

Unfolding Kafka Festival 2022

3–27 November 2022

Tickets: ticketmelon.com | unfoldingkafkafestival@gmail.com
www.unfoldingkafkafestival.com

ARTISTS:

Alexandre Fandard (FR)
Hiroaki Umeda (JP)
James Batchelor (AU)
Jonas Lopes (PT)
katze und krieg (DE)
Lander Patrick (PT)
Michaël Cousteau (FR)
Morgan Hickinbotham (AU)
Pakhamon Hemachandra (TH)
Roni Chadash (IL)
Viktor Černický (CZ)



Haptic Installation

Direction: Hiroaki Umeda / *Sound & Image Design:* S20

Venue: Jim Thompson Art Center / NOV 22–27

FESTIVAL PROGRAM

***Franz Kafka** died in Kierling,
Austria in 1924 (aged 40).*

"I dream of a grave, deep and narrow, where we could clasp each other
in our arms as with clamps, and I would hide my face in you and you would
hide your face in me, and nobody would ever see us any more."

— *THE CASTLE* (1926)



©Juan Carlos Toledo

Unfolding Kafka Festival has been made possible
thanks to the generosity of our

Cooperation Partners: the Goethe-Institut Thailand,
the Japan Foundation, Bangkok, Ambassade de France en Thaïlande,
Embassy of Portugal, Camões–Institute for Cooperation and Language,
Arts ACT and the Australian Embassy Thailand,
Embassy of the Czech Republic in Bangkok,
the Ministry of Culture of the Czech Republic,
the City of Brno and the City of Prague,
TCEB and 18 Monkeys Dance theatre.

Venue Partners: Lido Connect, Princess Galyani Vadhana Institute of Music,
The Peninsula Bangkok, Jim Thompson Art Center, Hostbkk and
Alliance Française Bangkok

Hotel Partner: The Peninsula Bangkok, Holiday Inn Express Bangkok Siam

Educational Program Partners:
Faculty of Fine and Applied Arts, Chulalongkorn University (FAA),
Faculty of Fine and Applied Arts Multidisciplinary Art Innovation Program (FAAMAI),
Faculty of Fine and Applied Arts, Khon Kaen University /
Bachelor's Degree of Fine and Applied Arts (Performance Practice)

FESTIVAL TEAM

Artistic Director: Jitti Chompee

Assistant to Artistic Director: Kanokporn Vorapharuek, Iyada Mooksadee

Stage Manager: Thachaporn Jirasakkee

Technical Director: Jirach Eaimsa-ard

Project Coordinator: Pattarasuda Anuman Rajadhon, Iyada Mooksadee

Press & PR Coordinator: Iyada Mooksadee

Programme Designer: Ta S. Kasitipradit

Web Designer: Chanatda Ruangrat

Web Editorial: Kanokporn Vorapharuek





“Baroque Experience”
Michaël Cousteau & Jitti Chompee
In Collaboration With
Princess Galyani Vadhana
Institute of Music Baroque Ensemble

(2022, Bangkok / Music & Dance)

Venue: Princess Galyani Vadhana Institute of Music / NOV 3 at 19:00
Alliance Française Bangkok / NOV 5 at 19:00



On the occasion of the 335th Anniversary of the Siamese envoy to France, The Ambassade de France en Thaïlande proudly presents this special collaboration between French conductor, *Michaël Cousteau*, and Thai Choreographer, *Jitti Chompee*, to share the stage with 18 Monkeys Dance Theatre and the *Princess Galyani Vadhana Institute of Music Baroque Ensemble*.

Michaël Cousteau has established himself internationally as a musician of unusual versatility, conducting repertoire ranging from the Baroque period on instruments to contemporary works. His artistic approach leads him to call on artists from the worlds of theater, dance and musical theater. Likewise, the attention to musicality has always played a vital role in guiding the artistic direction for many of *Jitti Chompee*'s choreographies. With his fascination for sculptural bodies, *Chompee* also admits that he has been inspired and impressed by the sculptures of Louise Bourgeois, whose feminist subversiveness does leave a stamp on his “Pink Animals” for this special performance.

Conductor: Michaël Cousteau

Orchestra: PGVIM Baroque Ensemble

Choreography: Jitti Chompee

Performers: 18 Monkeys Dance Theatre

Light Designer: Jirach Eaimsa-ard

Music Program (Excerpt):

1. Jean-Baptiste Lully: *Opera Armide and Te Deum*

2. Michel Richard Delalande: Suite No. 9—*Symphonies pour les soupers du Roy*
(Symphonies for the King's Supper)

3. Jean-Baptiste Lully: Comedy ballet *Le bourgeois Gentilhomme*

4. Jean-Philippe Rameau: Opera-ballet *Les Indes Galantes*

Cooperation and support from Ambassade de France en Thaïlande

Photography ©Jitti Chompee

This grand festival opening celebrates the amalgamation of music, dance, and visual arts. The blurring of lines between different genres has always been a signature of the festival. This unique collaboration branches out to a local youth ensemble which allows the young musicians to work with internationally acclaimed artists. The collaborative workshop process will enable students to branch out and connect their skills to unfamiliar disciplines. The blending of Baroque music with a daring contemporary interpretation will be a fascinating experience for both the artists and the audience.

03/11
05/11

09/11
12/11

“PLI” Viktor Černický

(2018, Czech Republic / Dance)

Venue: Lido Connect / NOV 9 at 19:30 (Double Bill)
The Peninsula Bangkok Hotel
NOV 12 at 18:30 (Site-Specific with Artist Talk)

PLI brings together 22 conference chairs, obsessive rhythm and one devoted man. On a small platform, Viktor Černický dives resolutely into the effort for indefinite construction, reconstruction and deconstruction of the Universe. The outcome is an intelligent and playful solo—a physical metaphor for endless human dynamics, patience and striving that turns even the most ordinary objects into incredible pieces of architecture.

Following the baroque philosophy of Gottfried Wilhelm Leibniz, *PLI* is an unpredictable and humorous performance where baroque robustness is replaced with spatial modesty and material minimalism.

Concept / Choreography / Performance:
Viktor Černický
Lighting Design: Zuzana Režná
Lights Operator: Martin Příhoda
Dramaturgy: Lukáš Karásek
Technical Realisation: Drahomír Stulír
Co-production: PONEC—dance venue
Premiere: November 11th 2018,
PONEC—dance venue

In Collaboration With:
PONEC—dance venue (CZ),
BuranTeatr Brno (CZ),
CNK Záhada Banská Bystrica (SK),
Théâtre De L'arsenal Val-de-Reuil (FR),
CIRQUEON Praha (CZ),
Alfréd ve dvoře Theatre (CZ),
Studio Alta and Festival Bazaar (CZ),
Pötoň Theatre (SK),
Festival Kiosk (SK),
CSC—Centro per la Scena
Contemporanea Bassano del Grappa (IT)

*This project is financially supported by the Ministry
of Culture of the Czech Republic, the City of Brno
and the City of Prague.*



Photography ©Vojtech Brtnický

“COMME UN SYMBOLE” ALEXANDRE FANDARD

(2022, France / Dance)
Venue: Lido Connect
NOV 9 at 19:30 (Double Bill)

Alexandre Fandard takes on the image of a young man from the urban margins; his postures and the fear he arouses. In turn barbaric, riffraff, potential terrorist and eternal stranger, the “youth from the suburbs” is often a masculine figure, despised, adulated, sacrificed or eroticised.

Alexandre Fandard's creations as a visual artist and choreographer never remain fixated in one form and bring to the stage all these rock-solid archetypes. In this new research in solo, he rehabilitates the youth from the suburbs as a symbol. The dancer wears the French flat on his jacket and uses this symbol as an attempt to redeem this figure, while transforming himself into a national product in its own right.

Choreography, Dance, Sound Design: Alexandre Fandard
Light Design: Chloé Sellier
Production: Compagnie Al-Fa

Coproductions: Centquatre—Paris / L'Étoile du Nord / La Passerelle, scène nationale de St—Brieuc / La Briqueterie—CDCN / L'Espace 1789 / Aerowaves 2022 / La Villette / CDCN Les Hivernales / DANSES À TOUS LES ÉTAGES—TREMPIN / SEPT CENT QUATRE VINGT TROIS / Cie 29x27 Festival Hip Opsession / Pick Up production Karukera Ballet

Supports: Théâtre de Vanves / Festival TRENTE TRENTE / Festival Fabbrica Europa Collectif 12 / Festival Masdanza

*This tour made possible with cooperation and support from
Ambassade de France en Thaïlande*

Photography ©Cie AlFa

09/11

“Quelques-uns le demeurent” Alexandre Fandard

(2018, France / Dance)

Venue: Lido Connect / NOV 10 at 19:30 (Double Bill)

In *Some Remains So*, Alexandre Fandard explores the radical otherness that lives in each of us. Inspired by the quote from Samuel Beckett, “We are all born crazy. Some remains so”, this poetic piece is an exploration of the physical body through psychological madness.

The choreographer reveals a single man engaged in a bizarre fight. What does it tell us? Is it perhaps under the grip of a force that kills the words and torments them? Or is he simply crazy?

Awarded by 3 international prizes, *Quelques-uns le demeurent* is the first choreographic work by Alexandre Fandard who here investigates a radical alterity, inherent in each of us. Paradox inscribed in a body that uproots itself from nothing before being sucked into it.

In the depth of darkness, on the border between reason and madness, while the body struggles, creation is born.

Choreography, Dance, Light Design:
Alexandre Fandard

Partners and Supports:
Le 104, Paris | L'étoile Du Nord, Paris |
Drac Ile De France Tremplin, Réseau Bretagne |
Café De Las Artes, Espagne

Winner Dispositif Forte Ile de France 2018,
Winner Festival Trax, Dyptik (Trajectoires),
Winner Festival Cortoindanza (Cagliari),
2ème prix Festival 10 Sentidos.

*This tour made possible with cooperation and support from
Ambassade de France en Thaïlande*

Photography ©Cie AlFa



10/11

“Casca d'Ovo” Jonas&Lander

(2012, Portugal / Dance)

Venue: Lido Connect / NOV 10 at 19:30 (Double Bill)



Casca d'Ovo was born from the need to explore a telepathic, superhuman communication as the maximum exponent of a couple's relational connection.

Casca d'Ovo offers the experience of a new dimension of dialogue, where social relationships and their forms of expression are reconsidered: the theater as a microcosm of society that submerges the audience in silence and in the music of bodies communicating.

The show was distinguished as Priority Company 2014 by the European network Aerowaves.

Concept and Choreography: Jonas&Lander
Performed By: Jonas Lopes and Lander Patrick
Light Design: Lander Patrick and Rui Daniel
Light Operation: Rui Braga
Production House: Associação Cultural Sinistra
Head of Production: Patrícia Soares
Production and International Booking: Inês Le Gué
Production: Gabriel Lapas

Internationalization Support: Fundação Calouste Gulbenkian
Co-production: Festival Materiais Diversos

Support to the Presentations in Bangkok:
Embassy of Portugal in Bangkok
Camões – Institute for Cooperation and Language

Photography ©Mariana Lopes

10/11

In *Shortcuts to Familiar Places*, James Batchelor creates a personal performance about the body as a site of historical and choreographic inscription.

Like a map that is constantly being redrawn and rewritten, the body here goes through endless cycles of transmission and reception. What are the gestures, forms and patterns that persist over time? *James Batchelor's* dance teacher Ruth Osborne was trained in the methods of modern dance pioneer Gertrud Bodenwieser, who developed visionary approaches to dance education and choreography in the early-20th century. Bodenwieser's repertory and training were rarely documented in video and hence now mostly survive in the body memories of her students. *James Batchelor* explores the fragments of movement that still linger from this time in body memory, existing in tension with a seemingly oppositional pull towards the obsessively detailed anatomical deconstruction. In one solo and two duets, he finds new artistic ways to embrace the complexity of self-expression in contemporary times—while echoing the free spirit of the expressive dance (Ausdruckstanz) era.

This tour to Bangkok is a special occasion for a fruitful cultural exchange on the 70th anniversary of the establishment of diplomatic relations between Australia and Thailand. *James Batchelor* will share his practice with Thai artists and audiences to foster a deeper connection between the arts of both nations.

Choreography, Performance: James Batchelor
Dramaturgy, Production: Bek Berger
Composition: Morgan Hickinbotham
Performance: Pakhamon Hemachandra
Light Design: Vinny Jones
Costume Design: Juliane König
Choreographic Consultant: Ruth Osborne,
Eileen Kramer, Carol Brown
Research Consultant: Michelle Potter

This tour made possible with support of Arts ACT and the Australian Embassy Thailand.

Shortcuts to Familiar Places is a production by James Batchelor and collaborators in coproduction with SOPHIENSÆLE.
Funded By: Hauptstadtkulturfonds (HKF), Fonds Darstellende Künste as part of NEUSTART KULTUR, Australia Council for the Arts, Tanja Liedtke Foundation, Michael Adena and Joanne Daly.
With Support Of: Tanzhaus nrw, QL2 Dance, Belconnen Arts Centre, Cocoon Dance, Trauma Bar und Kino.

Photography ©Andrew Sikorski

“Shortcuts to Familiar Places” James Batchelor and Collaborators

(2022, Australia / Dance)
Venue: Jim Thompson Art Center / NOV 19–20 at 18:30
Dance Workshop / Nov 20 at 14:30–16:00

19–20/11

19-20/11

Peculiar beings are bred out of this extraordinary school.

In viewing the body as a moving sculpture, *Jitti* experiments with bodily absurdities and the embodiment of characters from Ramakien including humans, animals, and demons. In his fascination with animalism, he fuses animal masks with the human body to create mythical cross-bred characters.

His creatures are created by exploring the unique physiologies of different bodies. Human and mythology are interwoven into an eccentric world.

“School of Ganesh”

Jitti
Chompee

(2021, Thailand / Dance Video Installation)
Length: 16 minutes
Venue: Jim Thompson Art Center / NOV 19-20
During Museum Hours

Direction, Choreography, Costume, Setting and Concept: Jitti Chompee
Performers: Anucha Sumaman, Yarnawut Traisuwan,
Kanokporn Vorapharuek, Eloïse Grastilleur, Grégoire Manhès,
Thitirat Chanchaisiri, Paytai Suksawang
Animal and Demon Masks: Phirun Phirawat
Light Designer: Jirach Eaimsa-ard
Technicians: Thachaporn Jirasakkee, Kronchai Meevong

*Supported by the Ministry of Foreign Affairs, the Ministry of Culture and
The Embassy of France in Thailand*

Photographer ©Pakorn Musikaboonlert

THE METAMORPHAGE MASSAGE AND METAMORPHOSIS

katze und krieg

(2022, Germany / Performative Presentation)
Venue: Jim Thompson Art Center
NOV 19 at 17:00

THE METAMORPHAGE

A fantastic massage practice as a performative intervention in the tourist life of Bangkok.

Right where Thai massage shops line up in Bangkok, the German artist duo katze und krieg opens up a pop-up store with an alternative offer of massage: *THE METAMORPHAGE*—A massage that is supposed to transform its clients! Passing tourists and locals

are invited to experience this special kind of massage. Regarding *THE METAMORPHAGE*, *katze und krieg* adapt the business idea of the Thai massage, but not its form nor content. As artists they are interested in the transformative potential of massage. How can a massage fantastically change the person being massaged? How does a massage become a metamorphosis? What kind of corporal interventions are necessary for this? What kind of rituals and which magic is needed?

Concept and Performance: katze und krieg

This project is financially supported by the Goethe-Institut Thailand and the Ministry for Culture and Science of the State NRW in Germany

WILD

DIRECTOR NICOLETTE KREBITZ

Screening

Length: 97 min.
Starring: Lilith Stangenberg,
Georg Friedrich, Nelson
(2016, Germany / Drama)
Venue: Jim Thompson Art Center
Nov 19 at 15:00

Anias' tedious lifestyle takes a turn in a way she had never imagined when she has an odd encounter with a wild wolf. She feels strongly attracted to the animal and can't stop thinking about it. Gradually, she tries to get closer to the wolf and eventually manages to capture it and take it back to her apartment. Life with the wolf becomes increasingly intense and intimate, which is reflected in the emergence of an animalistic side to Anias' behaviour. She begins to let her instincts and sexual desires run free and gradually loses all

contact and compliancy to society. Her neglected but self-confident appearance seems to both attract and repel the people round about her.

19/11

"NO-Body"
Roni Chadash

19-20/11

(2017, Israel / Dance Video Installation)

Length: 6 minutes

Venue: Jim Thompson Art Center
NOV 19-20 During Museum Hours

"NO-body" Dance Video was created in December 2015. In 2017, the piece was translated to stage, for the request of Jitti Chompee, director of Unfolding Kafka festival, Bangkok. The dance installation by *Roni Chadash*, who [un]folds her limbs, impresses *Jitti* by her peculiar physicality and reminds him of some odd animal in his Kafka's zoo.

Choreography & Performance: Roni Chadash
Set (Live Version) and Video: Jitti Chompee
Photography ©Roni Chadash



Body?

Nobody

Raw meat

That's it

Innocence?

Taken



There are various ways and approaches to learning. Some artists are self-taught while some are professionally trained.

Autodidacticism or self-education is education without the guidance of masters or institutions. It refers to one's singular desire to learn exactly what they are interested in or wish to acquire and do so at their own tempo, speed and inspiration. Whereas instructed learning or supervised learning refers to the monetary ability to seek guidance at a pace, tempo that someone else determines.

During the festival, the Jim Thompson Museum will be turned into a playground open for self-discovery. The chairs from Victor Černický's 'PLI' will be left in the space and all is invited to play, experiment and discover at your own imagination, rhythm and style. Similarly, the gigantic screen showing Hiroaki Umeda's video installation 'MOLD 1' will run in loops. Passerby can dance, pose, create and interact with it throughout the festival. This is a rare chance for Thai audience to be part of the festival by submerging themselves into the art instead of just being an inactive spectator.

We invite you to play with these installations and discover your hidden talent. Film your creations and submit them by hashtag #unfoldingkafkafestival.

The best VDO will be awarded a 10,000 baht prize.

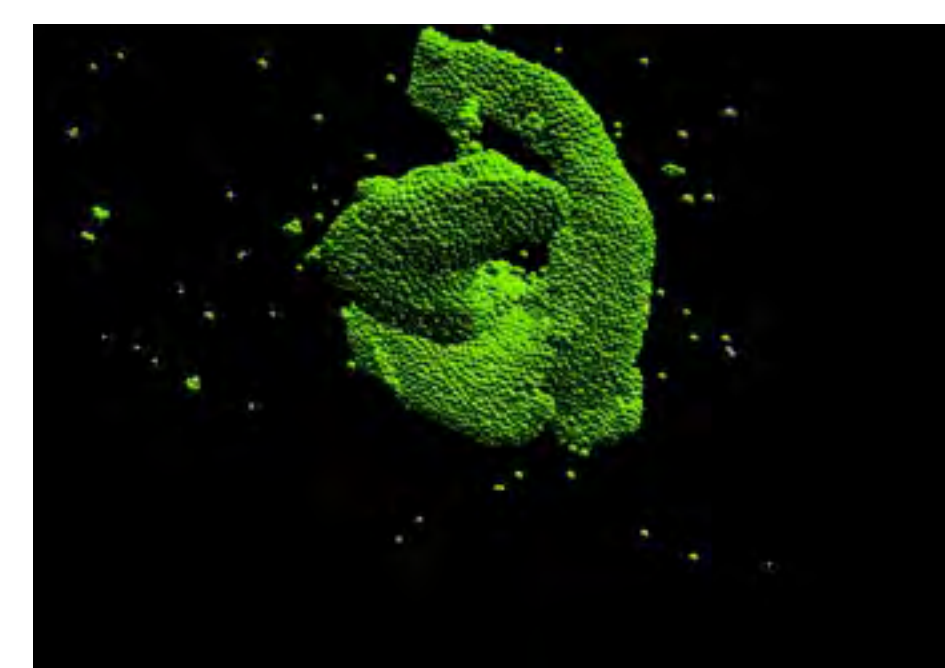
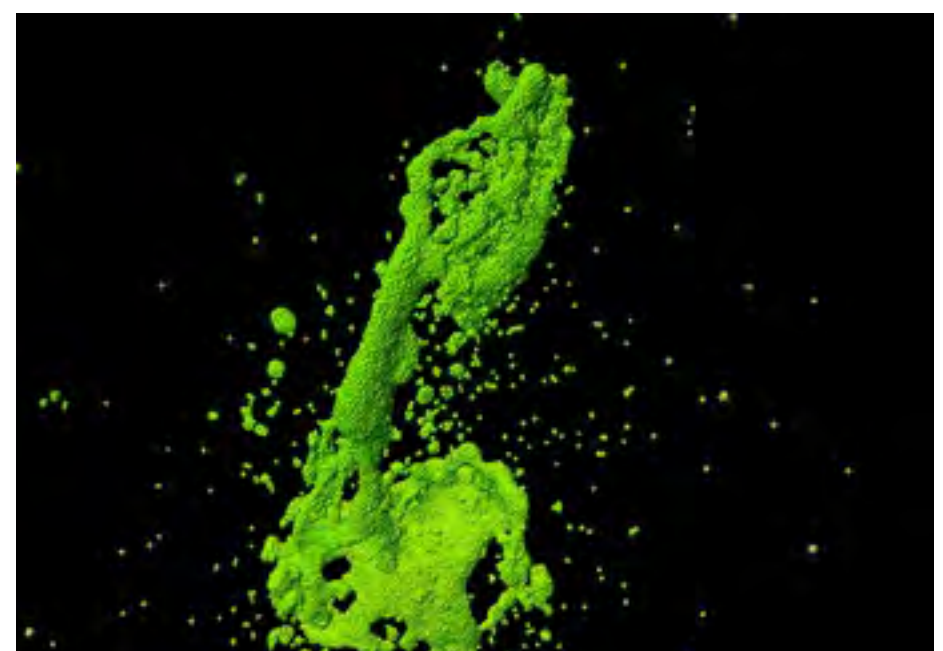
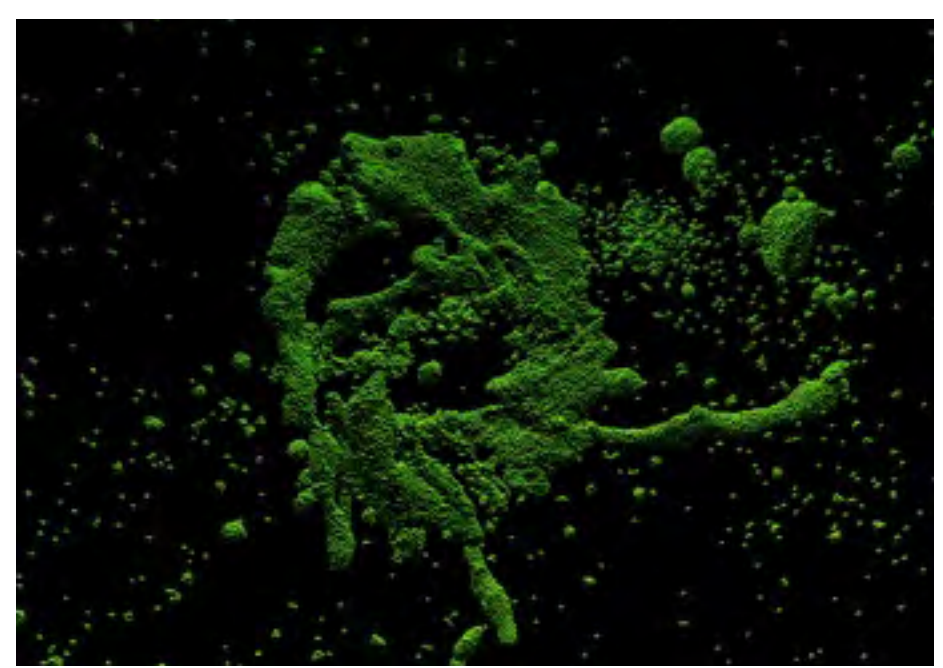
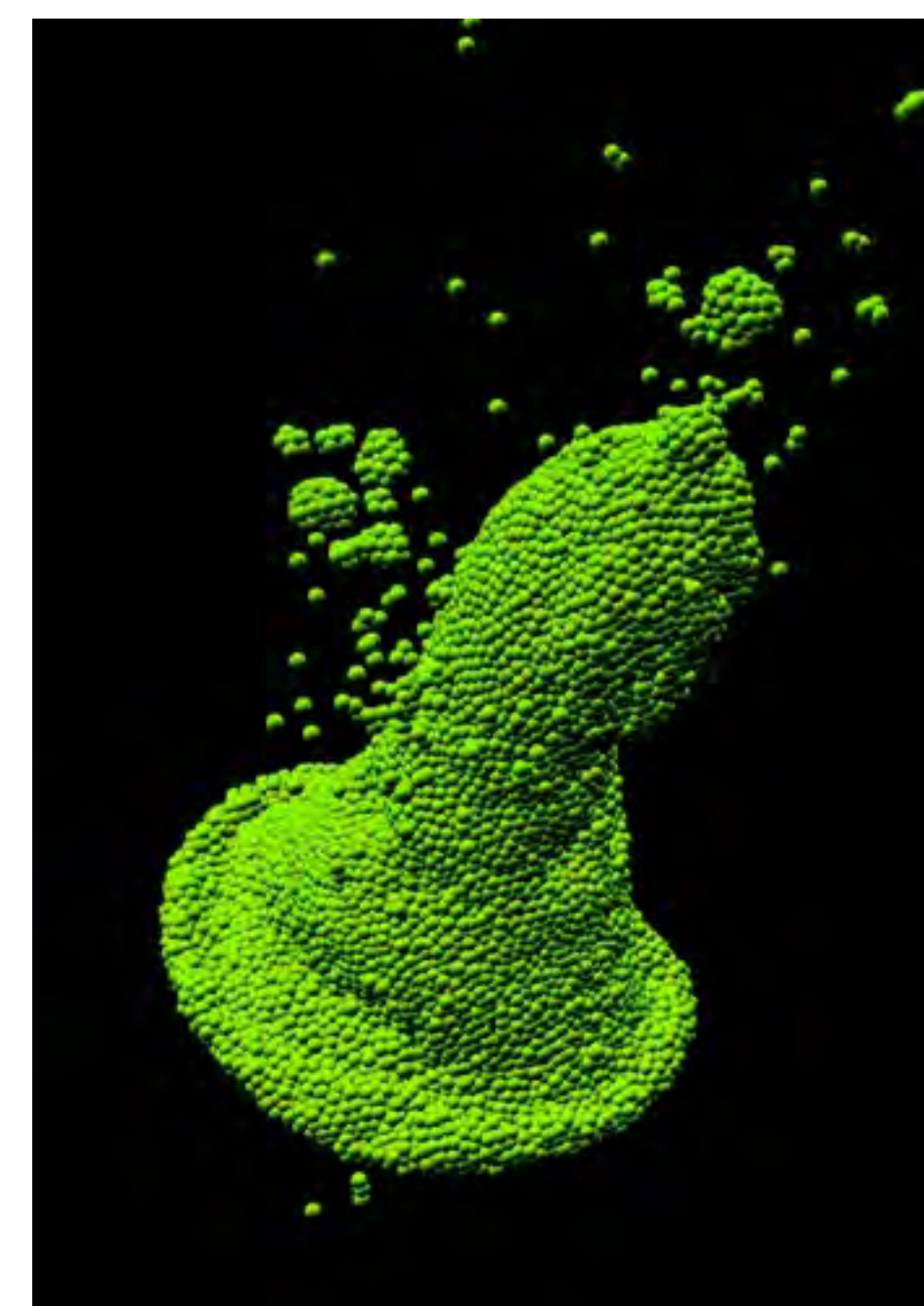
Photography ©Vojtech Brtnický

19-27/11

MOLD 1

Hiroaki Umeda
22-27/11

(2022, Japan / Video Installation)
Venue: Jim Thompson Art Center
NOV 22-27 During Museum Hours



Hiroaki Umeda will develop a video installation in which he experimentally choreographs a digital object. In fact the approach he takes in the installation is not far apart from the one in his dance performance. He explores a digital version of his dance performance.

The original version of Mold 1 was commissioned by the 2022 London International Mime Festival as part of its Five Short Films series.

Direction: Hiroaki Umeda
Sound & Image Design: S20

Made possible with support from the Japan Foundation, Bangkok

Image ©S20

“Haptic Installation” Hiroaki Umeda

(2010, Japan / Video Installation)

Venue: Jim Thompson Art Center / NOV 22-27 During Museum Hours

Commissioned By Aichi Triennale
Direction: Hiroaki Umeda
Sound & Image Design: S20

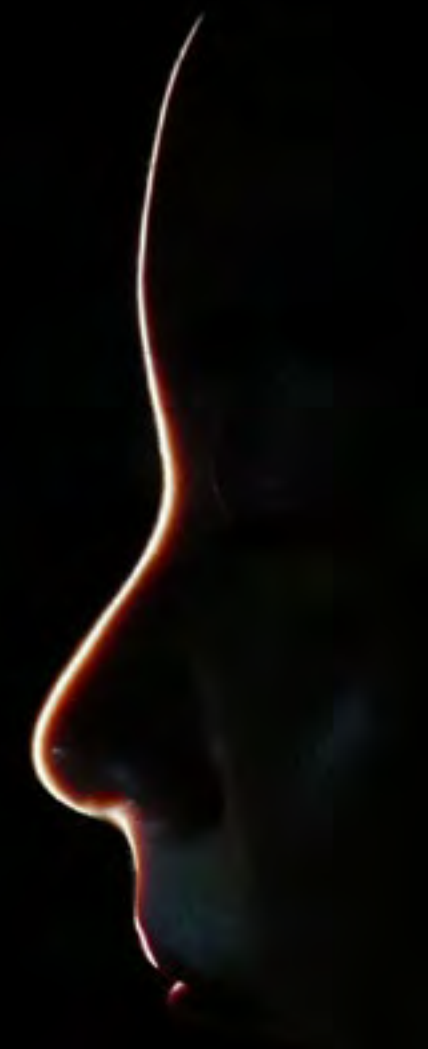
Made possible with support from
the Japan Foundation, Bangkok

Image ©S20

22-
27/11

When one shuts their eyes, the world usually turns pitch-black. However in this piece, when the audience is guided to a little dark room to watch a video installation with their eyes closed for two-and-a-half minutes, he or she will be clearly seeing monochrome or color lines behind their eyelids. Synchronizing with the violent electronic sounds heard from the headsets, the grid lines are physically perceived as a form of photic stimuli. *Umeda*, in fact, considers this work as a dance piece, since it provides the audience a physical experience of chromatic vision.



The roles of the spectator and the spectacle are brought up to question when other audience members are invited to watch the reactions of ones with their eyes closed. Different layers of sensory experience are simultaneously happening in the same space. As another gaze is placed upon the viewer, they become the object, just like how we observe animal behavior in a zoo.

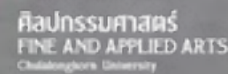


The Unfolding Kafka Festival

is a biennial platform for outstanding international artistic exchanges that enrich contemporary arts in Thailand. The grotesque universe of *Franz Kafka* blurs the line between human and non-human by allowing us to reflect on the otherness through humanized creatures. The 4th edition of the festival brings together international artists from multifaceted backgrounds to share their diverse approaches to conceptual creation.

Tickets: ticketmelon.com | unfoldingkafkafestival@gmail.com | +66 81 9696 160

  @unfoldingkafkafestival



Embassy of the Czech Republic
in Bangkok

