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DANCE FESTIVAL

2026

PRESS RELEASE

cont·act Dance Festival 2026 Marks a Shift in its Identity and Returns with Two World Premieres

Singapore, 19 March 2026—The 16th edition of cont·act Dance Festival returns this June with a shift in the festival’s identity and a rich programme of performances, workshops, and studio encounters that bring together artists from Singapore and across Asia and Europe.

Formerly known as cont·act Contemporary Dance Festival, the festival now adopts a streamlined name: cont·act Dance Festival. By setting aside the word “contemporary”, the festival invites audiences to approach dance without preconceptions, while continuing to present practices that are current, reflective, and grounded in today’s artistic conversations.

Kuik Swee Boon, Festival Director of cont·act Dance Festival, reflects on the shift in the festival’s name:

“In recent years, Singapore’s dance landscape has flourished with diverse voices and expressions, and this has led me to wonder if we’ve been allowing dance to be too narrowly categorised—even within cont·act itself. Has the word ‘contemporary’ confined us in ways we didn’t intend? By setting it aside, we hope to encounter dance more honestly, without labels, and create space for greater freedom, diversity, and connection.”

The festival continues its long-standing collaboration with Esplanade – Theatres on the Bay, presenting performances across both indoor and outdoor stages and bringing dance into dialogue with the public spaces of the city.

“Over the years, cont·act Dance Festival has been an important platform for dance in Singapore,” says Faith Tan, Director, Programming (Dance, Theatre, Visual Arts & International Development), The Esplanade Co Ltd. “Esplanade – Theatres on the Bay is pleased to continue our long-standing partnership with T.H.E Dance Company for this 16th edition of the festival, welcoming two key productions to our stages. As the festival and landscape evolve, Esplanade remains committed to supporting T.H.E Dance Company’s presentation of new work which introduces new choreographic voices and expressions. We look forward to seeing the festival continue to inspire dialogue and exchange within the dance community in Singapore and beyond.”

At the centre of the festival is *Elusive*, the return of T.H.E Dance Company's main stage double bill following its debut in 2024. Performed by the company's full-time dance artists at the Esplanade Theatre Studio, this year's edition brings together two new international collaborations with choreographers Panzetti/Ticconi (Italy/Germany) and Art Project BORA (South Korea). Both works receive their world premiere at the festival, reinforcing *Elusive* as a platform for newly commissioned creations developed in collaboration with T.H.E Dance Company's dance artists.

Panzetti/Ticconi return to *Elusive* following their 2024 work *MALEBRANCHE*, presenting a new creation titled *CARILLON*—a hypnotic choreography inspired by the mechanics of the music box, where cycles, repetition and shifting tempo unfold with intricate precision.

Art Project BORA presents *O:ro*, a work that transforms breath, vibration and resonance into a shared emotional landscape. Led by choreographer Kim Bora, one of South Korea's most sought-after choreographers on the international festival circuit, the company is known for cross-disciplinary choreography that blurs the boundaries between dance, theatre and visual art.

Developed in close collaboration with the company's dance artists, the double bill places the creative process at the centre of the encounter between choreographers and performers while reflecting the festival's continued commitment to artistic exchange and the creation of new works.

This year, *Elusive* is also featured within the Asia-Europe Cultural Festival 2026 – Closing Curtain, organised by the Asia-Europe Foundation (ASEF), connecting the festival with wider cultural exchanges between Asia and Europe.

"I am delighted to see *Elusive* featured as part of the Asia-Europe Cultural Festival's Closing Curtain in Singapore, in partnership with T.H.E Dance Company and cont'act Dance Festival. At a time when international dialogue feels more important than ever, artistic collaboration offers a powerful way to build meaningful connections across borders. By bringing artists from Asia and Europe together, ASEF continues to create the conditions for artists to meet, experiment, and build relationships that go far beyond the stage." Valentina Riccardi, Director Culture Department, ASEF.

Beyond the main stage, cont'act Dance Festival continues to present programmes that invite audiences into different encounters with dance.

Dance at Dusk, the festival's free outdoor series at the DBS Foundation Outdoor Theatre at Esplanade, offers an open and accessible entry point for audiences to experience dance against the backdrop of Marina Bay. Marking a new direction for the platform, this year's programme features newly created works instead of restaged repertoire, with two new creations by Singapore choreographers Nah Jieying and Kwek Yixuan, performed by dance artists from T.H.E Second Company.

New to the festival this year is ante-space, a studio platform dedicated to works-in-progress and shared artistic inquiry. Taking place at T.H.E's studio at Goodman Arts Centre, the platform invites audiences to witness the early phases of choreographic development, where ideas are still unfolding. Through studio sharings and conversations with the artists, ante-space opens space for reflection and dialogue, allowing audiences to engage with the creative process before works move toward their next stage of development.

The festival also expands its public participation programmes. Across June, cont:act Dance Festival hosts 26 workshops led by artists from Singapore and abroad, offering opportunities for dancers, movers, and the curious public to engage with diverse practices in the studio.

For those seeking deeper immersion, the annual T.H.E Mid-Year Intensive returns as a five-day programme rooted in the company's HollowBody methodology, offering participants a closer look at the training processes and working rhythms of a professional dance company.

Through performances, workshops, and studio encounters, cont:act Dance Festival continues to open multiple ways for audiences and participants to engage with dance. Bringing together artists from Singapore and the wider region, the festival invites the public to experience dance not only as performance, but as an evolving practice shaped by exchange, inquiry, and participation.

cont:act Dance Festival runs from 8 June to 28 June 2026.

Tickets for cont:act Dance Festival 2026 go on sale from 19 March 2026 with Early Bird promotions available until 18 April 2026.

Bookings and information at contactdancefestival.bigtix.io via BookMyShow.

For media inquiries, including press invitations to festival performances, artist interviews, or access to behind-the-scenes insights, please reach out to:

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Opportunities to collaborate on preview features and in-depth articles that spotlight the festival's 16th edition, its international collaborations, and the artistic voices shaping this year's lineup are most welcome. Full programme details are available in the annexes accompanying this release.

Acknowledgements

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About cont·act Dance Festival

Having started out as a simple week of dance events in 2010, cont·act Dance Festival has evolved into an annual celebration that bridges local and global dance communities. cont·act—meaning "continued act"—encapsulates the festival's enduring commitment to nurturing the contemporary dance landscape through celebrating diverse voices from around the world, embracing cultural differences, and uplifting emerging artists and arts thinkers across borders. Echoing the gesture of touch, or contact, cont·act celebrates dance as a universal force that transcends boundaries, bridges perspectives and experiences, and touches hearts and minds across cultures.

About The Human Expression (T.H.E) Dance Company

The Human Expression (T.H.E) Dance Company was founded in 2008 by Artistic Director Kuik Swee Boon. Rooted firmly in Singapore yet universal in its perspective, T.H.E's contemporary dance works reveal the body as a medium for exploring and celebrating the human condition.

Dance artists at T.H.E are immersed in the Company's signature methodology, HollowBody®, which guides them to access their deeper instincts and impulses through movement. The Company's movement vocabulary is distinct in its intensely personal aesthetics, yet thrilling in its diversity. Driven by a sincere desire to uncover the intricate, complex and oft-times overlooked dimensions of human existence, the company's incisive observations are an essential mirror to the issues and rhythms of contemporary life.

T.H.E has performed at numerous major festivals, including the Singapore Arts Festival, Esplanade's da:ns festival and Huayi – Chinese Festival of Arts, SIDance Festival and Seoul Performing Arts Festival in South Korea, Beijing and Guangdong Dance Festival in China, Niigata International Dance Festival in Japan, Les Hivernales Festival in Avignon, France, as well as Italy's Oriente Occidente Festival in Rovereto, Inteatro Festival in Ancona, Cross Festival in Verbania, and Fabbrica Europa in Florence.

Based on its vision of contemporary dance as a medium for nurturing human potential, T.H.E has also initiated numerous platforms like its semi-professional wing, T.H.E Second Company, as well as cont:act Dance Festival—the country's first annual contemporary dance festival to showcase local and international artists—to engage young artists and the wider public. The company also runs public classes, workshops, and customised programmes for schools and the community.

T.H.E Dance Company is a charity with IPC status, and supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2026 to 31 March 2029.

Visit the-dancecompany.com for more information.

About Esplanade – Theatres on the Bay

Esplanade is Singapore’s national performing arts centre. It hosts a year-round line-up of about 4,000 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. Esplanade is Singapore’s first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

TECL receives funding support from the Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit [esplanade.com](https://www.esplanade.com) for more information.

About Asia-Europe Foundation (ASEF)

The Asia-Europe Foundation (ASEF) is an intergovernmental not-for-profit organisation located in Singapore. Founded in 1997, it is the only institution of the Asia-Europe Meeting (ASEM). It promotes understanding, strengthens cross-cultural relationships and facilitates cooperation among the people, institutions and organisations of Asia and Europe.

ASEF has run more than 280 projects across the thematic areas of culture, economy, education, governance, media, public health, and sustainable development, together with over 230 partner organisations.

ASEF's work is aligned with the United Nations 2030 Agenda for Sustainable Development.

Visit asef.org for more information.

About Asia-Europe Cultural Festival (AECFest)

The Asia-Europe Cultural Festival (AECFest) is a multidisciplinary arts festival that celebrates the artistic diversity of Asia and Europe and promotes dialogue and exchange amongst artists from the two regions. Presented by the Asia-Europe Foundation (ASEF), the festival travels each year to a different country of Asia and Europe offering a diverse range of contemporary art forms and practices, including performing arts, music, exhibitions, film and roundtable discussions

Since 2018, the festival has served as a testament to the rich tapestry of cultural exchanges between Asia and Europe, fostering artistic collaborations and igniting connections between the two continents known for their diversity and creativity. The festival is dedicated to showcasing works that embody deep collaborations between artists across 51 countries of Asia and Europe.

Over the last six years, the Festival has transformed from purely showcasing to also supporting the production of new collaborations. Since 2023, the festival has been directly supporting artists through a new arts residency programme. Besides providing opportunities for capacity building and knowledge exchange, the residencies have been a mechanism for artists to travel and co-create artistic performances that are showcased at the festival.

Since 2024, AECFest has further developed through the adoption of a “festival-in-a-festival” model, partnering with established international festivals to engage wider and more diverse audiences. This approach was first implemented in Italy (Oriente Occidente Dance Festival, 2024) and China (ACT Shanghai Contemporary Theatre Festival, 2025), reinforcing its ongoing commitment to fostering artistic collaboration, cultural diversity, and cross-regional exchange.

The Asia-Europe Cultural Festival plays an important role as a platform for cultural diplomacy, raising awareness about different cultures, enabling international exchanges and providing forums for dialogue between Asian and European arts communities.

Visit asef.org/aecfest for more information.

Festival Director's Message

今年是第十六届触·舞蹈节，我们首次将《进行中的课室发表》与《公开舞台》正式改为隔年轮换形式。这个调整是基于对本地的创作时间与周期的现实考量，旨在提供艺术家更充裕的时间孕育出更成熟的作品。这样的改动不仅能够提升我们呈现精彩内容的机会，同时也能减轻人·舞团在面对市场制作过剩、成本上涨及资助不足时所遇到的挑战，确保我们能够更稳健地维持这个平台。

今年，我们将聚焦于进行中的课室发表，名为《ante-space 初境》，由人·舞团艺术总监助理与资深艺术家汤佩娟首次担任主要策划，为艺术家提供反馈、实验与创新的空间。

尽管形式有所改变，今年的触仍将呈现四个精彩而动人的首演作品。来自韩国的 Art Project BORA，以及意大利／德国艺术家组合 Panzetti/Ticconi 将为人·舞团创作两个重量级新作，并于重点平台《Elusive》首演。同时，本地新晋编导藍潔瑩和郭懿萱则与人·二团合作，将在家庭友好平台《舞在黄昏》中为观众带来两部关怀社会与人际关系的短编，值得期待。

在过去几年中，新加坡的舞蹈发展如百花齐放，涌现出许多不同风格的作品。同时，许多艺术家在强调各自文化底蕴、寻找身份定位时，也呈现出层层交叠的文化多样性，体现了当代艺术的多元面貌。然而，我也观察到一些舞蹈类别被窄义化，出现分门别派，各扫门前雪的现象。由此反思，触是否也把自己局限于“当代”之中？

大家可能已经注意到，今年的触·舞蹈节没有再使用“当代”这个字眼。这是因为我想尝试回归舞蹈的本质，希望这能更清晰地看见当下的真实面貌。在这个分裂的世界中，超越标签与限制，在强调自由与多样性的同时，也给予彼此一个拉近距离的机会。

期待与更多人一起推动本地舞蹈的未来发展！

— 郭瑞文

This year marks the 16th edition of cont:act Dance Festival. After taking a pause from Open Stage in 2024 to reflect on the time and care required for artistic creation, we have decided that Open Stage and our work-in-progress platform will take place in alternate years moving forward. This shift allows artists more space to develop their works between presentations, while helping the festival sustain this important platform amid increasing production demands and limited resources.

This edition therefore focuses on works-in-progress through ante-space, a studio sharing platform curated for the first time by T.H.E's assistant to artistic director and senior artist Fiona Thng. It offers artists a space for feedback, experimentation, and discovery—an invitation for audiences to witness creation in motion.

Alongside this shift, the festival will premiere four exciting new works. International artists Art Project BORA (South Korea) and Panzetti/Ticconi (Italy/Germany) will create two significant new works for T.H.E under Elusive. Local emerging choreographers Nah Jieying and Kwek Yixuan will present two thoughtful short works at Dance at Dusk, performed by T.H.E Second Company, reflecting on care, community, and our relationships with one another.

In recent years, Singapore's dance landscape has flourished with diverse voices and cultural expressions. As many artists draw from their cultural backgrounds and reflect on questions of identity, their works often reveal layers of overlapping influences, reflecting the diversity of contemporary dance today. At the same time, I also find myself questioning whether dance is sometimes being narrowly defined or categorised. This raises a question for me: has cont:act, too, been confined by the definitions implied by the label of "contemporary"? Have we, perhaps, also limited ourselves within the frameworks of the present ?

These reflections led us to reconsider how the festival is positioned. You may notice that this year, cont:act is simply introduced as cont:act Dance Festival. By setting aside the word "contemporary," we hope to return to the essence of dance—to examine the realities of the present moment, to move beyond labels and boundaries, and to encourage freedom, diversity, and connection.

We look forward to continuing this journey together, and to shaping the future of local dance with all of you.

– Kuik Swee Boon

Festival Performances

Dance at Dusk

T.H.E Second Company (Singapore) | 12–14 June

Dance at Dusk returns as an annual outdoor series at the heart of cont:act Dance Festival 2026, bringing movement into the changing rhythms of the evening city. Performed by T.H.E Second Company and open to audiences of all ages, it centres a new generation of local choreographic voices this year.

For the first time, the programme features newly created works by Nah Jieying and Kwek Yixuan, Singapore-based choreographers connected to T.H.E through past collaborations and shared histories. Each approaches the stage as a space for exploring how bodies are drawn together and separated. In *Apart, Within, Together*, Yixuan guides an ensemble through states of waiting, meeting, and return, tracing the subtle forces that gather groups together and release them. In *Common Ground*, Jieying considers togetherness as something continually negotiated, where individuality, pause, and misalignment remain present within care.

Every performance is hosted by an emcee and supported by Singapore Sign Language interpretation.

Set against the Marina Bay skyline, Dance at Dusk offers an invitation to pause, watch, and spend time with dance.

Elusive—a double bill by T.H.E Dance Company

T.H.E Dance Company (Singapore), Art Project BORA (South Korea), Panzetti/Ticconi (Italy/Germany) | 19–21 June

A pattern repeats. A vibration travels. Something begins to return.

Elusive brings together two distinctive choreographic voices—Panzetti/Ticconi (Italy/Germany) and Art Project BORA (South Korea)—in world premiere creations made with the dance artists of T.H.E Dance Company. Each work unfolds from a precise line of inquiry, revealing different ways the body can hold memory, sensation, and time.

Following their 2024 collaboration with the company in *MALEBRANCHE*, Panzetti/Ticconi returns with *CARILLON*. Inspired by the music box—an 18th-century device where movement, sound, and engineering intertwine—the work draws on its repetitive melodies, rotating figures, and fragile mechanism, long associated with memory, innocence, and cyclical time.

Here, the instrument's rotary logic generates a choreography shaped by festivity and lightness. A luminous energy gathers, sustained like the music box's tune once set in motion. Yet as the mechanism weakens, the dance begins to slow, deviate, and collapse. Between perpetual motion and interruption, the work traces a threshold between harmony and breakdown, asking what happens when what reassures begins to destabilise.

In *O:ro*, Art Project BORA collaborates with the main company for the first time. Mourning emerges as vibration—arising from bodily sensation and circulating between bodies. Rather than personal expression, emotion becomes a relational energy moving between humans and non-humans, past and present, body to body.

O:ro remains with mourning as a practice of care, making space for vanished beings and long-forgotten sensations to briefly return to the realm of the body, allowing them to dwell and breathe again through shared vibration.

Elusive is presented by T.H.E Dance Company as part of cont·act Dance Festival in collaboration with Esplanade – Theatres on the Bay. The event is also included in the Asia-Europe Cultural Festival 2026 – Closing Curtain, organised by Asia-Europe Foundation (ASEF).

ante-space

Nah Jieying & Faith Liu Yong Huay (Singapore); Kwek Yixuan (Singapore) & Do Hyoyeon (South Korea); Kimberly Long & Goh Shouyi (Singapore) | 20–21 June

ante-space is where choreography is encountered in the midst of its making. Curated by T.H.E's assistant to artistic director Fiona Thng, this studio platform gathers invited artists to share works-in-progress and open their processes to dialogue.

This edition features Nah Jieying and Faith Liu Yong Huay's *Love Thy Armour*, an ongoing research project exploring care and protection through experiments with bodies, space, and materials. As part of ante-space, they convene invited practitioners and present early outcomes from this phase of the project.

Kwek Yixuan and South Korean artist Do Hyoyeon meet in Singapore for the first time for a week of research, culminating in a first draft sharing ahead of the project's continuation in Daegu later this year.

Also featured is *The Extended Body*, a solo by Kimberly Long developed in collaboration with Goh Shouyi, exploring the paradox of human existence in a state of excess, where the body is stretched across multiple expectations, gazes, and projections.

Held at T.H.E's studio at Goodman Arts Centre, ante-space is presented on a pay-as-you-wish basis by registration, inviting audiences to witness choreography while it is still unfolding.

Festival Mid-Year Intensive and Workshops

T.H.E Mid-Year Intensive | 22–26 June

Kuik Swee Boon and T.H.E's main company artists

Raw, visceral, and deeply expressive—T.H.E Mid-Year Intensive is an annual deep dive into the company's mesmerising movement practice, rooted in HollowBody, the methodology developed by founding artistic director Kuik Swee Boon. Over five immersive days, participants engage in technique, HollowBody exploration, and repertoire learning, moving through the rhythm of a week in the life of a full-time dance artist at T.H.E.

This year's edition offers an exclusive opportunity to explore an excerpt from the company's latest work, *Strangely Familiar*, premiered in Hong Kong in November 2025, and in SIFA 2026. The intensive culminates in an intimate studio sharing, a space for reflection and embodied presence.

Train alongside T.H.E's main company dance artists and Swee Boon himself—move, discover, and experience dance in its fullest human expression.

Workshops | 8–28 June

Athletic Artistry: Lower-body Precision | Klievert Jon Mendoza | 8 June

Gain precision and efficiency in the lower body to unlock new spatial possibilities. This workshop focuses on how participants can manoeuvre the legs to navigate the space around and beneath the body, creating a stable foundation for upper body freedom. Through guided exercises, participants explore the relationship between a grounded base and an expressive torso, developing the coordination needed to move with greater agility while discovering how a strong, articulate lower body supports more fluid movement pathways.

Low Slow Flow | Marcus Foo | 8 June

Low Slow Flow is a grounded contemporary workshop exploring connectivity through sustained, low-level movement. The session begins with travelling progressions across the floor to build coordination, clarity, and muscular awareness before moving into longer phrases centred on fluid undulations and continuous energy. Working

close to the floor develops strength, control, and endurance while cultivating a deeper awareness of weight transfer and the body's relationship with the ground.

Manipulating Space | Carmelita Nuelle Buay | 10 June

Explore the manipulation of space both around and within the body. This workshop focuses on the circulation and redirection of energy, guiding participants through contrasting shifts in momentum to unlock dynamic movement. Through curated phrases, participants develop heightened awareness of the body's relationship with physical space, refining technical control while expanding their ability to move with both clarity and precision.

The TFIY Method | Alton Sky | 10 June

Dive into the quiet dialogue between the body and the ground. This workshop invites participants to shift perspective and immerse inward, uncovering new relationships, pathways, and possibilities with the floor. Through attentive exploration, participants engage curiosity as a guiding tool for discovering unfamiliar movement responses and spatial awareness.

Soma Weaving | SangMi Park | 11 June

Experience the body as a living, sensing field. This workshop offers space to rediscover personal sensation, practise self-kindness, and move in dialogue with the subtle presences surrounding the self. Through gentle sensory exploration and relational movement, participants cultivate awareness of shared embodiment while developing a grounded and compassionate creative presence.

Voice/Text Exploration | Lim Lenzo | 12–14 June

Explore the intersection of voice and text through structured improvisation. Using physical metaphors such as Human Theremin, participants experiment with pitch and volume by imagining one body as the instrument and another as the player. Through playful exercises including Problem vs Solution, the workshop investigates how everyday inquiry can translate into spontaneous body language and vocal response, encouraging humour, curiosity, and expressive freedom.

Body Techniques | Albert Tiong | 13 June

Explore the body's full potential through a training approach that emphasises efficiency and expressive power. This workshop focuses on the logic of movement

and the synergy of the joints, guiding participants to develop awareness of how the body interacts with space and force while refining coordination and control.

Wall to Wall | Michail Logothetis-Alafragkis | 13 June

Explore popping as both a technical discipline and a musical conversation. Participants investigate diverse textures, from sharp hits to sustained tensions, while responding to rhythm, melody, and silence. Through guided exercises and phrase work, the workshop develops musicality, control, and expression while expanding participants' movement vocabulary within popping.

Material Attention | Pat Toh | 13 June

This workshop explores expanded modes of attention between the body and objects. Participants begin with guided practices that heighten sensitivity to subtle bodily sensations before translating the form, weight, and texture of objects into embodied experience. By exploring materiality and emotive potential, the workshop creates a dialogue between body and material while expanding perspectives on perception and physical awareness.

HollowBody for AnyBody | Fiona Thng | 14 June

Discover HollowBody, the methodology developed by Kuik Swee Boon and practised by T.H.E Dance Company's dance artists. Through guided improvisation and experiential exercises, participants explore connections between mind, body, and intention while cultivating physiological awareness. Open to all levels, the workshop encourages curiosity, trust in instinct, and creative exploration through movement.

Awareness, Control and Play | Ng Zu You | 14 June

This workshop guides participants to develop sensitivity in the joints and muscles while cultivating strength and clarity for dynamic movement. Through progressive exercises and fluid sequences, participants explore how to harness body weight and transition seamlessly between movement pathways, refining both control and responsiveness.

Tail Movement | Kim Bora | 15 June

Explore choreographer Kim Bora's Tail Movement, a concept developed within Art Project BORA. The workshop investigates the "tail" as an imagined sensory space that generates internal motivation. Participants trace subtle sensations and translate

inner impulses into physical expression, engaging in an ongoing sensory dialogue between body and environment.

Contact Improvisation | Li Yong Wei | 16 & 17 June

Explore contact improvisation through presence, weight, and attentive responsiveness. Guided explorations focus on how bodies meet without forcing outcomes, emphasising weight transfer, support, and the precision of touch. Participants investigate how small shifts in attention influence the unfolding direction of a shared dance.

Motion Anatomy | Cindy Ng | 20 June

Explore the anatomical forces that ground the body, using gravity as a source of momentum and support. Through floor-based movement that travels upside down and inside out, participants strengthen the shoulders, back, hands, and legs while developing the resilience and coordination needed to move efficiently across the floor.

The Expansive Body | Yarra Iletto | 21 June

Focused on expanding both physical and expressive capacity, this workshop challenges dancers to move beyond habitual dynamics. Through structured improvisation and phrase work, participants explore greater spatial volume, contrast, and responsiveness while expanding their physical range.

Threading & Shapes | Jack Lim | 21 June

Unpack and reinterpret threading as both a movement practice and a language of the body. Rooted in street dance but informed by biomechanics, this workshop introduces accessible pathways that generate complex flow, transitions, and sculptural shapes while connecting technical clarity with creative exploration.

Overcoming Space | Kwek Yixuan & Do Hyoueon | 21 June

Explore the “in-between”, where individual practices meet, merge, and shift through creative exchange. This workshop invites participants into an exploration of improvisation and shared repertoire, navigating intersections between different movement languages. Through collective inquiry, participants discover how distinct physicalities can respond to one another, adapting and evolving while finding new possibilities within the space between self and others.

Shaping Transitions | Ng Jingwen | 22 June

Transitions become the choreography rather than simply the connector. This workshop focuses on the space between movements, exploring how participants move between shapes, levels, and dynamics with intention. By attending to these in-between moments, participants develop a stronger sense of continuity and flow.

saya rasa | Ahmad Kamil | 22 June

Discover saya rasa (“I feel / I think / I guess”), a movement practice that translates the essence of street dance into refined movement mechanics. Through groove, weight, timing, and opposition, participants explore how instinct and sensation inform physical expression while balancing structure with freedom.

Bodies Between Worlds | Shahrin Johry | 23 June

Explore the dancing body as a site of transition between tradition and contemporary practice. Rooted in Bharatanatyam while expanding into street and contemporary forms, the workshop investigates how classical vocabulary can transform within evolving movement frameworks.

Modulations | Charmaine Wu | 24 June

This workshop explores transformation through shifts in texture, effort, and timing. Beginning with a primary phrase, participants investigate modular variations that expand technical dexterity and expressive range while developing deeper control over movement qualities.

Essence Exchanging | Zhuo Zihao | 24 June

This practice-based workshop explores the subtle exchanges between inner essence and the surrounding world. Through guided movement and ritualised exercises, participants investigate how gestures carry meaning and how presence resonates across relationships between self, others, and environment.

Practices of Resistance & Care | Nah Jiaying | 25 June

An improvisation workshop exploring the body as a site for both care and resistance. Through guided explorations of contained strength, withheld action, and attentive presence, participants investigate how opposing qualities such as tension and softness coexist within the body.

Animated Pathways | ScRach MarcS | 26–28 June

A deep exploration of waves and flow mechanics. Through waving models and pathway exploration, participants investigate how logic and instinct interact in movement while expanding their ability to manipulate flow individually and collectively.

Morphology | Zee Zunnur | 27–28 June

This workshop explores connected embodiment through the Morphology movement practice. Participants investigate new choreographic pathways through rhythm, sensation, and physical awareness, engaging with grooved movement as a catalyst for expressive freedom.