened his works in different regions. Yang's latest production in the series, Minorities, Premiered in Munich in May 2017 and was subsequently invited to be performed at Tanz in Heilbronn Germany, the theater in Pumpenhau Münster and Ostwest Tanz Festival in Gieben. In August 201, Minorities held its Asian premiere at Taipei Art Festival 2017. After that, Minorities was invited back to Germany, Freiburg Theater Festival 2018, and start its Premiere in north American on 2019CanadianStage, Toronto, Canada. And Stanford University, USA.

Web: www.redvirgo.org