

AAPPAC 2024 CONNECTING SERIES

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(1) BIRDY

Submitted by HUNG DANCE - seeking for touring opportunities and commissioned choreography.

Genre/Discipline: Dance

Premiere Date: 23 Mar 2024

Premiere Location: National Kaohsiung Center for the Arts (Weiwuying), Playhouse

Performance Duration: 60 Minutes

Key Artist(s):

Artistic Director & Choreographer: LAI Hung-chung

Rehearsal Director: CHENG I-han

Technical Director & Lighting Designer: TSAI Chao-yu

Composer: HSU Chia-wei

Costume Designer: Summer LIN

Prop Construction: CHOU Kuan-chih

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"Birdy," a captivating dance piece by LAI Hung-chung, explores the interplay of freedom and limitations within Taiwan's communities. LAI delves into the subtle influences of emotions and historical echoes on social harmony through a blend of societal dynamics and personal narratives.

Using a cage and dreamer metaphor, LAI bridges personal struggles with broader societal contexts. The deconstruction of traditional Chinese opera props, like the spear transformed into a cage-like "Rattan pole," symbolizes life's constraints. Incorporating the "Ling Zi" pheasant feathers, traditionally signifying warrior might, LAI reinterprets their meaning to empower individuals to redefine their consciousness. This exploration of freedom and self-awareness is visually depicted through the imagery of the "Ling Zi," subtly suggesting life's delicate balance between limitations and aspirations.

Set to an eclectic mix of electronic and Chinese classical music, "Birdy" reinterprets percussion and seamlessly blends Tai-chi with contemporary dance. It portrays the journey from tradition to modernity and conveys a powerful message that in this era, we can redefine class, freedom, and limitations while seeking balance and identity.

Contact Information

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Additional Information

<https://drive.google.com/file/d/11MGqP37tZIHbzJb50M2QD4ZOVwHfcnPk/view?usp=sharing>

(2) ICE AGE

Submitted by Resident Island Dance Theatre - seeking for touring support.

Genre/Discipline: Dance

Premiere Date: 5 Aug 2022

Premiere Location: Dance Base

Performance Duration: 55 Minutes

Key Artist(s):

Artistic Director/Choreographer: Chung-An, CHANG

Co-Choreographer: Maylis ARRABIT

Artistic Mentoring: Morag DEYES OBE

Music composer: Thomas William Hill

International Development Producer: Jih Wen YEH/Step Out Arts (2019-June 2021)

International & Project Producer: Sasa, Shu Lin HSIAO

Lighting Designer/Stage manager: Hsin-Ying, TSAI

Costume Designer: Li Yu, WANG

Photographer & Graphic Designer: Jiong Zhe, HUANG

Dancers: Maylis ARRABIT, Yi-Chen JUAN, Shih-Yun FANG, Yu Cheng CHENG

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ICE AGE is a story about how loneliness and curiosity attract people into another space and time to seek for empathy and consideration. The coexistence between two parallel realities, separated by "space-time" and at the same time united by it was the idea at the core of our process and our a cross-culture connection under the pandemic.

Awards

- 2023 Best Ensemble of RVK Fringe Festival
- 2023 "Pitch for New Aspects - Clare C. & Fellowship" 2nd prize at the 2023 FACP (Federation for Asian Culture Promotion)

Touring

- Showcased at Taiwan Dance Platform 2020, National Kaohsiung Center for the Arts - Weiwuying
- ISPA Pitch New Work 2020
- 2022 Gathered Together Festival, Tramway, Glasgow
- Premiere at 2022 Edinburgh's Fringe Festival, Dance Base
- 2023 FinFringe, Turku
- 2023 RVK Fringe Festival, Reykjavík
- 2023 American Dance Festival; 2023 Jacob's Pillow Dance Festival (Touring Artist of the Season 6 Center Stage, USA. Support by the Department of State, US & NEFA)
- 2024 Korean International Accessible Dance Festival

Contact Information

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Additional Information

https://drive.google.com/drive/folders/1ZYs12RSs95J_aKI9wRwbopf5RNhV-HQk?usp=drive_link

(3) Goldfish

Submitted by Terrapin seeking partners for on-touring after August 2025.

Genre/Discipline: Theatre

Premiere Date: 9 Feb 2025

Premiere Location: Aichi Prefectural Art Theatre

Performance Duration: 60 Minutes

Key Artist(s):

Co-producers: Terrapin and Aichi Prefectural Arts Theatre

Writer: Dan Giovannoni

Co-Directors: Narumi Koehei and Sam Routledge

Designer: Ayami Sasaki

Composer: Dylan Sheridan

Script Translation: Norifumi Hida

Commissioned by Terrapin, Ten Days on the Island, Darwin Festival, Aichi Prefectural Arts Theatre, Arts House and Asia TOPA

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Goldfish is a ground-breaking collaboration between Terrapin (Tasmania) and Aichi Prefectural Art Theater (Nagoya), marrying form and story in a radical reimagining of the theatrical model.

A solo puppeteer is performing a fable for children. A flourishing society does away with time, ignoring night and day, leading to a flood. Suddenly, the spell breaks: a team of workers burst in to transform the theatre into a disaster recovery centre. Out of these competing narratives, a visually stunning work emerges asking what role should humanity, and the theatre, play in times of increasing disaster.

No two presentations of Goldfish will be the same: it does not travel with a set. Instead, the world is constructed afresh in every location, using the physical assets of the theatre – truss, rostra, lamps – in concert with the materials of disaster recovery unique to the place. A blue tarpaulin becomes a surging ocean; pallets of tinned food become battlements; bags of rice become sandbags to hold back a flood. All collected materials will be donated at the end of the season, working with community partners like Foodbank and the SES. This methodology was developed through extended cultural exchange between Tasmanian and Japanese artists and honed through field research in Nagoya and Hobart.

Goldfish's new touring model requires the creative team to be onsite for a minimum of 1 week of remount in-situ. We are looking for presenters who are interested in working with us to develop intercultural connections and in reconsidering the traditional touring model for works of scale. The work presents an opportunity for deep community and artistic engagement on top of being an excellent work of scale for intergenerational audiences.

The premiere season of Goldfish comes at a time when arts organisations must reimagine the ways we have always done things. It is a meaningful, timely expression of new ways forward.

Contact Information

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Additional Information

<https://www.dropbox.com/scl/fi/hpl9f9v1z2fcxcsligiyc/Goldfish.pdf?rlkey=g06nt12chaoz0ftrksrwqtlvc&dl=0>

(4) This is not an Embassy (Made in Taiwan)

Submitted by National Theater & Concert Hall seeking touring opportunities.

Genre/Discipline: Documentary Theater

Premiere Date: 24 Jan 2024

Premiere Location: Berliner Festspiele

Performance Duration: 100 Minutes

Key Artist(s):

Director: Stefan Kaegi/Rimini Protokoll

Dramaturge: Szu-Ni WEN, Caroline Barneaud

Scenographer: Dominic Huber

Video: Mikko Gaestel

Music: Polina Lapkovskaja, Debby Szu-Ya WANG, Heiko Tubbesing

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The geography metaphor

The island of Taiwan is regularly struck by earthquakes and volcanic eruptions. It is indeed part of the Pacific Ring of Fire, a seismically particularly active zone at the edge of the Pacific. Not far from Taipei, the Philippine Sea plate moves north-westwards by an average of 7 cm a year against the Eurasian plate, on which the Chinese mainland also stands. This geological description reads like the metaphor of a political situation marked by friction between major power blocks and regular eruptions. A precarious situation but also a status quo that majority of the population is comfortable with.

Is this not a country?

In 1945 Taiwan became an original member of the United Nations and even a full member of the security council as "Republic of China". But in 1971 Nixon re-established harmonic relations between the US and mainland China, and Taiwan had to leave the UN. Ever since, Taiwan has struggled for its diplomatic recognition. Taiwan is excluded from international organisations like the WHO or UNESCO; only twelve of its diplomatic missions have embassy status; the Taiwanese athletes run under the flag of "Chinese Taipei". Not only since the war in Ukraine, China has again and again made clear on the international scene that in its view Taiwan is not an independent country and should under no circumstances be considered as such. Although Taiwan has many international friends and trading partners, no one can afford to antagonise China, the world's second largest economy. Therefore, Taiwan is just the most visible part of a global dilemma.

Diplomacy 2.0?

Over time, Taiwan finds its own way and becomes one of the most advanced democracies in Asia. In parallel, Taiwan developed new forms of foreign policy that allow it to build international relationships under the radars of official diplomacy. Here, we ask "What if theatre could organise the temporary and nomadic representation of a Taiwan Embassy - although it could not officially exist as a nation, would exist on stage at each performance every night?" Through the stories of a digital activist, a former diplomat and a musician and heiress to a bubble tea company, distinct viewpoints on Taiwan's situation are told through models, simulations and video screenings. Together they create the dream of an ephemeral embassy, where theatrical fiction is woven through with the cultural and political history of this little-known region, acting as a mirror to reflect the existence of others in this global community.

Contact Information

Mu Chin

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Additional Information

The introduction of this project, credit list, and featured videos:

<https://vidy.ch/en/production/stefan-kaegi-rimini-protokoll-this-is-not-an-embassy>

Full Length Video on VIMEO (password: kaegi)

<https://vimeo.com/935040415>

(5) U>N>I>T>E>D

Submitted by Chunky Move seeking for co-commissioning and presentation partners.

Genre/Discipline: Dance

Premiere Date: Feb 2025

Premiere Location: Asia TOPA, Naarm/Melbourne

Performance Duration: 60 Minutes

Key Artist(s):

Artistic Direction & Choreography: Antony Hamilton

Sound Design & Composition: Gabber Modus Operandi

Visual and Costume Design: Macan Studio

Exo-skeleton Design & Fabrication: Creature Technology Co.

Lighting Design: House of Vnholy

Performers & Choreography: Ooshcon, Melissa Pham, David Prakash, Samakshi Sidhu, Jayden Wall, Jahra Wasasala

Dramaturg: Melanie Lane

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Led by award winning choreographer and Artistic Director, Antony Hamilton, Chunky Move is a leading force in Australian contemporary dance. We create bold, visually striking and genre defying works that have captivated 600,000+ audiences worldwide since 1995.

U>N>I>T>E>D is a major international collaboration created by Chunky Move and a cohort of outstanding artists residing in Australia, Indonesia and Aotearoa/New Zealand. The creative team includes:

- Javanese performance duo Gabber Modus Operandi
- Bali-based streetwear label Macan Studio
- award-winning South Australian lighting designer Matt Adey/House of Vnholy
- Wellington-based dancers and world builders, Jahra Wasasala and Ooschon
- Naarm/Melbourne-based dancers David Prakash, Melissa Pham, Samakshi Sidhu and Jayden Wall
- choreographer Melanie Lane as Dramaturg, and
- Australian based global leaders in animatronic design, Creature Technology Company.

U>N>I>T>E>D follows a trajectory of recent, innovative dance experiences for audiences by Chunky Move, including 2019's Melbourne International Arts Festival commission, Token Armies, and 2022's Sydney Festival premiere, Yung Lung.

Artistically, the project draws on the diverse creative practices and cultural perspectives (Indonesia, Aotearoa, Fiji, Samoa, India and Australia) of the creative team, who all share an interest in the idea of 'machine mysticism.' Working with an interdisciplinary approach that integrates multiple artistic mediums, together the team will generate a fascinating and highly original performance that honours technologies both ancient and contemporary; both inner and collective.

Adding further to the uniqueness of this work, the exceptional cast bring their expertise in dance lineages from post-modern contemporary dance, as well as street styles originating in North America, including Popping, Hip Hop, House, Krump and Waving. This thrilling merging of movement styles under the distinctive aesthetic eye of Antony Hamilton, enhanced by dynamic lighting and visual design elements, will produce a truly original and unforgettable performance experience for audiences.

Created over multiple research and development periods in Bali and Naarm/Melbourne, the work will be presented in the round (4 sides) with a combination of seated and standing audiences. This configuration seeks to hybridise traditional performance contexts with the less-formal settings of a night club or live music gig.

U>N>I>T>E>D has been commissioned by Asia TOPA for new Creative Director, Jeff Khan's inaugural 2025 festival, and we are currently in discussion with several other prospective commissioning and presenting partners.

Contact Information

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Additional Information

<https://www.dropbox.com/scl/fo/bdut69uwrf75bo2cp5wey/AISUKomx8yqCTPaIHVIRVtw?rlkey=e39or8lc7ifpra8bxxhw1ddmd&st=jno31h67&dl=0>

(6) Two Blood

Submitted by Australian Dance Theatre seeking co-commissioning partners, along with presenters for presenting opportunities.

Genre/Discipline: Dance

Premiere Date: Oct 2025

Premiere Location: Adelaide

Performance Duration: 60 Minutes

Key Artist(s):

Directors: Daniel Riley, S.Shakthidharan & Jasmin Sheppard

Choreography: Daniel Riley and Jasmin Sheppard with ADT's Company Artists

Music Composed by SAtheCollective

Music co-writer: Kurinji

Film: Potocol Pte Ltd

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'Two Blood' - a ceremonial ritual that exists at the intersection of the night sky.

'Two Blood' is a new international collaboration between Australian Dance Theatre, internationally acclaimed director S.Shakthidharan ('Counting and Cracking') and Singapore's SAtheCollective that sees three boundary pushing companies combine their powers to tell an unforgettable, and rarely seen, story that traverses borders, travels through time, and brings a hidden history of Australia to light.

Under the blistering sun of the Queensland desert, two skeletons are found in a forever embrace. One is a Cantonese man who came to Australia during the gold rush. The other is a Tagalaka woman, from northern Queensland. As the mystery of these two figures is unravelled, an epic love story is unearthed, setting into motion a story of belonging that tests the boundaries of two generations and examines the marks we leave on the land and each other.

Created by Australian Dance Theatre and S.Shakthidharan's Kurinji, 'Two Blood' is a major cross-disciplinary dance work that blends story, ceremony, projection and music by Singapore's SAtheCollective.

Creative development for 'Two Blood' began in 2023 and will continue in 2024 ahead of the World Premiere season in 2025 as part Australian Dance Theatre's 60th anniversary celebrations.

We are looking to work with festivals and presenters across Asia to come on board a co-commissioners and/or presenters for 2025 and 2026, with aims to tour from late 2025. The production suited to mid-sized venues (200-600 seats), either in a Black Box or Proscenium Arch venue. This directly supports Australian Dance Theatre's new Touring Framework, that prioritises engagement with audiences, artists and presenters across the Indo-Pacific.

Australian Dance Theatre has received support from the Australian Government's National Foundation for Australia-China Relations for the development and World Premiere season of 'Two Blood'.

Contact Information

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Additional Information

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(7) Samsara – A Cine-Concert by Garin Nugroho

Submitted by The Esplanade Co Ltd seeking presenters for international touring opportunities.

Genre/Discipline: Multidisciplinary - Film, Dance, Theatre & Music

Premiere Date: 10 May 2024

Premiere Location: Esplanade – Theatres on the Bay

Performance Duration: 85 Minutes

Key Artist(s): Produced by Esplanade - Theatres on the Bay, Cineria Films, Garin Workshop & Lynx Films

Composers: Wayan Sudirana & Kasimyn

Musicians: Gamelan Yuganada & Gabber Modus Operandi

Lead Actors: Ario Bayu, Juliet Widyasari Burnett and Gus Bang Sada

Choreographer: Ida Ayu Wayan Arya Satyani

DOP: Batara Goempar

Costume Designer: Retno Ratih Damayanti

Production Designer: Vida Sylvia

Stage Designer: Iskandar Loedin

Sound Recordist: Trisno

Editor: Beck

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Samsara tells a story of a man from an impoverished family who is rejected by the wealthy parents of the woman he loves. He strikes a bargain with the Monkey King, performing a dark ritual to gain wealth but in the process, curses his wife and child into suffering.

A black-and-white silent film accompanied by live music, Samsara features many traditional Balinese performance elements such as a gamelan, traditional dance, masks and wayang wong - classic form of Indonesian mask theatre, layered with a digital electronic music soundscape by electronic music duo, Gabber Modus Operandi.

The film and live performance stars two Asia-Pacific luminaries of the stage and screen: Indonesian film actor Ario Bayu and Indonesian Australian dancer Juliet Burnett.

Samsara premiered at the Esplanade Theatres on the Bay on Fri, 10th May 2024, a commissioned work for the annual Malay festival of arts, Pesta Raya.

Contact Information

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Additional Information

https://drive.google.com/drive/folders/1M4MJtOGH_tycFEEBQ3jpbjyHe1yTqxxgJ

(8) Beastosis – Revenge of the Witch

Submitted by National Taichung Theater seeking presenters for touring opportunities after June 2026.

Genre/Discipline: Inter-Disciplinary

Premiere Date: June 2026

Premiere Location: National Taichung Theater

Performance Duration: 50 Minutes

Key Artist(s):

Co-producers: ET@T and House Peace

Director: Wu Zi-Jing

Assistant Director: Wu Tzu-Ching

Sound Design: Sam Yang

Performers: Jing Wu, Chen Yi-En

Original story by Chiou Charng-Ting

Commissioned by National Taichung Theater

Supported by Ministry of Culture of Taiwan "one plus four T-content plan" (文化黑潮計畫)

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Beastosis — Revenge of the Witch is an adaptation of the novel, Beastosis into an Extended Reality Theater (XRT) production. It primarily integrates immersive theater design with technologies such as virtual reality (VR), body sensors, multiplayer connectivity, and voice recognition. This combination overlays virtual environments with real actors, scenes, and objects, allowing the audience to traverse between the shadows world and the original world within the story. Moreover, they could collectively experience the shared Spiritual Voids after merging with the Beast Spirits, creating a perceptual experience between the virtual and the reality.

This adaptation closely follows the novel's key imagery—the Spiritual Voids shared with the Beast Spirits—as the core experience of this performance. Through immersive theater design, incorporating totemic symbols of the beast spirits, ritualistic settings, and live actor performances, the audience is guided to traverse between the physical and virtual realms, experiencing the unique sensory memories shared with the beast spirits. The performance lasts approximately 50 minutes, with audience members entering in batches of 10-15 people. Through experiencing war, death, and reincarnation together, they collectively empathize with the submerged world of the Isle of Wan.

Contact Information

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Additional Information

<https://drive.google.com/drive/folders/1B-oE-tzATWgVjK1dqxNKKOwCy3e3iQr6?usp=sharing>

To find out more about the AAPPAC Connecting Series, please visit:

<https://www.aappac.com/en/connecting-series/>

Please contact the AAPPAC Secretariat at aappac@esplanade.com for any questions.
