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I dance You



Photo by Erlend Mikael Sæverud Dance by Natanya Helena Kjølås

The Graduation Performance For The
Master's Degree In Choreography By Kyuja Bae
At Oslo National Academy Of The Arts
April 2019

I dance You.

As the way,
how Sami people Joik someone, something or somewhere that they care
for,
I dance You.

When I say,
I dance You,
it doesn't mean that I dance about You.

I dance You the way,
how I feel You
and
sense the energy between us.

I dance You,
as if I look in a mirror with the eye of my soul,
seeing me as you in my way,
seeing you as me in your way,
while I am aware of how things look like on surface through our
sleeping gaze.

I dance You.



Photo by Erlend Mikael Sæverud Dance by Vivian Pakkanen

In your light I learn how to love. In your beauty, how to make poems.
You dance inside my chest where no-one sees you, but sometimes I do,
and that sight becomes this art

-Rumi-

About the project 'I dance You':

What happens, if we take dance art as a spiritual practice, treating the whole process and the performance as an imaginary ritual? The exploration of spirituality in dance art that is expressed in contemporary aesthetic, sets and uses is the theme of this project.

The method of Contemplative scores is explored in the project 'I dance You'. The method of Contemplative scores is a choreographic method that Kyuja Bae has been working on for many years and it is still an evolving research and practice.

The method of Contemplative scores is based on the idea that dance is already existing everywhere and in every moment. The choreography by the method of Contemplative scores is the means to find the dance in daily life and attempt to frame it by poetic gaze of awareness, transforming the dance into a dance art through the inner transformation of the dancer.

The method of Contemplative scores is a part of Kyuja Bae's artistic research that concerns the meditative body in connection to Yin-Yang and the Five Elements theory, combining movements with meditation to have more self-awareness of the flow of energy in the body and around the body. It focuses on how to authentically respond to the force from the outer world as well as the inner world while many different rhymes vibrate simultaneously.

The basic structure of Contemplative scores is inspired by Obangsaek, the Korean traditional color spectrum with 5 colors: Blue, White, Red, Black and Yellow. These 5 colors represent 5 cardinal directions: Blue- East, White- West, Red- South, Black- North and Yellow- Center. And each color is associated with 5 different elements of traditional Korean culture: Blue- Wood, West- Metal, Red- Fire, Black- Water and Yellow- Earth. The method of Contemplative scores is influenced by Butoh dance, Salpuri dance, Suengmu, Sufi whirling, the philosophy of Zen Buddhism, philosophy of Taoism, philosophy of Wabi-sabi, various meditation techniques and some shamanic practices as well.



Photo by Erlend Mikael Sæverud Dance by Lin Van Kaam & Natanya Helena Kjølås

About the choreographer:

Kyuja Bae is an interdisciplinary artist, crossing the fields of art such as choreography, dance, performance art, theater, writing and installation. She is based in Norway originally from South Korea. She studied theater and creative writing at Nordic Black Express, Norwegian Theater Academy and Korean National University of Arts. She has been actively practicing Butoh dance since 2013 joining Butoh dance classes and workshops with Butoh dance masters such as Atsushi Takenouchi, Mushimaru Fujieda, Minako Seki and more.

Kyuja Bae has a holistic approach to dance art, seeing dance art as a path for the spiritual practice to open up the space for self-awareness and collective consciousness.



Photo by Erlend Mikael Sæverud Dance by Lin Van Kaam & Natanya Helena Kjølås & Vivian Pakkanen

Choreography: Kyuja Bae
Music: Simen Korsmo Robertsen
Dance: Vivian Pakkanen, Lin Van Kaam, Natanya Helena Kjølås, Simen
Korsmo Robertsen and Kyuja Bae
Costume: Natalia Korotkova & Gina Gundersen
Ceramic: Mingxuan Tan
Lighting Design: Agnethe Tellefsen
Lighting Assistant: William Østby
Stage: Natalia Korotkova & Kyuja Bae
Supervisors: Anne Grete Eriksen & Johannes Deimling
Head of the Master's Programme in Choreography: Per Roar
Dean: Suzanne Bjørneboe

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