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John Jasperse Company
Photo © Sylvio Dittrich

Akram Khan Company
bahok

Friday–Sunday, February 26–28, 2010

Photo by Hugo Glendinning
Choreographed by Akram Khan
Music by Nitin Sawhney

Dancers
Eulalia Ayguade Farro
Young-Jin Kim
Andrzej Petrovic
Saju
Shanell Winlock
Cheng-Fang Wu
Set-Byeol Lim
Sung-Hoon Kim

Chinese music advisor: Gisele Edwards
Additional music: My Friend of Fakhr, and Mr. and Mrs. Khan.

Gauri Sharma Triparthi, Kei Ito, Darvish Inoue, Riz Ahmed, Hester Campbell,
Yitong, Sun Chia Ying, Fei Bo, Yuko Kureishi, Gerard Lemos, Ruth Little,
Special thanks to Hisashi Itoh, Hanif support from the Ford Foundation and Charitable Foundation with additional support for the National Dance Project Foundation for the Arts (NEFA). Major administered by the New England Community Connections Fund of the and made possible by the MetLife and the MetLife Centre, Ottawa, Ontario, Canada; China Théâtre de la Ville, Paris; Tanzhaus NRW Theatre, London; the British Council; the Liverpool Culture Company with Messesey Dance Initiative; DanceXchange, Birmingham, UK; Théâtre de la Ville, Paris, Tanzhaus NRW Düsseldorf, Germany; National Arts Centre, Ottawa, Ontario, Canada; China Now, London.

Supported by Arts Council England and made possible by the MetaLife Community Connections Fund of the National Dance Project, a program administered by the New England Foundation for the Arts (NEFA). Major support for the National Dance Project is also provided by the Doris Duke Charitable Foundation with additional support from the Ford Foundation and the Andrew W. Mellon Foundation.

Special thanks to Hisashi Itoh, Hanif Kureishi, Gerard Lemos, Ruth Little, Milly Ellis, Meng Ning Ning, Wang Yitong, Sun Chia Ying, Fei Bo, Yuko Inoue, Riz Ahmed, Hester Campbell, Gauri Sharma Triparthi, Kei Ito, Darvish Fakhri, and Mr. and Mrs. Khan.

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Farooq Chaudhry, Producer
Julia Carruthers, Executive Director
Fabiana Piccioli, Technical Manager
Christina Paul, Tour Manager
Sharon John, Projects Manager
Jan Hart, Finance Manager
Masihatah Omar, Administration Assistant

Co-produced by Sadler’s Wells Theatre, London; the British Council; the Liverpool Culture Company with Messesey Dance Initiative; DanceXchange, Birmingham, UK; Théâtre de la Ville, Paris, Tanzhaus NRW Düsseldorf, Germany; National Arts Centre, Ottawa, Ontario, Canada; China Now, London. Supported by Arts Council England and made possible by the MetaLife Community Connections Fund of the National Dance Project, a program administered by the New England Foundation for the Arts (NEFA). Major support for the National Dance Project is also provided by the Doris Duke Charitable Foundation with additional support from the Ford Foundation and the Andrew W. Mellon Foundation.

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www.akramkhanchampion.net
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About the work

bahok premiered in Beijing in January 2008 and was originally a collaboration with the National Ballet of China, the first of its kind between a contemporary dance company in the United Kingdom and a state-funded national company in China. Featuring an original score by Akram Khan’s longtime collaborator Nitin Sawhney, the 2010 tour of bahok brings together a new company of dancers from China, Spain, Slovakia, India, South Korea, Taiwan, and South Africa. Khan explains the concept of bahok as regarding people’s coming together at one of our global transit zones where they try to communicate in order to exchange their stories and their memories of home.

“The dancers are the writers of the story. They are the ones who bring the source material. We search for the little stories that they bring with them and exploring these short stories of each individual, we find a bigger story. That’s what fascinates me—to explore these personal stories of these individuals on stage, in order to discover and reveal a more universal one.

“I feel we live in a society that is evolving at great speed, and it is because of this momentum of shifting that we still call it a ‘contemporary’ society. All traditions were once contemporary; it is just a matter of time when something is regarded as old or part of a tradition. However, I believe that the role of the performing arts is critical to the present contemporary society, primarily because the performing arts are becoming more and more like a mirror, a place to reflect the world we live in.

“I remember once saying to a critic that my work is not a machine where you can erase information and start again. The day the body comes to life, it forms an opinion. All through childhood we imitate every- one around us, we even absorb information from our surroundings quicker than we would do as adults. So I now believe that work created in the performing arts, consciously or sub-consciously, strongly reflects the world we live in through the artist’s eye.

“I always say the old society lives in a temple, the new one lives in a science-lab, but what excites me is the idea of bringing together these two worlds in order to make a ‘new’ place.”

—Akram Khan, February 2008

“When this adventure began in 2006 with the National Ballet of China, all that existed was the commitment to try something new, an enthusiasm for an idea and the ambition to convert this idea into something that could be beautiful and meaningful.

“Needless to say, there were challenges in bringing together the resources of a large flagship national ballet company with that of a small independent contemporary troupe halfway across the world. There were obvious ones such as language, culture, movement styles, availability but also less obvious ones such as the hope for reinvention, developing new expectations and reflecting inner and outer aspirations. We had to learn a lot of new rules, demand more of ourselves and develop more sophisticated means of cooperation. Our team and that of the National Ballet of China were up to this task, and I’m extremely proud of what we collectively achieved.

“Collaboration for us is not just a means of artistic possibility but a great opportunity to learn from other cultures and disciplines. It is through this learning that I find the greatest satisfaction. Ironically, you end up both knowing more and less about yourself at the same time, but whatever happens it stops you from remaining static, from relying on familiar information and gives you a constant sense of motion. What could be better than that?”

—Farooq Chaudhry, 2009
About the artists

Akram Khan

is one of the most acclaimed choreographers of his generation working in Britain today. Born in London into a family of Bangladeshi origin in 1974, he began dancing at the age of seven. He studied with Kathak dancer and teacher Sri Pratap Pawar, becoming his disciple. Khan began his stage career at the age of 14 when cast in Peter Brook’s legendary production of Mahabharata, touring the world between 1987 and 1989 and appearing in a televised version of the play broadcast in 1988. Following later studies in contemporary dance and a period working with Anne Teresa de Keersmaeker’s Brussels-based X-Group project, he began presenting solo performances of his work in the 1990s, maintaining his commitment to the classical Kathak repertoire as well as modern work. Among his best-known solo pieces are Polaroid Feet (2001), Ronin (2003) and Third Catalogue (2005).

In August 2000 Khan launched his own company, which has provided him with a platform for innovation and an increasingly diverse range of work through collaborations with artists from other disciplines ranging from theater, film, and visual arts, to music and literature. As Choreographer-in-Residence and later Associate Artist at London’s Southbank Centre, he presented a recital with Pandit Birju Maharaj and Sri Pratap Pawar, as well as A God of Small Things, a piece for mature women on which he collaborated with writer Hanif Kureishi. He remained an Associate Artist at the Southbank Centre until April 2005, the first nonmusician to be afforded this status, and is currently an Associate Artist at Sadler’s Wells Theatre, also in London.

Khan’s In-I—a collaboration with Oscar-winning actress Juliette Binoche, visual design by Anish Kapoor, and musical composition by Philip Sheppard—premiered in September 2008 at the National Theatre in London and undertook a major international tour. Other major works include Sacred Monsters (2006), featuring ballerina Sylvie Guillem, with additional choreography by Lin Hwai Min, artistic director of Cloud Gate Dance Theatre in Taipei; Variations (2006), a collaboration with London Sinfonietta to celebrate the 70th birthday of composer Steve Reich; and zero degrees (2005), a collaboration with Sidi Larbi Cherkaoui, Antony Gormley, and Nitin Sawhney, which was nominated for the 2006 Laurence Olivier Awards (Best New Dance Production) and won the prestigious Helpmann Award in Australia for Best Choreography in a Dance Work in 2007. Khan’s earlier company works include Kaash (2002), a collaboration with artist Anish Kapoor and composer Nitin Sawhney that was presented by the Museum of Contemporary Art, Chicago, in October 2003, and ma (2004), with text by Hanif Kureishi, for which Khan received a South Bank Show Award in 2005. He was invited by Kylie Minogue to choreograph a section of her Showgirl concert, which opened in Australia in November 2006 and toured to the United Kingdom in January 2007.

Khan has been the recipient of numerous awards including the Jerwood Foundation Choreography Award (2000); Outstanding Newcomer to Dance Award from both the Dance Critics’ Circle (2000) and Time Out Live (2000); Best Modern Choreography from the Dance Critics’ Circle (2002); the International Movimentos Tanzpreis (2004) for Most Promising Newcomer in Dance; a South Bank Show Award (2005); and the 2005 Critics’ Circle National Dance Awards for Outstanding Male or Female Artist (modern). Khan was also nominated for a Nijinsky Award for Best Newcomer (2002). More recently, he was awarded the 2007 Excellence in International Dance Award by the International Theatre Institute, and Best Male Dancer in the prestigious annual Helpmann Awards held in Sydney, Australia in 2007. He has been nominated again for this award for his recent performance in In-I. In 2004, Khan received an Honorary Doctorate of Arts from the United Kingdom’s De Montfort University.

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AKRAM KHAN
for his contribution to the United Kingdom arts community and was awarded membership in the Order of the British Empire for his services to dance in 2005.

Nitin Sawhney is a producer, songwriter, DJ, multi-instrumentalist, and orchestral composer of film, videogames, dance, and theater. His eight studio albums have received 17 major national awards, including a Technics Mercury Music Prize nomination and a South Bank Show Award for Beyond Skin (Outsuite Records, 1999). His releases on Richard Branson’s V2 Records include Prophesy (2001), winner of a Music of Black Origin (MOBO) Award and a BBC Radio 3 Music Award; Philitre (2005), his second British Broadcasting Company (BBC) Radio 3 Music Award; and his most recent recording London Undersound. His Clubland releases include All Mixed Up, FabricLive.15, and In the Mind of... Nitin Sawhney. He is a producer of the 2007 album for Atlantic Records artist Get Cape.Wear Cape.Fly.

Sawhney has composed for more than 40 films and television ads. His music for the United Kingdom’s Channel Four’s Second Generation earned an Ivor Novello Award for Film and TV Composition nomination in 2004. His orchestral scores include Mira Nair’s The Namesake; Sony Playstation’s Heavenly Sword; and Franz Osten’s silent film classic A Throw of Dice, premiered by the London Symphony Orchestra at the Barbican (2006) and subsequently toured internationally by several orchestras. His film scores include Deepa Mehta’s Exclusion, Henrique Goldman’s The Fifth Beatle, and Andy Serkins’ directorial debut Dark Blue Rising. He has been commissioned by Electric Proms (for full orchestras in 2008 and concert score in 2006); the City of Birmingham Symphony Orchestra (2004); the Britten Sinfonia (2001 for Neural Circuits featuring the pianist Joanna, and 2004); and BBC Proms (Urban Prophecies, 2000). In 2007, BBC Proms featured a retrospective of Sawhney’s orchestral work at the Royal Albert Hall in London.

Established in flamenco guitar and classical/jazz piano performance, Sawhney has toured internationally and appeared with artists such as Sting, Paul McCartney, Sinead O’Connor, A. R. Rahman, Jeff Beck, Brian Eno, Fink, and Will Young. He has performed with the BBC Concert Orchestra for Natural World Symphony and the London Philharmonia Orchestra for The Namesake. In 2000, Sawhney produced Varekai for Cirque du Soleil, taking his unique sound to an even-wider audience. His first collaboration with the Akram Khan Company was for Kaash (2002), which was designed by Anish Kapoor. He received a Bessie Award for Music for Khan’s Zero Degrees, designed by Antony Gormley and nominated for a Laurence Olivier Award. In 2009, following the premiere of their third collaboration for bahok, Sawhney teamed with Khan on Svapnagata, a festival of Indian music and dance at London’s Sadler’s Wells Theatre. Other recent theater work include Simon McBurney’s Olivier Award-winning A Disappearing Number for Theatre Complicite, the Mahabharata adaptation by Olivier Award–winning writer Stephen Clarke, and Jonathan Holmes’s Farrukh.

Sawhney’s commitment to education and community building extends to five Artist in Residence positions as well as o
Labours Lost; the critically acclaimed Stan Won’t Dance’s Sinner; a 12-week 50-city tour in 10 years of Moscow’s Helikon Opera; and the first tour of Polish folk group Mazowsze in 10 years (coordinated with a major public television special). New projects include former Globe Artistic Director Mark Rylance’s company Phoebus Cart, continuing his dedication to Original Practice; the return of the Irish physical theater company CoisCéim; Belgian choreographer Sidi Larbi’s Apricus; and two forthcoming works by Akram Khan, Gnosis and Vertical Road.

**DANCERS**

Shanell Winlock was born in South Africa and received her dance training in Johannesburg. She worked with various South African-based choreographers including Gregory Vuyani Magoma (vuyani dance and theatre project), Sylvia Glasser (moving into dance, maphatong) and PJ Sabagga (the forgotten angle collaboration), earning various awards including Outstanding Female Performer for the First National Bank Dance Awards for three consecutive years. In 1998, she was awarded a scholarship to join PARTS (Performing Arts Research and Training Studios) under the direction of Anne Teresa de Keersmaeker, in Brussels, where she studied for one year. Winlock joined the Akram Khan Company in 2001, and has performed in five productions.

Eulalia Ayguade Faro is from Barcelona, Spain. She studied at the Institut del Teatre. In 1998, she entered PARTS (Performing Arts Research and Training Studio) in Brussels, run by Anne Teresa De Keersmaeker. She joined Publik Eye Company in Denmark in 2001, and in 2003 joined the Akram Khan Company, performing in Kaash and later ma. She has created and performed original work with Anton Lachky (Twice Read, 2005), and worked with Enclave Dance Company, Brussels, in 2006. She has worked with choreographer Hofesh Shechter in Uprising, In Your Rooms, and The Art of Not Looking Back. bahok is Faro’s third production with the Akram Khan Company.

Young-jin Kim was born in Seoul, South Korea. He graduated from the Korea National University of Arts in 2003 with a master of arts degree in dance performance and started the company Laboratory Dance Project (LDP) with his fellow graduates. LDP gave him the opportunity to choreograph and work with renowned choreographers, among them Micha Purucker, Ismael Ivo, and Izotok Kovac. He joined the Akram Khan Company in 2005 for ma and in 2006 performed in Variations for Vibes, Pianos, and Strings. In 2007, he worked with choreographer Hofesh Shechter in Uprising and In Your Rooms. bahok is his third production with the Akram Khan Company.

Andrei Petrovic was born in Bojnice, Slovak Republic. After graduating from the dance conservatory in Banska Bystrica, he joined Studio Tanca Professional Dance Theatre/ Zuzana Hjakova. He is a cofounder of the dance company DaAy/Marta Polakova. He has collaborated with Editta Braun Company in Salzburg; Fatou Traore, Brussels; and Giorgio Barberio Corsetti/ Fatore Kappa Physical Theatre in Rome. He has choreographed for the dance film The Day in collaboration with Juraj Korec and directed by Jozef Vil. He has worked with Jean Abreu Dance Company in London, Jaroslav Vinarsky in Prague, and has been studying at the University of Music and Dramatic Arts in Bratislava, Slovakia. He joined the Akram Khan Company in 2007.

Saju was born in Kerala, South India and lives in London and Birmingham in the United Kingdom. He graduated with a degree in electronics engineering in Bangalore, before training in contemporary dance and martial art Kalaripayattu with Jayachandran at Attakkalari Center for Movement Arts, touring with Imlata Dance Company in City Maps and TransAvatar to the United Kingdom, India, Germany, and Switzerland from 1998 to 2003. Since moving to London, Saju danced with Shobana Jayasinghe Dance Company and Bedlam Dance Company. Saju danced the lead in Gustav Holst’s opera Savitri (City of Birmingham Symphony Orchestra) and has performed with Hofesh Shechter in The Far Pavilions, Jatinder Verma’s The Merchant of Venice (Tara Arts), and William Tuckett’s Thief of Baghdad in the Linbury Studio. His choreography has been commissioned by London’s The Place, Royal Opera House, and New Currents, and includes two shortlisted works for The Place Prize. Saju attended the prestigious Vienna DanceWEB summer school in 2006 on scholarship, participated in Kim Brandstrup’s Dance:lines choreolab (Royal Opera House, 2006), and won an Arts Council International Fellowship to study in Nairobi in 2007. He has been Associate Artist at UK Foundation for Dance, and at the 2007 Woking Dance Festival. bahok is his first production with the Akram Khan Company.

Cheng-Fung Wu was born in Taiwan and studied ballet at the Imperial Eleven Ballet before being exposed to other styles of training at the Taipei National University of the Arts. She later studied at Purchase College, State University of New York, on a scholarship and graduated with a bachelor of arts degree in 2007.

She has worked with Les Grands Ballet Canadiens de Montreal under Gradimir Pankov, and has participated in several professional dance projects in North America. In 2008, she began her studies at the Hong Kong Academy for Performing Arts for her master of fine arts degree. She has performed works by George Balanchine, Paul Taylor, Nacho Duato, Peter Quanz, Edgar Zendejas, Helen Pickett, Lauri Stallings, Sarah Slippers, Raewyn Hills, John Utans, and Yurí Né.

Set-Byeol Lim was born in Seoul, South Korea. She studied at Seoul Art High School and graduated from the Korean National University of Arts in 2009, where she majored in contemporary performance. She won and Prize in the annual Dong-A Dance Competition and has performed extensively with the Korea National University of Arts Dance Company around Korea and the United States. bahok is her first production with the Akram Khan Company.

Sung-Hoon Kim was born in Seoul, South Korea. He graduated from the Korean National University of Art with a master of arts degree in dance performance. Since 2004 he has been a member of the Laboratory Dance Company in Seoul. He teaches extensively and has performed and choreographed for numerous venues and festivals around Korea and internationally. bahok is his first production with the Akram Khan Company.
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