劇場搏劇場
BOK FESTIVAL 2016

生活舞蹈工作室 The Living Dance Studio presents

紅Red紀錄劇場
A Documentary Performance

17/06/2016, 20:00（Fri）

18/06/2016, 20:00（Sat）

Venue ： Small Auditorium, Macao Cultural Centre

Duration ： 100 mins (no intermission)

Language ： Chinese,with surtitles in
Chinese and English

Pre-Performance Talk（Free Admission）

Guest Speaker

17/06 Chow Fan Fu
18/06 Agnes Lam

7pm at CCM Conference Room and live on Facebook

Festival Plus

Independent Documentary Screenings

19/06 iCentre (Free Admission)

11:30 Zou Xueping ：Satiated Village (88′)

14:30 Li Xinmin ：Huamulin, Boy Xiaoqiang (76′)

16:30 Wen Hui ：Listening to Third Grandmother’s Stories (75′)

Group B – Not suitable for under13

18:00-19:00

Post Screening Talk

(Director：Zou Xueping Li Xinmin & Wen Hui)

Moderator：Penny Lam Kin Kuan

CREATIVE TEAM

Choreographer ： WEN Hui
Text ： ZHUANG Jiayun
Dramaturg ： Kai TUCHMANN (Germany)
Performers ： LIU Zhuying,JIANG Fan, LI Xinmin, WENHui
Lighting Designer ： Edwin van Steenbergen (Netherlands)
Deputy Lighting Designer ： JIA Nannan
Video ： ZOU Xueping
Stage Designer ： ZHOU Jie
Interviewers ： WEN Hui, ZHUANG Jiayun, ZOUXueping
Music ： WEN Lvyuan
Translation ： GUO Rui, XU Qian

A Co-production between the Beijing Living-Dance Studio and the Goethe-Institut China

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Goethe Institut Peking,
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ABOUT THE WORK

Red—A Documentary Performance

Our body is an archive, the witness and carrier of history, a location to understand how the assembled histories and memories have inscribed themselves deeply on us. Our body is also a catalyst for memory, and the siteof transgressive impulses. We use the embodied and situated practices to reenact the past, to transmit experiences from one generation to another, and to tease out the biopoliticallogic of a specific historical situation.

Red is the newest work by the Beijing-based Living Dance Studio. It is a documentary performance that finds its inspiration and point of departure in The Red Detachment of Women, a ballet premiered on September 26, 1964 in Beijing, and one of the eight revolutionary model theatrical works that formed the official cultural canon during the Cultural Revolution. Recounting the story of WU Qionghua, a peasant girl who flees enslavement to join the Red Army-led women's detachment in Hainan Province to fight the Nationalist troop, this nationally renownedballet was once hailed as an impeccable fusing of revolutionary ideology and artistic mastery, blending Western ballet techniques with the fundamentals of Chinese classical and folk dances.

Turning the artistic and critical attention to the imagery of the heroic, gun-wielding ballerinas balancing on their toes, the Living Dance Studio uses a variety of documentary materials—publications and visual materials about the original revolutionary model ballet, footage of recently conducted interviews, biographical and personal stories of the revolutionary ballet dancers, etc.—to engage with the performers' bodies on stage. More importantly, the piece draws upon and invests in the memories and understandings of the performers and interviewees in regard to the Cultural Revolution (1966—76) to critically reflect upon The Red Detachment of Women as an ideologically-charged cultural and collective symbol during the Cultural Revolution era, an over-consumed and -disengaged artifact in the post-socialist period, and a cultural form of feminist intervention that continues to facilitate women’s use of collective power to challenge their social environments in today’s China.

Each performer’s complex personal connections with and reflections upon The Red Detachment of Women-carry significant weight in Red. Two performers from the older generation (born in the late 1950s and early 1960s), LIU Zhuying and WEN Hui, have known each other for almost 40 years. Liu was a role model for Wen when attending the Yunnan Art School in the early 1970s, because the former was cast to perform the revolutionary model ballet after graduation and played different roles in the ballet for no less than thousands of times. As a revolutionary model ballerina wannabe, Wen learned the movements by heart and eagerly anticipated the opportunity to play the female protagonist, even though she moved into a completely different direction in the post-revolutionary era to become a leading figure in China's modern dance community.

As early as 2008, the Living Dance Studio staged an eight-hour multimedia performance, entitled Remembering I, probing everyday life and ritual, material culture, and historical events during the Cultural Revolution through memories of a group of intellectuals born in the 1950s and 1960s.Continuing the practice of social remembering and alternative historical reconstruction, the Living Dance Studio and the Caochangdi Workstation launched the Minjian (Folk) Memory Project in 2009, a project dedicated to engaging peasant survivors of the Great Leap Forward in forms of remembrance. Since then, the Living Dance Studio has created a number of performances in association with the Minjian Memory Project, including Listening to Third Grandmother’s Stories (2012), Remember: Tombstone (2012), Memory on the Route (2011), and Memory: Hunger (2010). Following this vein of practice, Red can also be seen as a memory project, a critical engagement via documentary and performance, drawing on the viability and power of social memories.

Scholar Richard Terdiman has famously said that “memory is the present past,” as the past continuously invades and invests the present through memory. The production team of Red aims to use the body to evoke the memories and histories of The Red Detachment of Women, to anatomize its artistic innovations, aesthetic principles, and the state’s cultural-production apparatus that once indoctrinated the production, and to, eventually, reflect on the past of the Cultural Revolution for intervening with the present.

About Living Dance Studio, Beijing, China

The Beijing-based dance theatre company, Living Dance Studio (LDS) was founded in 1994 by choreographer Wen Hui and documentary filmmaker Wu Wenguang.

Before starting this company together, both artists were already well-known and respected for their achievements in their respective fields.

The Living Dance Studio is unique in China in various ways:

—They are an independent company, which means they get no funding from and are not facilitated in any other way by the Chinese government.

—Their style of working and their productions bring together dance, video, stories,sets, lighting and music to document routine and personal acts of life in modern China. As the LDS aims at stimulating the production of contemporary dance in China, they invite different dancers, actors, writers, musicians, visual artists and filmmakers to collaborate with them in each production. The artistic process of creating a piece is just as important as the result.

—Through the themes addressed in their work, LDS makes very personal work that encapsulates life in China with a documentary eye. According to Wen Hui: “We want to focus on the true daily life and show what we are feeling and what is going on now. That is why we named the company ’Living Dance’. We have to give people questions, not answers".

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ABOUT THE TEAM

WEN Hui (Choreographer)

WEN Hui, choreographer, dancer and documentary film-maker, pioneer of China's modern dance, and senior choreographer of The Oriental Song & Dance Ensemble. She founded The Living Dance Studio in Beijing in 1994. Her works have been staged in China and invited to major international art festivals in Asia, Europe and the U.S. Wen studied choreography at The Beijing Dance Academy in 1985. In 1994, she went for a year to New York to study modern dance. From 1997 to 1998, she received a fellowship from Asian Cultural Council and went to New York again to continue her practice and research on modern dance. From 1999 to 2000, she joined Ralph Lemon's dance company and participated in the production of The Geography Trilogy. In 2004, Wen's choreographic piece, Report on the Body, was awarded the ZKB Patronage Prize by Zürcher Theater Spektakel. In 2005, Wen and Wu Wenguang founded the Caochangdi Workstation in Beijing, as well as the annual Crossing Dance Festival.

In the same year, they also initiated the European Artists Exchange Project and the Young Choreographer’s Project.

ZHUANG Jiayun (Text)

ZHUANGJiayun is graduate of Central Academy of Drama. She received her PhD in Theater and Performance Studies from UCLA and held an Andrew W. Mellon Fellowship. She is currently an Assistant Professor of Dramatic Art at the University of NorthCarolina at Chapel Hill, where she teaches Play Analysis, Theatre History and Dramatic Literature, and Introduction to Performance Studies. Her research interests include Avant-Garde Theater and Performance, Theories of the Body, and the Inter-Asia Cultural Studies. She also serves as dramaturge for the PlayMakers Repertory Company (2010-present). As the playwright of the Beijing-based theatre group the New Youth, Zhuang and the team collaboratively developed A Madman’s

Diary (2011), One Fine Day (2013), 25.3 KM Fairytale (2014), and A Man Who Flies Up to the Sky (2015).

Kai TUCHMANN (Dramaturge)

Kai TUCHMANN is a German theatre maker. He studied Directing at the Drama School “Ernst Busch” in Berlin. Since 2003 he has worked at different a number of German Theaters, including the Maxim Gorki Theater Berlin and German National Theater Weimar. During his Fellowships and Residencies in the United States, India and China, Tuchmannhas developed his own approach towards Documentary Theater. Tuchmann is mainly interested in using the theatre for creating alternative historiographies.

LIU Zhuying (Performer)

LIU Zhuying is a dance choreographer, staff member of the national serial script research group. In September 1970 she entered the Kunming Song and Dance group to rehearse the ballet "Red battalion of women" and began her professional dance career. As a dancer and later a choreographer she has 45 years of experience. From 1982 to 1987 she tought ethnic and folk dance at the Kunming school of literature and art. In June 1987 she entered the cultural center of Kunming city in charge of the dance choreography and took part of the following events: The 99th world park art exhibition with the large scale literature and art production "Song of the romance of heaven and earth". The opening ceremony of the 5th national nationality meeting with "Common glorious achievement". The China Kunming international tourism festival with "Yunnan romantic charm" later showed in many other tourism festivals. The opening ceremony of the 5th Golden Pheasant 100 Flowers film festival. The ceremony of the Beijing Olympics torch hand over as the head directer of the performance (World Expo Park). She won the award for outstanding teaching instruction and in 2007 was again awarded with the "Galaxy award" of the Chinese ministry of culture, etc.

LI Xinmin(Performer)

LI Xinmin was born in 1988 in Lincang prefecture, Fengqing county, Huamulin village in Yunnan province. She attended primary school until 5th grade. The family could not afford her continuing school and she started to work when she was 14 years old. In 2007 she became a member of the Caochangdi work station. “Back to Huamulin” was her first documentary film. After that she produced “Huamulin 2012”, “Huamulin: Xiao Qiang, Xiao Qiang” (2013) and “The stele of Huamulin” (2014). She took part in the Living Dance Theatre workshop in a series of theatre performances: “Memory”, “Memory: Hunger”, “Memory: Tombstone”, “Memory: Garbage”.Young artists from CCD Workstation cooperated with students from Salzburg Art University, creating a piece named “Show me your wounds”, premiering in CCD in 2014.

JIANG Fan(Performer)

JIANG Fan started to learn dancing 20 years ago when she was 7 years old. In 2009 after graduating from the Department of Drama and Dance Directing/Choreography ,she entered the Shanghai Opera House. 2015 she left this system to become independent. Her important works include "The war of one person" (2008), "The shimmer of waves folds the shadow" (2010), "Doomsday rhapsody" (2013), etc. As an independent producer and director she made the dance theatre "Refracted shadows" and a series of environmental dances "Shadows turning back" . Between 2014 and 2015 she performed on many occasions in Shanghai and Macao. As an independent dancer she joined a Living Dance Theatre workshop in Beijing, performed with the Shanghai Zhuheniao theatre company. She worked together with many other organizations and artists, took part in domestic and international art festivals, integrated all kinds of artistic expressions and has a rich variety of creative experiences.

ZOU Xueping(Video)

ZOU Xueping, was born in 1985. In 2009 she graduated from the China Fine Arts Academy. She is currently aresident artist at CCD Workstation. She has documentaries Mom (2008), Starving Village (2010), Satiated Village (2011)，Children's Village(2012).andTrash Village(2014).Foolish Village is her the fifth film.She also created and performed with Memory: Hunger (2010), Memory: Monument (2012) andMemory: Trash (2013). Young artists from CCD Workstation cooperated with students from Salzburg Art University, creating a piece named Show me your wounds, premiering in CCD in 2014. Prize-winning film: Satiated Village ,Foolish Village.

Zhou Jie(Stage Designer)

Zhou Jie was born in 1965. He is an artist and artistic stage designer at the Shanghai Opera. His creative activities include painting, installations, sculptures, film, stage plays and much more. After nearly 20 years he not only collaborated with international famous directors in their large scale stage play productions, movies and TV dramas he as well participated in many art festivals and events with artistic dance design like “Aida”, “Master”, the opening ceremony of the 9th ethnic minority games, etc. At the same time his oil paintings, installations and sculptures are constantly shown in exhibitions and public spaces and are objects for collectors.

聯合製作丨Co-produced by

生活舞蹈工作室
Living Dance Studio

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