

EUN-ME AHN

DRAGONS

안미 드래곤



DRAGONS

How does the world look like when you are 20 years old and have your whole life ahead of you?

How do you see it when you are a dancer coming from Asia?

What could be the future of dance in this part of the world, embodied by a young generation intensely living with its time and yet custodian of millenary traditions?

It is to these questions that Korean Eun-Me Ahn intends to find answers, bringing together 5 young dancers born in 2000 - the year of the Dragon – and the dancers of her company based in Seoul.

INTENTION NOTE

« 2020 is an important moment. We are at a turning point : the first generation born in the third millenium is becoming adult. The futur is theirs and they will be making the world what it will be tomorrow.

For me, a body tells a lot, often more than words. It is the reflection of our personal history and, more largelly of our way of life, of the way our societies function. At 20, body is changing fast. Menalities too. It is an age where ideas – the ones you inherit and the ones you build yourself - assert themselves to build a personality.

Working with young dancers is an opportunity to see an energy, a purity – both physically and mentally, and through their body seize the reality of a country, of a continent.

I am Korean but I'm also Asian, and proud to be. Asia is a complex continent, gathering countries with different Histories, religions, societal models and traditions, that often confronted each other but yet have a lot in common.

For a long time, we've been looking up to the West as a model to follow and the source of modernity, on the economical as well as on the artistic level. But things have evolved and it is time to look at ourselves in the mirror.

In the second half of 20th Century, the expressions « the Four Asian Tigers » or « the Four Asian Dragons » was used to refer to South Korea, Taiwan, Hong-Kong and Singapour, the developing countries of the region praised for their dynamism that became a model of success.

Bringing together dancers from different countries, bringing together different bodies, my idea is to sketch a portrait of contemporary Asia and explore the dynamics running through the dance practice there to see what dance could become in the future.

And who knows ? Maybe make some new dragons appear on stage.

Dancing Dragons of course. »

Eun-Me Ahn

SCHEDULE

- | | |
|-------------------------------|-----------------------------|
| - January - February 2020 | Auditions |
| - 07 June - 03 Sept. 2020 | Rehearsals |
| - 04, 05, 06 Sept 2020 | Premiere, Seoul (KR) |
| - Sept. - Nov. 2020 | International tour |

DRAGONS

Choreography and artistic direction: Eun-Me Ahn

Music: Young-Gyu Jang

Costumes and set design: Eun-Me Ahn

Lighting design: Jinyoung Jang

Video: Jinwon Lee

Dancers: Piece for 11 dancers. Cast to be determined.

Production: Eun-Me Ahn Company

Coproduction:

Seoul Foundation for Arts and Culture, Yeongdeungpo Art Hall, Gwangmyeong Foundation for Arts and Culture, Théâtre de la Ville-Paris, Biennale de la Danse de Lyon, Les Halles de Schaerbeek, Festspielhaus St Pölten, Weiwuying - National Kaohsiung Center for the Arts
ongoing search for other partners

with the kind support of : Indonesian Dance Festival, Yokohama Red Brick Warehouse N°1

Running time: 75' without intermission

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



Contact and information :



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PRODUCTIONS

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EUN-ME AHN



*« La gaité appelle
le bonheur.*

*La danse appelle
le bonheur. »*

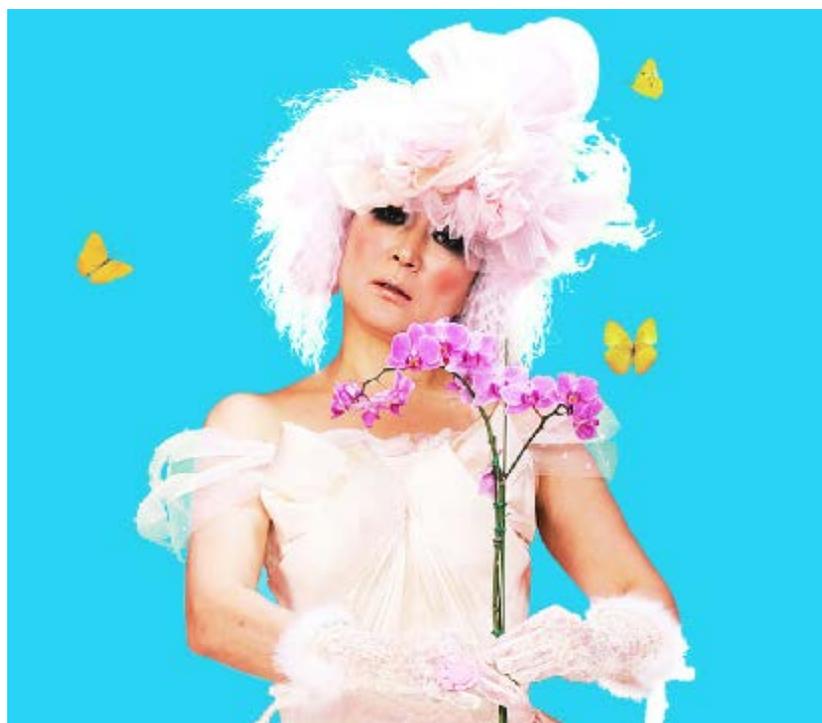
Ah, the famous custard pie that is the confrontation “between tradition and modernity”...

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-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 *Norht Korea Dance*

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