

AHNSIM DANCE

EUN-ME AHN

Creation 2016



AHNSIM DANCIE

EUN-ME AHN



Choreography and artistic direction : Eun-Me Ahn

Music : Young-Gyu Jang

Artistic advisor : Chun Wooyoung

Costumes and scenography design : Eun-Me Ahn

Scenography : Sunny Im/unkwan Design

Lighting design : Jin-Young Jang

Video : Tae-Seok Lee

Dancers :

Eun-Me Ahn, Hyosub Bae, Jihye Ha, Youngmin Jung, Hyekyoung Kim, Eisul Lee,
Kibum Kim, Hyunwoo Nam, Sihan Park

with the participation of 6 visually impaired persons

Production : Eun-Me Ahn Company, KSPO&Co

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



Diffusion :

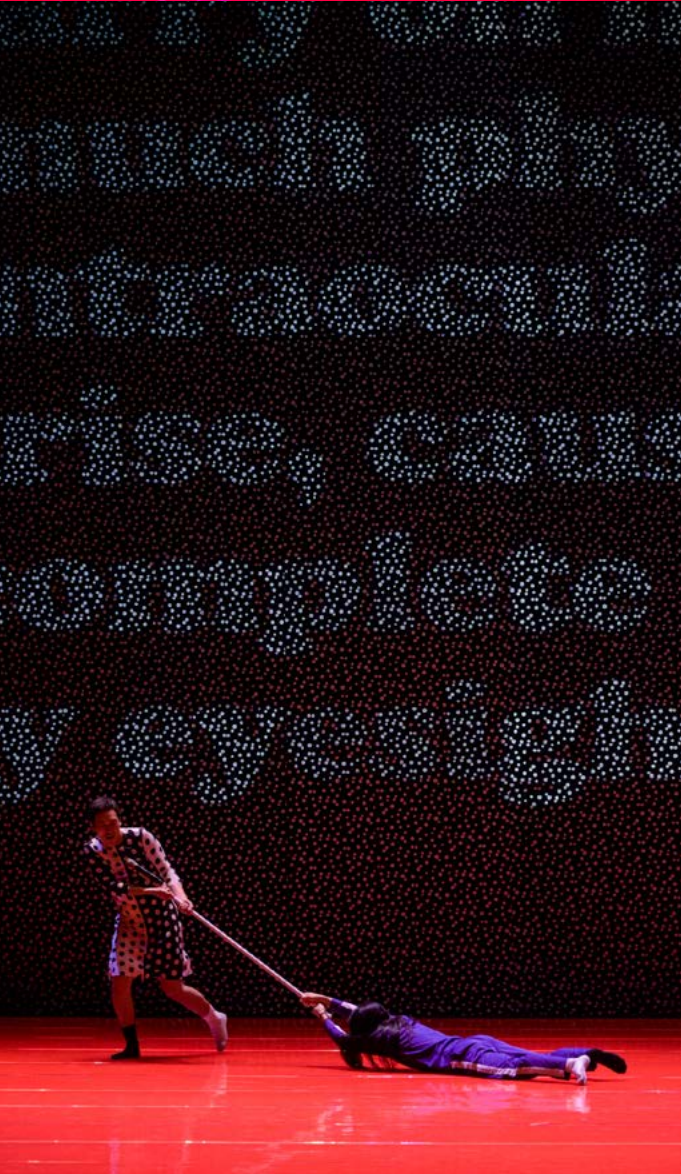


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... SHIM DANCE LA NOUVELLE TRILOGIE D'EUN-ME AHN

«*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 !



AHN SHIM DANCE

A three word title in the Morning Calm country language : Ahn Shim Dance.

Let's analyze it from the end :

"Dance", well... no need translation.

"Shim" can be translated in English by "mind" or "state for mind".

"Ahn", it's the name of the choreographer, the name of a women bursting with energy and joie de vivre who moves everything on her way : codes, conventions ... and - above all – people. But "Ahn" also means "comfortable", "safe", in Korean.

Natural disasters, terrorist attacks, economical crisis... The least we can say is that we are living troubled times. Yet, the same message comes again and again : « Everything is fine. Don't worry. We take care of everything. We take care of you. » We are repeatedly told that we live in united societies in which everyone can find a place. Yet some are left aside along the way.

For the first part of this trilogy about handicap and difference, Eun-Me Ahn has chosen to work with visually impaired persons.



On stage, amateur and professional dancers are on an equal footing. With white sticks as unique prop (successively becoming swings, clocks, taxis or pillory), they take us into chiaroscuro world, going from a dream, ethereal universe in which black and white prevail, to a Technicolor one where the visually-impaired evoke with humour and a touching innocence the sometimes cruel and often revolting reality of their everyday-life and their handicap. But no pathos here... on the contrary.

It is joie de vivre, taking its roots in an amazing survival force, that prevails in a whirlwind of color and energy such as only Eun-Me Ahn knows to create.

Ahnsim Dance is a manifesto against indifference, a call to awareness : *«If we all want to feel safe, we need to open the eyes and act. And this is going to happen through others, because together we are stronger and we can make something beautiful.»*



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 forgot 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 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, 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.