

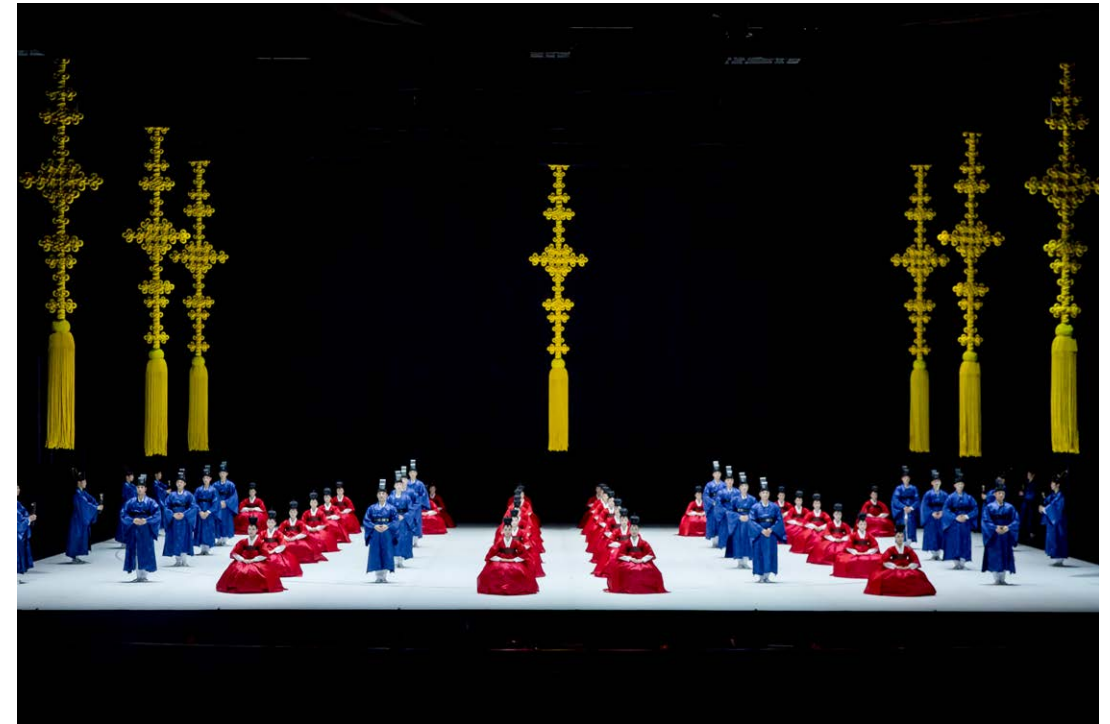
NATIONAL
DANCE
COMPANY
OF
KOREA

NATIONAL DANCE COMPANY OF KOREA

Since its establishment in 1962, the National Dance Company of Korea has been introducing works rooted in traditional Korean dancing and its history to meet the audience. The company's mission is to present versatile and innovative views on traditional Korean dancing while bringing unique artistic experiences to today's audience. The works introduced here will bring fresh inspiration to many dance fans throughout the world as well as other repertoires that are a fine combination of tradition and modernity.

THE MOST STYLISH KOREAN DANCE

Scent of Ink and *The Banquet* are signature repertoires of the National Dance Company of Korea that show the charm of refined traditional Korean dancing in a contemporary manner, thereby promoting the exquisite beauty of Korean tradition. *Scent of Ink*, directed by Jung Ku-ho with choreography by Yun Sung-joo, has been highly acclaimed in the global dance scene, while being performed in several countries including France, Japan, and Hong Kong. *Télérama* said the work was "a perfect harmony of elegance and technical skills." *The Banquet* with choreographer Cho Heung-dong and director Jung Ku-ho is a work featuring traditional dances with the recomposition by Korean dance masters. While embodying the past and present of Korean dancing, the feast of dance unfolding in five traditional Korean colors on the white stage fascinates the audience, especially with the highlight of new Taepyeongmu performed by 50 dancers as the finale of the show. The production represents the essential style of the National Dance Company of Korea, showcasing the beauty of Korean traditional dance with refined contemporary touches.



The Banquet (2015)



José Montalvo, Choreographer of *Shiganè nai* (2016)

COLLABORATION WITH
WORLD-RENOUNDED
CHOREOGRAPHERS

The National Dance Company of Korea has been promoting artistic inspirations by collaborating with choreographers who are well known worldwide, including the Finnish choreographer Tero Saarinen for the production *VORTEX* and the French choreographer José Montalvo for *Shiganè Nai*. Highly recognized for its artistic excellence, *VORTEX* was invited to the Cannes Festival de Danse as the opening piece in 2015 and presented an excellent interpretation of a vortex with powerful sounds of music. Co-produced by the National Theater of Korea and Théâtre National de Chaillot, *Shiganè Nai* by José Montalvo amazed both Korean and French audiences with his unique perspective and ingenious interpretation for the themes of traditional Korean dance. The title *Shiganè Nai* means completing something new while solidifying the tradition. The work provides a rare opportunity to rediscover the beauty of Korean dance through the window of Montalvo's fairytale-like imagination, as he integrates dance performance with video technology on the long history of Korean dance.



Tero Saarinen, Choreographer of *VORTEX* (2014)



Shiganè nai (2016)



Man Made (2018)

BRINGING A NEW STYLE TO KOREAN DANCE

The National Dance Company of Korea has been striving to find a new style of Korean dance through collaborations with contemporary dance choreographers. Among the major works are *Man Made* and *The RoOm*, and they are highly valued for their artistry and popularity at the same time. Peeping Tom Dance Company's Kim Seol-jin beautifully elaborates the memories and stories of people accumulated in a room with a surreal touch in *The RoOm*. Shin Chang-ho who is known for his innovative and energetic choreography, addresses interesting aspects of humanity and artificial beauty in the era of the Fourth Industrial Revolution in *Man Made*. A marvelous combination of VR images interlinked with the performance in real time and curvilinear movements of Korean dance will offer an extraordinary aesthetic experience.



The RoOm (2018)

THE BRIGHT YOUNG FUTURE OF KOREAN DANCE

In *Application of Basics* and *Seven Beats*, young generation of dancers of the National Dance Company of Korea, who take on a new challenge as choreographers, weave stories with their unique thoughts and interpretations about the traditional Korean dance. *Application of Basics*, choreographed by Cho Yong-jin, explores the primary methods of Korean dance with two male dancers and a DJ presenting an experimental and contemporary stage. *Seven Beats* is a result of the Korean dancer's continued efforts to modernize Korean dance. The work, an extension of 'Chilchae Bolero' with infinite variations of Chilchae composed of seven beats, shows new aspects of Korean dance, full of young and dynamic energy.



Application of Basics (2014)



Seven Beats (2018)

THE BANQUET



CREDITS

Choreography • Cho Heung-dong
 Mise-en-scène • Jung Ku-ho
 Co-choreography • Kim Young-suk, Yang Sung-ok

Musical
 Director • Park Jae-rok
 Arranger & Conductor • Yoo In-sang

Technical
 Director • Eo Kyoung-jun
 Lighting Design • Joo Young-seok
 Motion Graphic • Kim Jang-yeon
 Percussion Trainer • Park Jae-soon

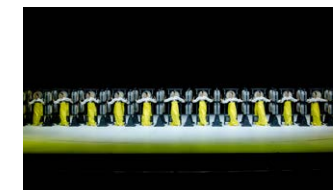
TOURING INFORMATION

Duration • 1 hr 30min
 Number of Casts • 35~56
 Number of Staff • 10~15
 Stage Dimension • 25m (d) x 22m (w) x 10m (h)

PERFORMANCE DATES

Dec 5-6 2015 • Premiere
 National Theater of Korea / Haeoreum Grand Theater

Reinventing the Tradition



Fashion designer Jung Ku-ho directs this new dance performance with Korean traditional dance maestros Cho Heung-dong, Kim Young-suk, and Yang Sung-ok.

The Banquet presents the stage with Korean dance including royal court dance, Seungmu(dance from Buddhist rituals), and Janggochum(double-headed drum dance, one of the most famous folk dance), covering the past and present along with the change of four seasons. Newly arranged Taepyeongmu(dance for peace) with 50 dancers will be a sight to remember.

It is the third time that the National Dance Company of Korea and Jung Ku-ho work together as they share the appreciation for the tradition as well as amplifying the beauty of the tradition. The stage will shine with their efforts of inheriting the tradition and turning it into a modern classic.

The Banquet is an elegant performance with simplicity and magnificence, adding the modern wits and splendor to the traditional solemnity. The National Dance Company of Korea strives to present refreshing inspiration to audiences living in a fast-changing pace of life.

Exemplifying poetry in motion
 - Korea Herald

A modern spin on traditional dance
 - Korea JoongAng Daily

SCENT OF INK



CREDITS
 Choreography • Yun Sung-joo
 Mise-en-scène • Jung Ku-ho
 Music • Pi Jeong-hun
 Motion Graphic • Choi Jong-bum
 Calligraphy • Kang Byung-In
 Lighting Design • Joo Young-seok
 Technical Director • Eo Kyoung-jun

TOURING INFORMATION
 Duration • 1 hr
 Number of Casts • 21~25
 Number of Staff • 11
 Stage Dimension • 18m (d) x 16m (w) x 6m (h)

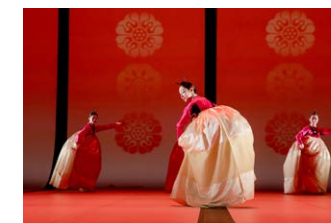
PERFORMANCE DATES
 Dec 6-8 2013 • Premiere
 National Theater of Korea / Haeoreum Grand Theater
 Jun 19 2015 • NHK Osaka Hall / Japan
 Feb 26-27 2016 • Hong Kong Arts Festival / Lyric Theater / Hong Kong
 Jun 8-9 2016 • Les Nuits de Fourvière 2016 / Grand Théâtre / France
 Nov 16 2017 • Ho Chi Minh-Gyeongju Culture Expo 2017 / Nhà Hát Hoà Bình / Vietnam
 Apr 13 2019 • DET NY TEATER Copenhagen / Denmark
 Apr 18 2019 • Mupa Budapest Festival Theatre / Hungary
 Apr 22 2019 • Belgrade Sava Center / Serbia

Staging of the Four Gracious Plants

Scent of Ink is infused with the spirits of noble scholars. The Four Gracious Plants on the stage implies the four important virtue and characters of noblemen, who are free from worldly concerns implicitly and gracefully.

The dance consists of six scenes, including the prologue and the epilogue, as well as four seasons, which are represented by plants: plum blossoms (spring), orchids (summer), chrysanthemums (autumn), and bamboo (winter).

The stage unfolds from the perspective of a noble gentleman. Various images are displayed on the white stage, conveying their virtuous and pure spirits, giving viewers the chance to ease into a calm and peaceful state. The dancers' movements as they inhabit the stage would remind the audience the components of painting, while the audience listens to the music of the *sanjo* and the elegant *jeonga* (vocal music of the scholars) offering a respite outside one's routine life. This stage will bring the chance to experience and appreciate the dignified spirit of ancient scholars.



Minimalism, purity, harmony. These three words would be my top picks to sum up every aspect of *Scent of Ink*.

— HKeld, Hong Kong

SHIGANÉ NAÏ



CREDITS

Choreography & Scenography • José Montalvo
Video Design
Part 1 and 3 • José Montalvo
Creation Image of Part 2 'HUMAN' • Yann Arthus-Bertrand-Fondation Good Planet

Assistant Choreographer • Yun Sung-cheol, Joëlle Iffrig

Technical Assistant • Vincent Paoli
Lighting Design • Gilles Duran, Vincent Paoli
Music • Michael Nyman, Armand Amar, Maurice Ravel

Percussion Arranger • Shin Chan-sun
Graphic Design • Sylvain Decay, Clio Gavagni, Michel-Jean Montalvo
Video Production • Monochrome

TOURING INFORMATION

Duration • 70 min
Number of Casts • 24
Number of Staff • 12
Stage Dimension • 17m (d) x 16m (w) x 7m (h)

PERFORMANCE DATES

Mar 23-27 2016 • Premiere
National Theater of Korea / Haeoreum Grand Theater

Jun 18-24 2016 • Théâtre National de Chaillot / France

Oct 19-21 2017 • Maison des Arts de Créteil / France

Reinterpretation of Korean tradition through the French sensibility

José Montalvo, who has established the unique style of combining images and dance, joins the National Dance Company of Korea for the collaboration. This exciting combination will bring the audience an unprecedented cheerfulness.

Montalvo's choreography is mainly about using the characteristics of diverse dance genres, e.g. flamenco and hip-hop. He was impressed by traditional Korean dance, particularly for dancers playing percussion instruments skillfully while they dance. Montalvo has produced performances with festive moods like *Don Quichotte du Trocadéro* and *Y Olé*, and this time he adds his unique touch of humor to Korean dance to make something new, adequately expressing the cheerfulness of Korean dance with percussion.

Shigané Naï, which translates to "The Age of Time," is a coproduced contemporary dance performance by the National Theater of Korea and the Théâtre National de Chaillot. It was in line with the celebration of the 130th anniversary of Korea-France diplomatic relations in 2016. After the Korean premiere in March 2016, it was performed at the Théâtre National de Chaillot in June of the same year and received great reviews. In October 2017, *Shigané Naï* was invited to the Maison des Arts de Créteil as the opening performance of its season.



Traditional Korean dance with Western twist that exemplify excellence.

– Sceneweb, France





VORTEX

CREDITS
 Choreography • Tero Saarinen
 Music & Composer • Jang Young-gyu
 Live Music • Be-Being
 Stage & Lighting Design • Mikki Kunttu
 Costume Design • Erika Turunen
 Assistant Choreographers • Kim Mi-ae, Henrikki Heikkilä, Satu Halttunen

TOURING INFORMATION
 Duration • 70 min
 Number of Casts • 25 (incl. musicians)
 Number of Staff • 8
 Stage Dimension • 16~22m (d) x 21~23m (w) x 7~9m (h)
 7~9m off stage right and left

PERFORMANCE DATES
 Apr 16-19 2014 • Premiere National Theater of Korea / Haeoreum Grand Theater
 Nov 20 2015 • Festival de Danse-Cannes / Palais des Festivals / France
 Oct 25-27 2019 • Kanagawa Art Theater / Japan

Powerful Energy in Tranquility

In the middle of the overlap between the antiquity and modernity, the East and the West, an explosive energy is created. It was as magnificent as the last scene of the Full Moon choreographed by Pina Bausch.

– Yoo Seok-jae,
The Chosun Ilbo

A 'little' order changed dancers into active, not passive, performers on the stage. Instead of 'cramming' choreography, Saarinen seems to have cast a spell on dancers to make the most of their creativity.

– Kim Jeong-eun,
The DongA Ilbo

For *VORTEX*, choreographer Tero Saarinen successfully incorporated his experiences and Korean traditions. In the creation, Saarinen combines 25 dancers, interpreting his signature choreographic style and making the ensemble out of different cultures to produce a "vortex."

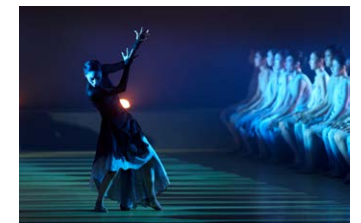
A music band "Be-Being", led and composed by Jang Young-gyu, is in charge of the music. The band composed all the songs for *VORTEX*, and also provides live performances on stage. Be-Being strives to create new forms and playing techniques free from conventional music while adapting Korean musical heritage.

"I have always been fascinated by the ritual essence of dance. With the possibility of combining my traditions and experiences together with much more ancient Korean ones, I feel I have been given a great present."

– Tero Saarinen

A meeting with Tero Saarinen, whose delicacy and poetry carves out a sparkling dance, allows for a fusion between two worlds from different horizons yet united by a common sensitivity.

– Brigitte Lefèvre,
Artistic Director of the
20th Festival de Danse-Cannes



MAN MADE



CREDITS
 Choreography • Shin Chang-ho
 Music • Kang Tae-won
 Video & VR • Kim Jae-min
 Set Design • Lee Tae-yang
 Costume Design • Choi In-sook
 Lighting Design • Won Jae-sung
 Sound Design • Ji Byoung-hwan

TOURING INFORMATION
 Duration • 70 min
 Number of Casts • 24
 Number of Staff • 10~15
 Stage Dimension • 12.5m (d) x
 16.4m (w) x 9m (h)

PERFORMANCE DATES
 May 10-12 2018 • Premiere
 LG Arts Center

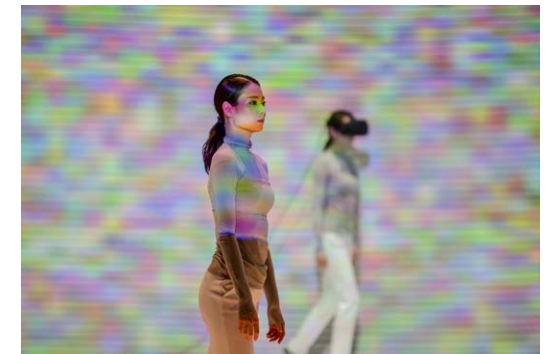
Broke down the boundaries between humans and artificial intelligence

Shin Chang-ho's choreography inspired by AI robots broke down the boundaries between humans and artificial intelligence, as well as between Korean dance and contemporary dance.

— Yoo Joo-hyun,
JoongAng SUNDAY

The National Dance Company of Korea unveils its historical and first collaboration with the renowned contemporary dance choreographer Shin Chang-ho. *Man Made* begins with the question: What are human beauty and artificial beauty? The work started from curiosity about the standards of beauty that humans consider natural.

Man Made, exploring the subject of interaction between 'humans' and 'man-made media,' presents a new dimension of stage art that showcases innovative media art and virtual reality technology. Dancers in modern costume performing live 'pixels' will create new movements, while blurring the boundaries between (traditional) Korean dance and contemporary dance. A harmonious blend of extraordinary visual images and curvilinear movements of typical Korean traditional dance will unfold on a futuristic stage with the backdrop of a myriad of virtual images.

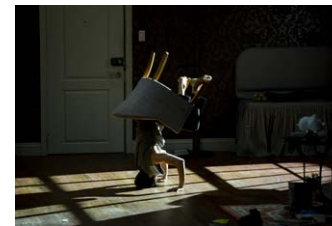


The RoOm



CREDITS	TOURING INFORMATION	PERFORMANCE DATES
Choreography • Kim Seol-jin	Duration • 60 min	Nov 8-10 2018 • Premiere
Music • Jeong Jong-im	Number of Casts • 8	National
Set Design • Jeong Seung-ho	Number of Staff • 10~12	Theater of Korea
Costume Design • Choi Won	Stage Dimension • 10 (d) x 10 (w) x 7m (h)	/ Daloreum
Lighting Design • Won Jae-sung		Theater

A surreal dance performance in a mysterious room



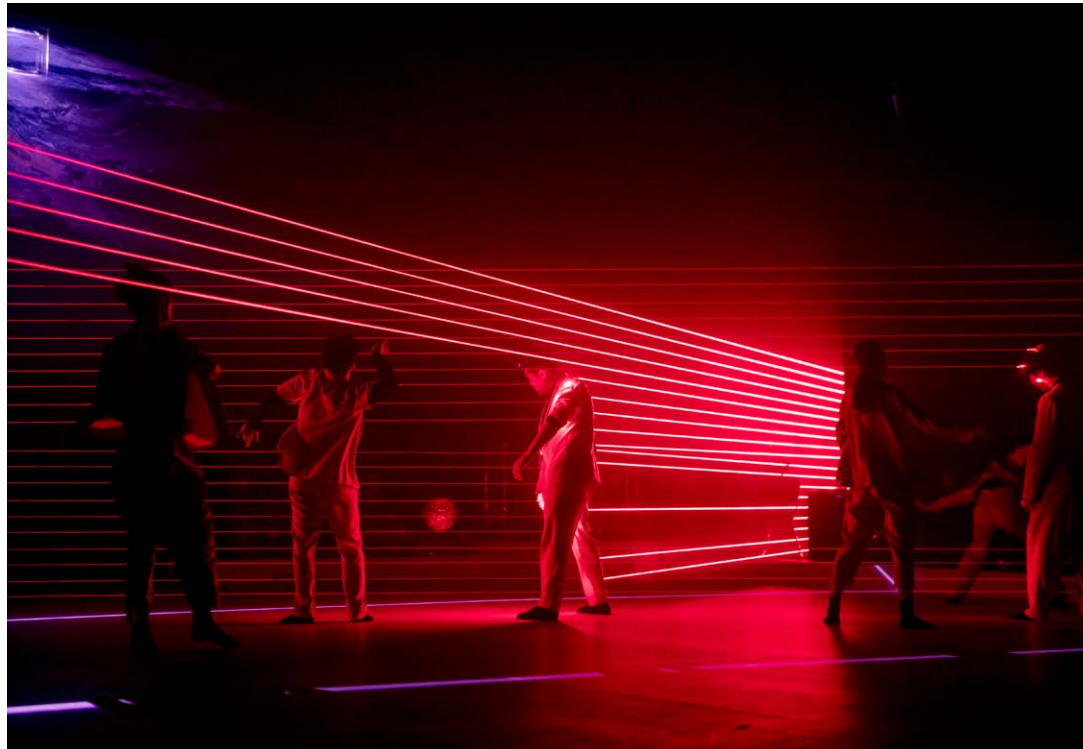
An ordinary room with traces of humans. The small room on the stage turns into a surreal place over time alongside eight dancers. What will happen in this strange room? *The RoOm* poses a question about multiple memories of people who stayed in this space. The story revolves around this small room where someone else fills the space that someone left behind, and somebody else appears after somebody disappears. Many different stories of the people fill the room like a humorous collage. Then the space becomes full of traces while being shared by the eight dancers who dance alone or together. It tells the stories of the people remembered by this strange place in which time and space seem to be separated.

Kim Seol-jin's choreography, characterized by lively and bold works like surrealist films, to make every dancer focuses on the conditions of human life as a creator is particularly suitable for expressing various colors and features of the National Dance Company of Korea. The encounter of the choreographer Kim Seol-jin who delves into 'bodily expression' and the National Dance Company of Korea committed to exploring the language of Korean dance creates new stories that continuously unfold.

As if enchanted,
we get to embark
on a journey in
search of the
traces of memory.
- Jang In-joo, Dance Critic



SEVEN BEATS



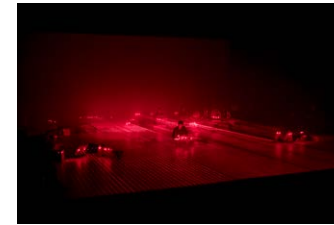
CREDITS	TOURING INFORMATION	PERFORMANCE DATES
Choreography • Lee Jae-hwa	Duration • 60 min	Mar 15-17 2018 • Showcase
Music • Heo Seong-eun	Number of Casts • 7 dancers, 8 musicians	National Theater of Korea / Daloreum Theater
Lighting Design • Won Jae-sung	Number of Staff • 6-8	Nov 22-24 2018 • Premiere
Set Design • Park Eun-hye	Stage Dimension • 12 (d) x 12 (w) x 7m (h)	National Theater of Korea / Daloreum Theater
Sound Design • Ji Byoung-hwan		

Infinite variations of Korean rhythm

Seven Beats is based on the theme of 'Chil-chae'. It is traditional Korean rhythms in which Jing (Korean gong) is used 7 times per beat. It is usually used in Utdari Nongak (Korean farmer's music) and Kilgunak (military march music) but is rarely used in dance performance.

The work presents multiple variations of Chil-chae by bringing dance and music together. The choreographer attempts to explore how rhythm can vary aspects and offer different emotions depending on the beats and instruments to play it.

Seven Beats begins with Pansori singer and dancers expressing the basic structure of Chil-chae with their language and movements. The next part shows a dynamic movement with doubling up the tempo and then gradually builds soft sounds with Saenghwang (Korean reed instrument). It shows the soft and beautiful rhythms of Chil-chae. Finally, a powerful and energetic finale is presented, while all sounds are amplified and all elements tend into explosive energy.



"The future of our dance that we have not yet reached."

– Yoo Joo-hyun,
JoongAng SUNDAY



APPLICATION OF BASICS



CREDITS

Choreography • Cho Yong-jin
 Dramaturgy • Suh Yeong-ran
 Music • DJ Soulscape
 Lighting Design • Lee Young-uk
 Costume Design • Ji Sun

TOURING INFORMATION

Duration • 55 min
 Number of Casts • 4
 Number of Staff • 4
 Stage Dimension • 8 (d) x 10 (w) x
 6m (h)

PERFORMANCE DATES

Jan 24-25 2014 • Premiere
 National
 Theater of Korea
 / Haneul Theater

Rising Male Dancers' Duo

Application of Basics is a male duo dance piece composed of Korean dance movements and rhythms that two Korean dancers found from the routine of everyday life.

The choreographer observed basic movements used in daily life, explored a typical method of Korean dance and found his unique dance movements and rhythms in the 'Basics', which is a warm-up program carried out before the performance and as daily practice by the National Dance Company of Korea. This work connects to Pina Bausch's wise words, "You have to believe that dance is something other than technique. We forget where the movements come from. They are born from life. When you create a new work, the point of departure must be contemporary life-not existing forms of dance."

This work serves as a channel for creating a new "tradition" and "Korea" dances to be pursued beyond the generally accepted images of something "traditional" or "Korean." As tradition was also something contemporary in its time, the work does not propose such a definition as "This kind of thing can only be Korean dance," but it intends to share the possibility that "This kind of thing can also be Korean dance." with the audience.

The work is a collaboration of the Company's rising dancer/choreographer Cho Yong-jin and DJ Soulscape, a widely impressive Korean DJ and producer based in Seoul.



