

## 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 support creative research, providing an opportunity to broaden the scope of creative activities and deepen their connections with other international artists.

We started the online residency program in November 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 audience online. Please join our final open group session on 9 and 10 February 2022.

### Date and time

**9 and 10 February 2022**

The online open group session starts at 5:00 pm and ends around 8:00 pm (JST, UTC+9)

### Participating Artists

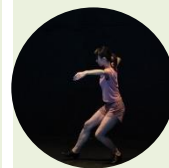
**Day1: Wednesday 9 February 2022 5:00 pm–8:00 pm (JST, UTC+9)**



3M0T1NG  
**Zander Porter**  
(USA/Germany)



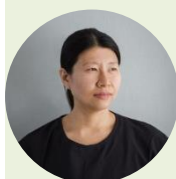
Presentation and  
Imagination of  
Jasmine Town  
**Zhen Yang**  
(China)



A lesson for  
dancing Imaginary  
Waltz  
**Nanako  
Matsumoto**  
(Japan)

\* After the presentation, there will be a 10-minute break. Then, there will be an open discussion for about 1 hour.

**Day2: Thursday 10 February 2022 5:00 pm–8:00 pm (JST, UTC+9)**



Aqua Lung  
**Pat Toh**  
(Singapore)



Cues - work in  
progress for Cue  
**Pijin Neji**  
(Japan)



Research Sharing on  
the project *Ghostly  
Swinging Microphone*  
**He Jin Jang**  
(Korea)

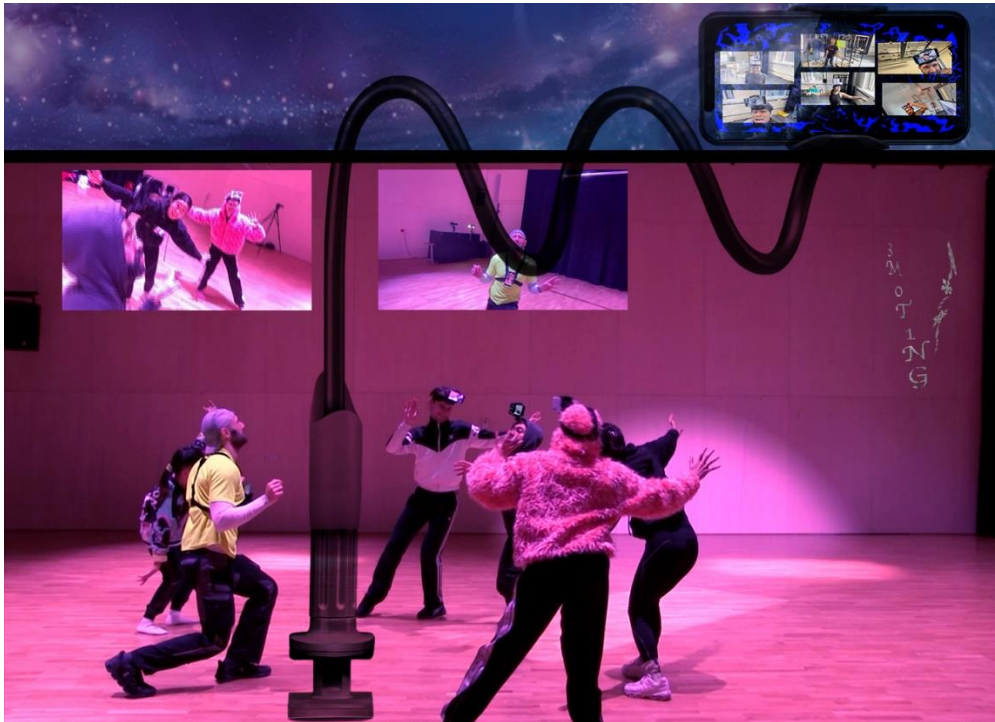
\* After the presentation, there will be a 10-minute break. Then, there will be an open discussion for about 1 hour.

### Registration

Please fill in the Google Form: <https://forms.gle/GMjYTMF5Q1qEkQUJ8>

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

\* The detailed timetable for the day will be attached to the email sent to you.



## 3M0T1NG

In 3M0T1NG, artist and choreographer Zander Porter speculates how the face might be(come) (un)freezable images, disconnecting and complicating feelings from rendered and downloaded expressions in, of, and around physiognomy. Cyborg mirroring, emoting exercises and body-attached smartphone duetting constitute research practices to design launching points for new scores and moving-together. Eventually, invited dancers are advised by less standardized/corporate/familiar symbols, such as (kaomoji): ☆\*:.ο.ο(≧▽≦)ο.ο.ο.\*☆ – where more complexly-shaped expressiveness and inter-technological empathies emerge, 3M0T1NG (“emoting”) towards a transindividual-relational matrix.

### 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](http://www.zanderporter.com)

## Zhen Yang (China)



Photo by Yusuke Tsuchida

### Presentation and Imagination of Jasmine Town

I am going to make a detailed summary and “report” of the research at final presentation, such as sharing why and what about Jasmine Town and the research of first working progress in Yokohama Chinatown, and also raise new questions in this process. I am also very sure that will reopen my perspective in this presentation to prepare for my next step, and open to discussing and trying to imagine together how to build the theater work of Jasmine Town on the next step.

#### 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 in 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 Pumpenhaus Münster and Ostwest Tanz Festival in Gieben. In August 2011, 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](http://www.redvirgo.org)



### **A study on choreographic texts for dancing with someone/thing beyond boundary**

The Imaginary Waltz (I.W.) is the idea and practice of dancing the waltz with someone/ something imaginary. In this final presentation, I will first invite each to join in the workshop of I.W. and then share my experience at ORR.

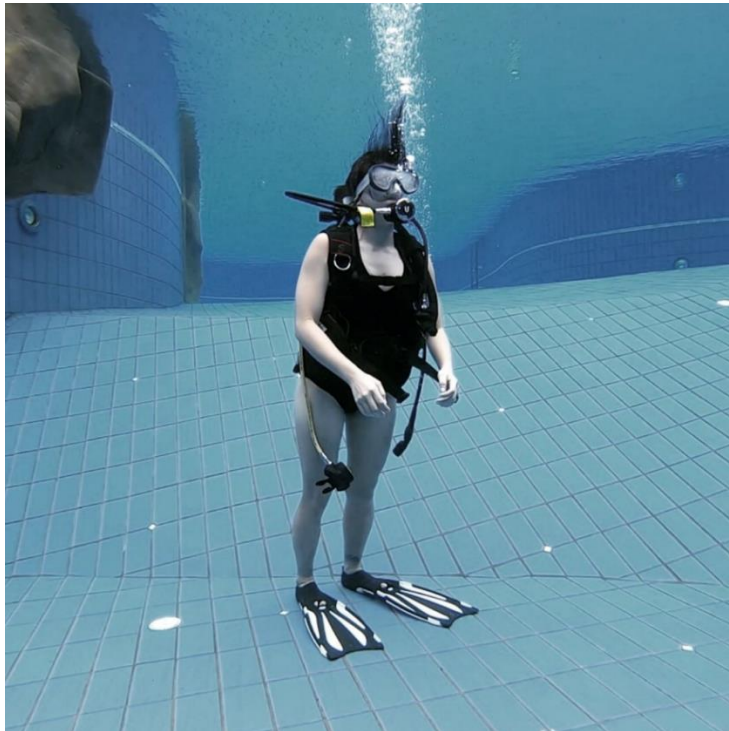
I started my research in this ORR with this big question; How can I share my practice of I.W. with other people? Through my research and workshop, I have become aware of my process which is helping me to create a sharable structure. I will share my findings in a form of a workshop.

In the workshop, each participant will dance the I.W. while listening to a text about someone or something. After the dance, we will talk about the experience of dancing the I.W. and how their body interacted with the images. I would like to continue this online workshop in the process of preparing the performance in October 2022.

### **Biography**



I am a performer who 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.  
Web: <https://www.chiipro.net/>



## Aqua Lung

Breathing from artificial air supply becomes an act through which the complexities of human and non-human relationships are made visible, articulating current concerns on being human, ecological crisis and the post-human condition. A research into breath in an aquatic dimension provides an environment where the human respiratory system is limited by nature and inseparable from technology. As issues of breathlessness are so urgent lately with the pandemic, this project imagines means of survival; the recovery of breath and how we can keep it going even after it has collapsed. The watery condition serves as a challenge for human respiration and provides a medium through which the usually invisible motion of air is made visible. In the research conducted through scuba diving, free diving and respiratory systems of amphibians, the possibilities of respiration beyond the human form are explored.

### 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](http://www.pattoh.com)



### Cues - work in progress for Cue

The time fragmented, losing a linear sense from the past to the future, lockdown in the present and the body, I put the word “Mourning” on the pandemic situation based on the experience. The word itself was a choreography which helped me to consent to the situation and the research aimed at creating a choreography of waiting for an opportunity to act and processes for recovery from the loss. The research is going on with interviews with people who recovered from the coronavirus and who can share the “Mourning” sense, and also some texts written by Japanese psychiatrist Bin Kimura, which are about the relationship between the time sense and the subject who recognize it. What is the choreography to go out of the Mourning situation? How can I get out of the body? What is “outside”? It is challenging to make questions and ideas come to the dance. At the final presentation, the work-in-progress performance “Cues” will be shared, and the research reflects in neji&co.’s performances “Cue” in 2022, and “Out” in 2023.

#### Biography



With unique physicality developed through butoh training, Pijin Neji approaches his body microscopically in his solo works and treats bodies materially in choreographic pieces. 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 an editor, artist, and choreographer, He continues his research on tombs, funerals and burials based in Kyoto.

Web: <http://nejiandco.com/>



## Research Sharing on the project *Ghostly Swinging Microphone*

The project *Ghostly Swinging Microphone* is exploring “oscillating consciousness” by inviting swinging microphone and dance into the space. Consciousness is something that doesn’t die but flows in the air forever. So this can be a spiritual concept for presence and absence(grief). This research is a corporeal practice for mourning, a precarious study for the precarious, and a space for a bodily requiem. Aiming to create a ritualistic performance, this project will explore body and force, patterns and rhythms, and consciousness and ghostliness. Dancing body along with the swinging mic creates uncanny echoes with its movement and sound. And what happens in our mind and body when we see these echoes are perhaps “consciousness.” This work tries to penetrate into consciousness that loosens the gap between living and non-living, existence and non-existence. How can we survive and be with each other if consciousness and soul (of the living and the dead) vaguely glimmer around, within, and beside us?

### 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. HJJD’s artistic research includes staging performances, writing, encouraging discourses and self-organizing platforms to serve all of the above. HJJD 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. HJJD 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.