

Koshigi Monologue

Eun-Me Ahn

Premiere November 22nd, 2019
Yeongdeungpo Arts Hall
Seoul



KOSHIGI MONOLOGUE

Choreography and artistic direction: Eun-Me Ahn

Music: Young-Gyu Jang

Costumes and set design: Eun-Me Ahn

Lighting design: Jinyoung Jang

Video direction: Jinwon Lee

Creation technical director: Jimyung Kim

Piece for 9 dancers, 13 people on tour

Production: Eun-Me Ahn Company, Gadja Productions

Coproduction: Yeongdeungpo Cultural Foundation (Korea),

Running time: 75' without intermission



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KOSHIGI MONOLOGUE

Eun-Me Ahn is a committed woman, an artist who doesn't hesitate to tackle sensitive issues, even if it means breaking a few taboos on the way.

In Koshigi Monologue, she gives a chance to speak to old ladies who confide about their first sexual experience and the first years of their marital life in post-war South Korea. With reserve, sometimes mischief and often regrets, they tell about arranged marriage and social pressure. Their ingenuity and their ignorance. The violence they sometimes were the victims of and their resignation in the absence of a way out.

The choreographer put the recordings of these stories in the mouth of her nine dancers – male like female – who lend their bodies to question with strength, between dance and theater, women condition in our societies. With them, we smile, we get outraged, we cry. We measure the progresses that have been made, but most importantly the long way that is still left to go.

TEASER

<https://vimeo.com/773885310>



eun-me ahn



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

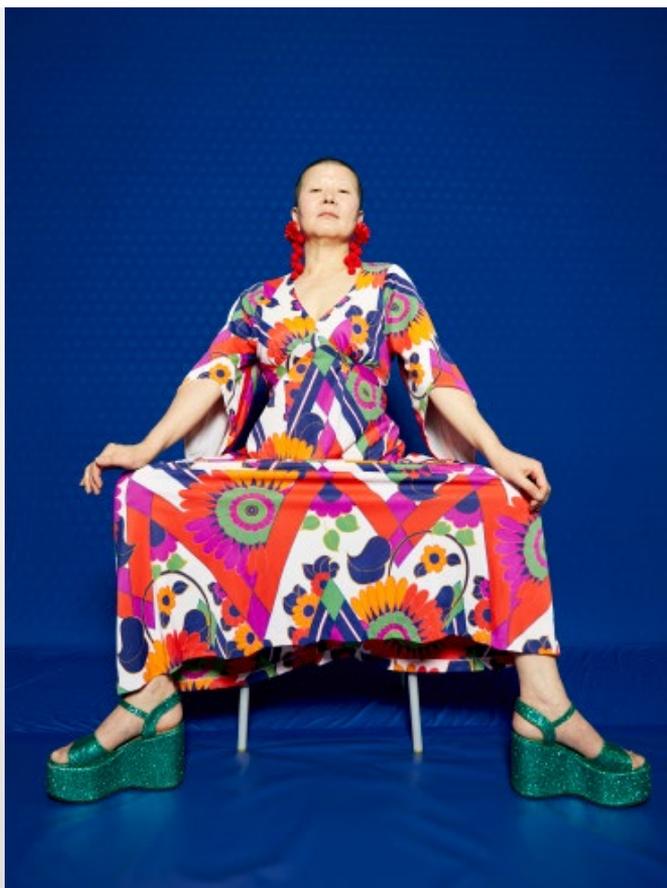
Ah, the famous custard pie that is the confrontation “between tradition and modernity”...

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’Eté, 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 daredevil 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-me ahn

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, among 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.

2018 - Creation of *North Korea Dance*

Eun-Me Ahn becomes associated artist to Théâtre de la Ville-Paris