

DAESHIM DANCE

EUN-ME AHN

Creation 2017



DAESHIM DANCE

EUN-ME AHN



Choreographie and artistic direction : Eun-Me Ahn

Music : Young-Gyu Jang

Artistic advisor : Chun Wooyoung

Costumes and set design : Eun-Me Ahn

Set: Sunny Im/unkwan Design

Lighting design : Jin-Young Jang

Video : Jinwon Lee

Dancers :

Eun-Me Ahn, Beomjin Kim, Yoonam Kim, Hyunwoo Nam, Youngmin Jung, Sihan Park, Jihye Ha, Jaeyun Lee, Kyungmin Kim, Yeji Yi

Production : Eun-Me Ahn Company, Seoul Arts Center

Partnership : SFAC (Seoul Foundation for Arts and Culture), ARKO (Arts Council Korea)



Booking :



gadja
PRODUCTIONS

Jean-Marie Chabot
E-mail : jm@gadjaprod.com
Tel. : +33 (0)6 01 32 04 98



... SHIM DANCE

EUN-ME AHN'S NEW TRILOGY

«Everything is a question of state of mind.»

Those who know Eun-Me Ahn, know that she likes people and that she likes to share her overwhelming energy with them. They also know that she likes trilogy.

The latest, mixing professional dancers and amateurs on stage, drew a colorful portrait of Korean contemporary society tackling three stages of life : youth (*Dancing Teen Teen*, 2012), old age (*Dancing Grandmothers*, 2011) and this inbetween where you not one anymore and not the other yet (*Dancing Middle-Aged Men*, 2013).

In 2016, the most prominent but also most iconoclast choreographer of her country begins a new cycle about handicap and difference, working with blind (2016), small size (2017) and transgender people (2018).

« Because of their difference, these people are - consciously or not - compulsorily put into categories, confined to stereotypes. As they do not fit the standards, one think they are weak, that they can't blend in the society or contribute to it. And as a consequence they are at the edge of it. Yet, these people are beautiful and strong, precisely because they must adapt to a world in which nothing is easy, nothing is made for them.

I want to show that. I want to show that we can be together, and be well together if we let our differences and prejudices aside.

Everything is a question of state of mind. »

No surprise then in the title of this new trilogy : ... **Shim Dance**, litteraly « ... Mind Dance » in Korean.

And with Eun-Me Ahn, be sure it will be positive !



DAESHIM DANCE

In her country, Eun-Me Ahn is considered one of the most important artist of choreographic landscape.

Some also see in her a shaman of modern times.

In this new opus - the second of her trilogy about difference - she's chosen to work with people suffering from Dwarfism to invoke « Dae-shim » : literally the « great spirit » that one can also translate by « great heart ».

A spirit that lies within everyone of us : this vital energy, this force that moves us and can make us overcome difficulties and move mountains, this breath of freedom that moves and transcends bodies, big or small.

On stage, this invisible becomes tangible. In a sort of trance, the lines - omnipresent in the set and costumes - fade out little by little. Bodies, limbs and silhouettes extend, shrink. Dwarves become giants, giants become dwarves.

The points of reference turn cloudy and drown in movement to finally disappear.

What remains is performers, in all their generosity and energy.

Because in the end, size doesn't matter, but what one really is deep inside, beneath all appearances.



EUN-ME AHN



*« Laugh and grow fat.
Dance and grow fat. »*

Ah, the famous custard pie that is the confrontation “between tradition and modernity”...

How many creators have struggled to find the way to describe what is finally the lot of every artist : on the one hand to know, understand, integrate what the ancients did ; on the other to forget them, overcome them and hope to find something new. Quite a vast program...

On this level, Eun-Me Ahn that France discovered in 2013 and 2014 thanks to Festival Paris Quartier d’Été, has found new, unexpected and

exciting ways. This comes first from her own itinerary, marked as much by the learning and exploration of shamanic traditions as by the many years spent in New York or a profound friendship with the missed Pina Bausch (who invited her many times in Wuppertal). Korean and cosmopolitan, figure of the avant-garde but also choreographer of the very official opening ceremony of the FIFA World Cup in Daegu in 2002 and presented in the most important international festivals, she knows how to improve the beauties of contrast, mix polka dots, stripes and flowers, how to play with the most pop colors before switching to the most solemn austerity, how to play with the most subtle shades of androgyny, or use slowness to make trance rhythm burst...

Educated at the school of rigor, precise, demanding and of a all Korean discipline, Eun-Me Ahn is also a daredevill performer, ready for all kind of piracies. One have seen her jump from the top of a crane, then attack a piano with axe and scissors, rip off herself her fairy dress made of white ties to distribute the pieces to the audiences while performing a teddybear dance, bury herself with a clown costume under a rain of balloons, locked up behind bars in a duet with a chicken, or dressed up as a mushroom... But one would be wrong thinking it is provocation. It is rather the affirmation of a curiosity and a freedom held by work and style pushed to their most unexpected limits.



EUN-MIEAHN IN A FEW DATES

1963 - Birth in Republic of Korea

1974 - Begins to dance, initiates herself to Korean shamanic practices, discovers the work of Isadora Duncan and western countries contemporary dance

1986-1992 - Dances with Korean Modern Dance Company and Korean Contemporary Dance Company in Séoul

1989 - Graduated from Seoul E-Wha University

1994 - Departure for New York City. Graduated from Tisch School of the Arts

1999-2000 - Receives Manhattan Foundation for the Arts Award and New York Foundation for the Arts Award

2001 - After several visits to the Pina Bausch Festival à Wuppertal, she presents three solos from the *Tomb* there.

2001-2004 - Returns to live in South Korea where she is appointed Artistic Director of Daegu Metropolitan City Dance Company for which she creates, amongst others *The Little Match Girl* and *Sky Pepper*

2002 - Choreography of the Fifa World Cup opening ceremony in Daegu in South Korea

2007 - Creation of *Symphoca Princess Bari*, a choreographic adaptation of a Korean legend, that will be presented at Seoul ARCO Art Center in Korea, Tanztheater Wuppertal Pina Bausch Festival in Germany, BOZAR in Belgium, Edimburgh Autumn Festival in Scotland...

2011 - Creation of *Dancing Grandmothers*, a work inspired by the gestures of Korean old ladies, followed by *Dancing Teen Teen* (2012) et *Dancing Middle-Aged Men* (2013) that, through three generations draw a portrait of Korean modern society.

2016 - Creation of *Ahnsim Dance*, with 6 bkind people, first part of a new trilogy about difference.