

THAILAND CHOREOGRAPHY SYMPOSIUM 2026 21-24 FEB

National Choreography Centre of Thailand Project
EMBASSY OF FRANCE IN THAILAND ——— “FEF-R FUND” ———

Sodsai Pantoomkomol Center of Dramatic Arts ——— Bangkok Kunsthalle
MINISTRY OF CULTURE ——— DEPARTMENT OF CULTURAL PROMOTION



PERFORMANCES



CHAPTER 2

PICHET KLUNCHUN

21 FEB. 2026 | 19.00

BANGKOK KUNSTHALLE | [TICKETMELON.COM](https://ticketmelon.com)

PKDC

Chapter 2 by Pichet Klunchun

21 FEB 2026 / 19:00-20:00 / Bangkok Kunsthalle

20 years after his solo performance *I AM A DEMON* launched him into global attention. Pichet Klunchun premieres a new solo performance as part of **da:ns focus – Connect Asia Now (CAN) in September 2025**.

Bold yet contemplative Chapter 2 sees **Pichet looking back on his artistic practice to understand the evolution of his methods and intellectual desires**, through the challenges and limitations he has faced.

An esteemed contemporary dancer and choreographer based in Thailand and known internationally, Pichet has not only effectively transformed the traditional khon mask dance from within its own conventions, but also extended the potential of the classical court form through experimentation with technology.

In **Chapter 2**, he returns to scrutinize his own physical dancing body, this time with the wisdom of asking **how his sustained injury now negotiates with itself and with the standard that khon dance demands**. He opens an effective conversation with AI on issues of embodiment and expressivity, and also of co-authoring a performance.

Always the provocateur, Pichet shifts from challenging tradition to confronting AI. If *I AM A DEMON* contests the rules of Thai classical body, **Chapter 2 tests the limits of being human—particularly regarding “feeling” versus mechanical reproduction**. The question **“Can AI dance with feeling?”** becomes a mirror that reflects on Pichet himself: in what ways is he becoming mechanical, emotionally less human? From one who once dismantled khon, Pichet now becomes a philosopher of movement: asking how khon can survive in a new world order, and how the human body can coexist with its machinic other.

Commission and Credits:

Commissioned by Esplanade – Theatres on the Bay and making its world premiere in Singapore, this production is presented as part of da:ns focus – Connect Asia Now (CAN), a weekend that spotlights contemporary dance works by and in collaboration with Asian artists, focusing on distinct voices and creative impulses from the region.

Production Credits:

Choreographer and performer:

Pichet Klunchun

Set and Lighting design: Pichet Klunchun

Dramaturg: Fu Kuen Tang

Stage Manager: Kornkarn Rungsawang

Producer: Sojirat Singholka

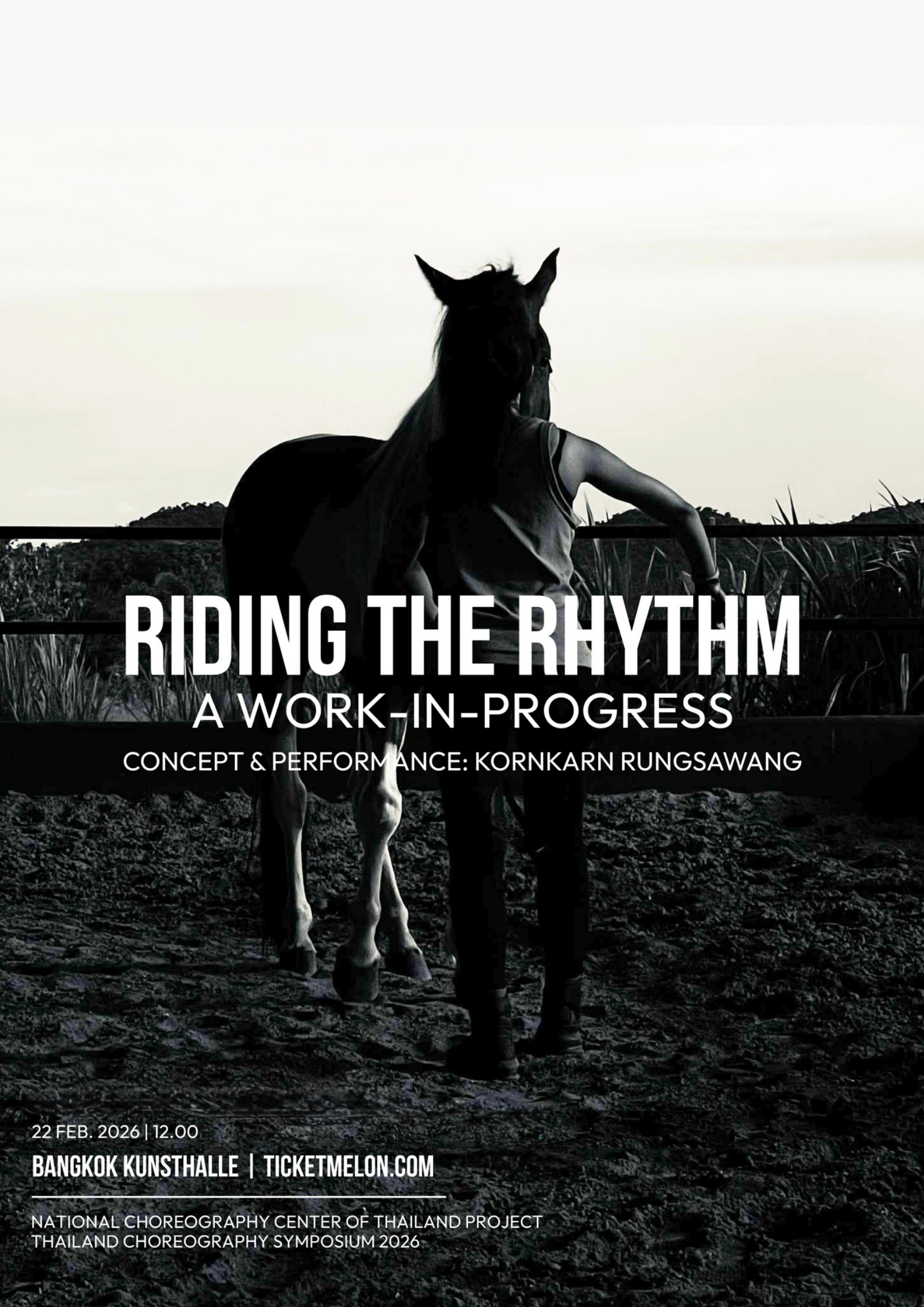
Music Credits:

Song (2nd song): Love Song

Composer: Sinnapa Sarasas

Singer: Dr. Nadhanant Ueasilapa

This public performance is organized and presented by **Pichet Klunchun Dance Company (PKDC)**, a privately run, self-sustaining dance company, with venue support from **Bangkok Kunsthalle, National Choreography Center of Thailand project**, and **TCEB**

A black and white photograph of a person standing behind a horse in a field. The person is wearing a tank top and pants, and is leaning against the horse's back. The horse is facing away from the camera, looking towards a sunset or sunrise. The background shows a field with some trees and a fence.

RIDING THE RHYTHM

A WORK-IN-PROGRESS

CONCEPT & PERFORMANCE: KORNKARN RUNGSAWANG

22 FEB. 2026 | 12.00

BANGKOK KUNSTHALLE | [TICKETMELON.COM](https://www.ticketmelon.com)

NATIONAL CHOREOGRAPHY CENTER OF THAILAND PROJECT
THAILAND CHOREOGRAPHY SYMPOSIUM 2026

RIDING THE RHYTHM

A Work-in-Progress By Kornkarn Rungsawang

22 FEB 2026 / 12:00-13:00 / Bangkok Kunsthalle

RIDING THE RHYTHM emerges from a conversation between Kornkarn and her father about a solo performance titled “OOK-MA” (Horse Dance), an improvised folk li-kay performance in which rhythm plays a central role, one that was once performed by her grandfather in the past. This dialogue led to a reconsideration of what rhythm means, and brought her back to memories of growing up within a family of folk performance artists, where dance functioned as living knowledge, transmitted through the body, storytelling, and forms of being together across generations.

When reflecting on the layered crises of the present, climate change, war, and technologies that relentlessly accelerate the pace of life, often at the expense of bodily attunement and ecological awareness, we find ourselves increasingly disconnected from our bodies and from nature. Inherited structures of thought and imagination no longer correspond to the complexity of the contemporary world. This condition urges us to re-examine how we think, coexist, and perceive the world anew.

Within this context, **RIDING THE RHYTHM** returns to embodied practice as a way of listening again. The work explores rhythm not as a fixed structure or something owned by an individual, but as something that emerges through relationships, interdependence, and negotiation between the body and forces beyond human control.

Through Kornkarn’s experience of learning to ride a horse, she encounters rhythms that are not her own, rhythms shaped by nature and by the mutual negotiation of bodies, without a fixed center of authority. Movement does not begin with command, but with memory, perception, and shared response, shaped by trust, vulnerability, and attention to the other. Horse riding thus becomes not merely a symbol or metaphor, but a process of rediscovering bodily rhythm, one that transforms how we listen to and perceive the rhythms of life once again.

Credits:

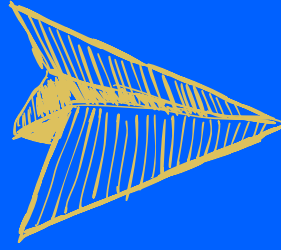
Concept and Dance: Kornkarn Rungsawang

Dramaturg: Pichet Klunchun

Sounds documentation: Zai Tang

This public performance is organized and presented by **Pichet Klunchun Dance Company (PKDC)**, a privately run, self-sustaining dance company, with venue support from **Bangkok Kunsthalle**, **National Choreography Center of Thailand project**, and **TCEB**

Fast Track



Master Class



Olivier

Dubois

with Thai artists

6.00 - 7.00 PM. | 22 FEB 2026

— Sodjai Pantoomkomol Centre of Dramatic Arts | Chulalongkorn University

Fast Track Master Class by Olivier Dubois

Choreographic Masterclass / Immersion in Creation

Works created through the Fast Track Master Class by Olivier Dubois with Thai artists

22 February 2026 / 18:00-19:00

Sodsai Pantoomkomol Centre for Dramatic Arts, Chulalongkorn University

The **Fast Track Master Class by Olivier Dubois** is a core component of the **Thailand Choreography Symposium 2026** and the pedagogical framework of the **National Choreography Centre of Thailand (NCCT)**. Designed as an intensive immersion, this masterclass reflects NCCT's commitment to professional-level choreographic training grounded in real creative conditions.

Conducted over **five consecutive days (5 × 4 hours)**, this program offers more than a technical workshop. It is a condensed yet complete immersion into a choreographic creation process as it unfolds within a professional company.

The objective is to **create an original work in real time**, inviting Thai performers to engage in a demanding and interactive compositional process. Participants move through the sensitive stages of choreographic writing: exploring, testing, refining, and making continuous adjustments in response to the work's evolving rhythms.

This experience emphasizes attentiveness, availability, and commitment—welcoming uncertainty and surprise as essential forces that enrich the choreographic gesture. Participants are invited to experience what it means to compose with bodies that are fully present and engaged in a precise artistic direction.

In alignment with NCCT's vision, this masterclass is not **a collective creation**, but a deep immersion into the authorial process of Olivier Dubois himself. It offers Thai artists rare access to an internationally recognized choreographer's creative methodology, reinforcing NCCT's role as a platform for advanced choreographic transmission, artistic rigor, and international exchange.

UNFOLDING KAFKA FESTIVAL 2026 ————— NATIONAL CHOREOGRAPHY CENTRE OF THAILAND PROJECT

————— THAILAND CHOREOGRAPHY SYMPOSIUM 2026 —————

23.02.26 ————— BANGKOK KUNSTHALLE ————— 7:00-8:00 PM

ISANBRAZIL

VITOR HAMAMOTO —————

COLLEGE OF MUSIC, MAHASARAKHAM UNIVERSITY



ISAN BRAZIL

by Vitor Hamamoto

23 FEB 2026 / 19:00-20:00

Bangkok Kunsthalle

ISAN BRAZIL emerges from an artistic encounter initiated by Jitti Chompee, Director of the National Choreography Centre of Thailand (NCCT), who was immediately captivated by Vitor Hamamoto's presence as a self-taught performer. What resonated was not only Hamamoto's physical mastery, but the way his body embodies a convergence of mixed heritage—nationality, skin color, and culture—coexisting with remarkable clarity and balance.

Driven by a curatorial curiosity, Chompee proposed an experiment: what happens when an artist is displaced into a new environment—geographically, culturally, and socially? How might a shift in place, sound, and collective memory reshape the artist's perspective and allow a new choreographic voice to emerge? **ISAN BRAZIL** is the result of this inquiry.

This work is a reimagining of Hamamoto's solo *Missing Names*, developed through collaboration with Morlam artists—traditional folk musicians from the College of Music, Mahasarakham University, whose music is historically associated with healing and communal memory. By bringing contemporary choreography into dialogue with ancestral sound, the piece bridges distant geographies and lived histories, revealing how movement can become a site of exchange, adaptation, and transformation.

About the Artist Vitor Hamamoto is a self-taught Brazilian choreographer and performer whose distinctive movement language has emerged from sustained personal research and rigorous artistic exploration. Using his body as the primary site of inquiry and expression, he challenges physical and emotional limits to articulate universal human narratives. His choreographic practice balances sensitivity and intensity, generating works that resonate strongly with both audiences and critics.

Supported by the **National Choreography Centre of Thailand** and **TCEB**

UNFOLDING KAFKA FESTIVAL 2026

THAILAND CHOREOGRAPHY SYMPOSIUM 2026

BY KHON KAEN CHOREOGRAPHY DEVELOPMENT

COLLEGE OF MUSIC, MAHASARAKHAM UNIVERSITY

NATIONAL CHOREOGRAPHY CENTRE OF THAILAND PROJECT
SODSAI PANTOOMKOMOL CENTRE FOR DRAMATIC ARTS

24.02.26 5.00-6.00 PM

MORLAM COLLECTIVE



Morlam Collective

24 FEB 2026 / 17:00-18:00

Sodsai Pantoomkomol Centre for Dramatic Arts, Chulalongkorn University

In Morlam Collective, artistic director Jitti Chompee continues his exploration of movement, trance, and the transformative power of folk performance by reimagining Morlam—the deeply rooted musical and performative tradition of Northeastern Thailand (Isaan)—through a contemporary choreographic lens.

The work traces the evolution of Morlam music: from its origins as therapeutic and ritual sound, to its development into Morlam Luk Thung—a self-sustaining folk art form capable of supporting livelihoods and evolving professionally within both local communities and international stages. This trajectory reveals a layered dialogue across time, culture, and performance economies.

Expanding his choreographic research, Jitti collaborates with the Khon Kaen Choreography Development (KKCD) collective to construct a new performance framework. Here, Morlam becomes choreographic material—its rhythms, vocal intonations, breath patterns, and performative gestures are deconstructed and reassembled through contemporary dance methodology.

The result is a physical dialogue between tradition and transformation, where folk knowledge and contemporary bodies coexist within an ever-evolving process of reinvention.

Morlam Collective embodies Jitti's vision of a living archive—a performance that listens to the past while improvising toward the future. It positions Morlam not as a relic of cultural heritage, but as a dynamic and adaptive force within the contemporary performance landscape.

Credits

Direction, Concept, and Set Design: Jitti Chompee

Collaboration: Khon Kaen Choreography Development (KKCD)

Dancers (KKCD): Supnat Wongchotwanit, Kiartisak Bunchaliaw, Chachrist Chinnachote, Wanwisa Khiandee

Morlam Artists: Arthit Khamhongsa, Phanuwat Saksroem, Wuttakan Choksungnoen, Jakkapan Charoensawang

Technical Director: Jirach Eiamsa-ard

Supported by: Department of Cultural Promotion, Ministry of Culture, Thailand

MISCELLANY OF KHON



BY THE NATIONAL THEATRE ————— SODSAI PANTOOMKOMOL CENTRE FOR DRAMATIC ARTS
UNFOLDING KAFKA FESTIVAL 2026 — 24.02.26 — THAILAND CHOREOGRAPHY SYMPOSIUM 2026
7.00-8.00 PM ————— NATIONAL CHOREOGRAPHY CENTRE OF THAILAND PROJECT —————

The Miscellany of Khon

24 FEB 2026 / 19:00-20:00

Sodsai Pantomkomol Centre for Dramatic Arts, Chulalongkorn University

In *The Miscellany of Khon*, Jitti Chompee re-examines the classical Thai masked dance tradition through a contemporary choreographic lens. Rather than retelling mythology, the work activates Khon's structural essence—its movement codes, musical dramaturgy, and symbolic systems—inviting audiences to encounter tradition as a living and evolving form.

Developed in collaboration with Principal Khon dancers and the Pipaat ensemble from Thailand's National Theatre, the project investigates how a single Khon episode is constructed. At the core of this inquiry lies the role of music. In classical Khon, the Pipaat orchestra does not merely accompany; it structures dramatic time, defines character identity, and actively communicates with performers.

Specific musical compositions and *phleng na phat* support the embodiment of principal roles: the refined composure of the hero (Phra), the grounded authority of the demon (Yak), and the agile vitality of the monkey (Ling). Equally significant is the practice of assigning repertoire according to a character's rank, gender, and social status—a distinctive feature of Thai classical dramaturgy. Melodic contour, tempo, register, and rhythmic density subtly reinforce hierarchy and identity on stage. Music in Khon does not simply accompany character; it articulates social order through sound.

Within the Pipaat ensemble, the *ching* articulates the cyclical metric framework, marking the opening and closing of rhythmic cycles and providing structural continuity in live performance. In contrast, "BAAK"—percussive cue signals generated primarily through the *taphon* and *klong* that function as a directive rhythmic accent. BAAK marks choreographic transitions, signals shifts in formation, and enables real-time dialogue between dancers and musicians. Musical time thus becomes an active dramaturgical force rather than a neutral backdrop.

In this context, musical genre directly shapes choreographic structure. While repertoire does not mechanically dictate fixed movements, it determines tempo, weight, rhythmic articulation, and kinetic quality—factors that frame gesture, posture, and spatial design. Expansive and rhythmically grounded compositions support the measured authority of demon characters, whereas accelerated and dynamically articulated structures enable the agility and acrobatic vocabulary of monkey roles. Music operates as a form of kinetic architecture within which movement emerges.

By reducing ornamental spectacle while preserving codified technique, the work foregrounds meaning over decoration. Human realism intersects with mythological imagination, creating a layered performance landscape.

The Miscellany of Khon positions classical Thai theatre not as static heritage, but as a dynamic, living system—where musical architecture, embodied knowledge, and contemporary interpretation continuously reshape one another.

International Presentations

Mille Plateaux CCN La Rochelle, France – November 4, 2023

(including the world premiere of the six-part documentary series The Miscellany of Khon)

Opéra de Limoges / Centre Jean Moulin, France – November 7, 2023

Bienal Internacional de Danza de Cali, Colombia – November 10–12, 2023

(La Licorera – Center for Dance and Choreography of Valle del Cauca)

Musée Guimet, Paris, France – May 25, 2024

Diligentia & Pepijn Theater, The Hague, The Netherlands – August 30, 2024

Credits

Direction, Concept, Set Design, and Costume: Jitti Chompee

Performing Artists and Pipaat Ensemble: Fine Arts Department,
Office of Performing Arts (National Theatre of Thailand)

Technical Director: Jirach Eiamsa-ard

Khon Mask Maker: Khanchai Homjan

Supported by: Department of Cultural Promotion, Ministry of Culture, Thailand

WORKSHOPS

ARTIST TALK / OPEN LAB — 22.02.26 — 2.00-5.00 PM UNFOLDING KAFKA FESTIVAL 2026

DANCE: DOUTAI METHOD — 23.02.26 — 3.00-6.00 PM

NATIONAL CHOREOGRAPHY CENTRE OF THAILAND PROJECT — THAILAND CHOREOGRAPHY SYMPOSIUM 2026
BANGKOK KUNSTHALLE



MASTER CLASS20

HIROAKI UMEDA



Hiroaki Umeda / S20

is a Tokyo-born choreographer and multidisciplinary artist, widely recognized as a leading figure in the Japanese avant-garde art scene. Founder of the company **S20**, he creates highly immersive works that integrate intense physicality with digital imagery, sound, light, and spatial composition, treating time and space as central choreographic elements. His performances and installations have been presented internationally at major festivals and institutions, and his long-term project Superkinesis explores fundamental human kinetic forces through dancers of diverse physical backgrounds. Working also as a composer, lighting designer, scenographer, and visual artist, Umeda's practice blurs the boundaries between dance and visual art, earning him global acclaim, including a **Prix Ars Electronica Honorary Mention**.

1. Artist Talk / Demonstration & Open Lab with Thai Artist

22 Feb 2026 / 14:00–17:00 / Bangkok Kunsthalle

Artist Talk / Demonstration: New Approaches to Movement Research in Relation to Technology and Improvisation

14:00–15:00

This artist talk and demonstration introduces Hiroaki Umeda's ar.s.c approach to movement research, focusing on the relationship between the body, technology, and improvisation. Drawing from his choreographic practical, Umeda shares how sensory perception, impulse, and physical awareness inform his crea.ve process, and how technological elements—such as light, sound, and digital systems.

Open Lab with Thai Artists

15:00–17:00

The Open Lab creates a shared experimental space for Thai artists to engage directly with Umeda's methodologies. Through practical exploration and open exchange, participants are invited to investigative movement, perception, and improvisation, fostering dialogue between contemporary choreographic research and local artistic practices.

2. Dance Method Workshop: Doutai Method

23 Feb 2026 / 15:00–18:00 / Bangkok Kunsthalle

This practical workshop introduces Hiroaki Umeda's Doutai Method. Doutai Method is a method of movement developed not as a dance style, but as a fundamental principle underlying all forms of movement. Star.ng with the basics—such as standing and releasing unnecessary tension—it provides a logical and structured approach to using natural forces to move the body and create flow. The method is used in Hiroaki Umeda's own choreographic works, and because it focuses on how to engage with the body itself, it can be shared across dance genres and beyond.

NCCT CAMPING

Hillel Kogan
25 - 27 FEB
3.00 - 6.00 PM.



BANGKOK KUNSTHALLE

Master class with Hillel Kogan

Performance, Identity, and Cultural Inquiry

As part of the **Thailand Choreography Symposium 2026**, the National Choreography Centre of Thailand (NCCT) welcomes choreographer **Hillel Kogan** for an intensive masterclass that places choreography at the intersection of performance, cultural studies, and social reflection.

Hillel Kogan's artistic practice investigates performance strategies while critically questioning the function of art and its role within society. His work observes and deconstructs the conventions that shape the artistic field, opening space to engage with what is human, fragile, unsettling, playful, and absurd.

This masterclass focuses on **creative development, composition, and improvisation**, inviting performers to observe dance and the body through a cultural and contextual lens. Through embodied practice, participants explore social and cultural questions, with a particular emphasis on **identity**—how it is formed, performed, negotiated, and challenged within contemporary society.

Aligned with NCCT's mission to foster critical choreographic thinking and long-term artistic development, the masterclass adopts a playful and open-minded approach, exposing the artist's ongoing dialogue—and at times conflict—with their artistic environment, the society they inhabit, and their own sense of self. Participants are encouraged to reflect, experiment, and situate the body as both a personal and political site of inquiry within contemporary choreography.

25-27 Feb 2026 / 15:00-18:00 / Bangkok Kunsthalle

Satoshi Kudo

NCCT CAMPING

THAILAND CHOREOGRAPHY SYMPOSIUM 2026

25 - 27 Feb / 6.00-9.00 PM

Floor Work technique

28 Feb - 2 Mar / 4.00-6.00 PM

Motion Qualia Method

6.30-8.30 PM

Improvisation



NATIONAL CHOREOGRAPHY CENTRE OF THAILAND

NATIONAL CONTEMPORARY DANCE CAMPING

25 FEB - 2 MAR

BANGKOK KUNSTHALLE



Motion Qualia – A Movement Practice

by Satoshi Kudo

This workshop introduces Motion Qualia, a movement theory and physical practice developed by choreographer and dancer Satoshi Kudo. Drawing on Kudo's extensive experience working with artists such as Sidi Larbi Cherkaoui, Ohad Naharin, and the Royal Swedish Ballet, the practice explores how movement emerges when the body's natural physics are allowed to lead.

Rather than striving for control, symmetry, or idealized form, Motion Qualia invites dancers to intentionally unbalance the body and engage with gravity, momentum, and weight transfer. By releasing habitual muscular control, participants discover movement that is organic, responsive, and continuously transforming.

The term qualia refers to subjective, felt experience. In Motion Qualia, this concept is applied physically: dancers attune to internal sensations such as pressure, falling, resistance, acceleration, and recovery. These sensations become the primary source of movement, allowing choreography to arise from perception rather than from predetermined shapes or counts.

Through guided improvisation, structured exercises, and partner work, participants will:

- Explore instability as a creative tool

- Develop heightened bodily awareness and sensory listening

- Discover new pathways of movement initiated by gravity and momentum

- Expand their expressive range beyond stylistic or technical conventions

Motion Qualia contrasts strongly with codified techniques such as classical ballet, where control and verticality dominate. Instead, it emphasizes adaptation, efficiency, and authenticity of motion, making it applicable to dancers from diverse backgrounds as well as actors, performers, and movement researchers.

The workshop is open to professional dancers, students, and experienced movers interested in deepening their physical intelligence and expanding their relationship to movement creation.

Both Japanese Master classes are generously supported by the Japan Foundation, Bangkok, and TCEB

22 - 27 Feb 2026 / 18:00–21:00 Floor Work Technique

28 Feb - 2 Mar 2026 / 16:00–18:00 Motion Qualia Method / 18:30–20:30 Improvisation

Bangkok Kunsthalle

THAILAND

CHOREOGRAPHY

SYMPOSIUM 2026

National Choreography Centre of Thailand Project

21-24 FEB 2026

TIME	SYMPOSIUM PROGRAMME	LOCATION
Day 1 – Saturday, 21 February 2026 Shared Vision and Collective Grounding		
13:30-14:30	Registration	Sodsai Pantoomkomol Centre for Dramatic Arts, Faculty of Arts, Chulalongkorn University
14:30-16:00	Welcome & network-building sessions with Thai artists, universities, and cultural institutions Open Discussion: "What are the key priorities in developing choreography and contemporary dance education in Thailand?"	
16:30-18:00	Presentation and Discussion: Khon Kaen Choreography Development (KKCD) An examination of how the KKCD programme integrates university-based education with professional artistic practice Speakers: Assoc. Prof. Thanatchaporn Kittikong, Ph.D., and performers from the KKCD programme Prayoon for Art Foundation Choreography Development as a Creative Economy Strategy: From Folk Performance to Community and Youth Empowerment Ratchasuda College Finding Rhythm Beyond Sound: Dance as Inclusive Communication: A presentation on improvisation and rhythm practices with Deaf students, exploring how dance becomes a shared language and a process of identity formation, discipline, and transformation.	
18:00-19:00	Refreshments	
19:00-20:00	Chapter 2 by Pichet Klunchun	Bangkok Kunsthalle
Day 2 – Sunday, 22 February 2026 From Cultural Roots to Contemporary Choreography Development		
10:00-11:30	Dialogue: Beyond Tradition: Toward a National Choreography Centre of Thailand by Jitti Chompee, Pichet Klunchun and Assistant Professor Pijawat Thamkulangkool, Ph.D.	Bangkok Kunsthalle
12:00-13:00	Work-in-progress Presentations by Emerging Choreographer Kornkarn Rungsawang (Thailand)	
13:00-14:00	Lunch (provided)	
14:00-15:00	Artists Talk / Demonstration: New approaches to movement research in relation to technology and improvisation practice: Hiroaki Umeda	
15:00-17:00	Open Lab: Hiroaki Umeda with Local Artists (guests are welcome to observe)	
15:00-17:00	Free Time for Networking and Informal Artistic Exchange	
17:30-18:00	Welcome Reception	

18:00-19:00	Works created through the Fast Track Master Class by Olivier Dubois with Thai artists	Sodsai Pantoomkomol Centre for Dramatic Arts, Faculty of Arts, Chulalongkorn University
Day 3 – Monday, 23 February 2026 International Models and Institutional Practices		
11:00-12:30	Keynote Presentations • Davy Brun – Director, Centre national de la danse (CND), Lyon • Laurent Meheust – Director, Le Gymnase CDCN Roubaix-Hauts-de-France • Olivier Dubois – Choreographer, Former Director of Ballet du Nord • Eddie Nixon – Artistic Director, The Place, London	Sodsai Pantoomkomol Centre for Dramatic Arts, Faculty of Arts, Chulalongkorn University
13:00-14:00	Lunch (provided)	
14:00-15:30	Roundtable: Does Thailand Need a National Choreography Centre?	
16:00-18:00	Free Time for Networking and Informal Artistic Exchange	
18:00-19:00	Refreshments	
19:00-20:00	Isan Brazil Artists from the College of Music, Mahasarakham University, In collaboration with Brazilian choreographer Vitor Hamamoto	Bangkok Kunsthalle
Day 4 –Tuesday, 24 February 2026 Way Forward: Sustainability and Cultural Exchange		
11:00-13:00	Panel Discussion on Business Models and Cultural Collaboration	Sodsai Pantoomkomol Centre for Dramatic Arts, Faculty of Arts, Chulalongkorn University
13:00-14:00	Lunch (provided)	
14:00-15:30	Closing session: strategic directions and future planning for NCCT	
17:00-18:00	Morlam Collective by Khon Kaen Choreography Development, College of Music, Mahasarakham University	
18:00-19:00	Refreshments	
19:00-20:00	The Miscellany of Khon by the Office of Performing Arts, Fine Arts Department (National Theatre)	
21:00-23:00	Closing Ceremony	The Quarter Hualamphong, 12th Floor
Note: Google Maps links for each venue are provided below		
VENUE: Sodsai Pantoomkomol Centre for Dramatic Arts, Faculty of Arts, Chulalongkorn University https://maps.app.goo.gl/STX7bNdLNHaBNE8n6		
VENUE: Bangkok Kunsthalle https://maps.app.goo.gl/hWxYiSYevJbFiXGp8		
VENUE: The Quarter Hualamphong https://maps.app.goo.gl/352ZowxDkuUtgoSz5		

MASTER CLASS

THAILAND CHOREOGRAPHY SYMPOSIUM 2026

National Choreography Centre of Thailand Project

Fast Track Master Class by Olivier Dubois Sodsai Pantoomkomol Centre for Dramatic Arts, Faculty of Arts, Chulalongkorn University	
TIME	PROGRAM
18-20 February 2026	
13:00-17:00	Master Class by Olivier Dubois in collaboration with Thai artists
21 February 2026	
10:00-14:00	Master Class by Olivier Dubois in collaboration with Thai artists
22 February 2026	
13:00-17:00	Master Class by Olivier Dubois in collaboration with Thai artists
18:00-19:00	Works created through the Fast Track Master Class by Olivier Dubois with Thai artists

Master Class by Hiroaki Umeda Bangkok Kunsthalle	
TIME	PROGRAM
22 February 2026	
15:00-17:00	Open Lab: Hiroaki Umeda with Local Artists (guests are welcome to observe)
23 February 2026	
15:00-18:00	Doutai Method Workshop: Hiroaki Umeda

NCCT CAMPING 2026

National Choreography Centre of Thailand Project

PROGRAM: National Contemporary Dance Camping Bangkok Kunsthalle	
Workshop by Hillel Kogan	
25 - 27 February 2026	15:00-18:00
Workshop by Satoshi Kudo	
25 - 27 February 2026	18:00-21:00 Floor Work technique
28 February - 2 March 2026	16:00-18:00 Motion Qualia Method 18:30-20:30 Improvisation
Master Class by Nacera Belaza	
20-25 March 2026	

THAILAND CHOREOGRAPHY SYMPOSIUM 2026 TEAM

National Choreography Centre of Thailand Project

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