

Final Report —Activity Report—

“Thin as Skin: Choreographies of Identity“

1. Activity Overview



Fig 1 and Fig 2. Photos taken from the performance “Thin as Skin”

The fellowship has allowed artist/researcher Nguyễn Thanh Thủy to work on two collaborations: (1) with Japanese Hiromi Miyakita, through which they created a collaborative choreographed musical work, exploring the fluid identity of Asian women in contemporary culture. Building on the observation that gendered identity is shaped through body movement and can be addressed and challenged through choreography, the piece, titled *Thin as Skin, choreographies of Identity*, was premiered as a work in progress at the Dance Box Theatre in Kobe, where also a greater part of the workshops in which the piece was created took place. (2) The second project involved the Malaysian composer Yii Kah Hoe, but also a number of other performers and improvisers on the scene in Malaysia. The collaborative work took shape in three public concerts, at the Raw Art Space, the Petaling Heritage Space in Kuala Lumpur and the Chinese Community Hall in Kedah. Set at the threshold between ancient traditions and experimental art, the further aim of the collaboration with Kah Hoe is to create a new composition using traditional Vietnamese instruments. Video documentation of artistic process will generate further impact beyond the scheduled performances in Japan, Vietnam, Malaysia and Sweden.

2. Working at the ArtTheatre db Kobe, Japan and in Kuala Lumpur Malaysia.



Fig 3. An installation as a part of the performance “Thin as Skin”



Fig 4. Thùy and Hiromi in the piece.

- During the period of 3 weeks in Japan, Hiromi Miyakita and I presented a 30-minute work-in-progress version of a new piece on the 20th July at the ArtTheatre db Kobe.
- Hiromi Miyakita was a great partner, through her deep interest in conceptual underpinnings and strong collaborative drive. The DanceBox ArtTheatre db Kobe was a great venue for the project. Without their efficient and enthusiastic support, we wouldn't have been able to achieve such a rapid development of materials and effectively creating a first version of the first piece already during this first residency!
- During the week I spent in Malaysia, Yii Kah Hoecarried out basic research on my instrument, with the aim of writing a new piece for the đàn tranh. Kah Hoe also organized some public performances/presentations of the đàn tranh to his music students as well as to the Chinese community in Malaysia. We also organized some concert performances which were entry free, through which Kah Hoe and I could develop an intuitive understanding of how a meeting between Chinese/Malaysian and Vietnamese traditions could be achieved. I have had many interesting discussions with Yii Kah Hoe as well as with his students, local musicians as well as with audience.

3. Fellowship activity record

Due to the Typhoon in Japan, I had to change the dates of activities according to my original plan: Going to Kobe on the 11th July instead of the 8th July (the train line was not open before 11th July because of the flooding.)

Since my flight from Japan to Malaysia was cancelled, I had to arrive to Kuala Lumpur one day later than originally planned, on the 26th July instead of 25th July.

The actual detail of the fellowship activities:

2nd July – 10th July 2018: Research and workshop with Hiromi Miyakita at Amino, Kyoto, Japan

11th July – 25th July 2018: Workshop and public presentation/ a performance of work-in-progress with Hiromi Miyakita at the ArtTheatre db Kobe.

26th July – 1st August: Workshops and concerts with Yii Kah Hoe at Kuala Lumpur and Kedah, Malaysia.

5. Future plan

- The first public presentation of the production with Hiromi Miyakita took place within the residency, but we are currently planning further performances in Vietnam, in Japan and in Malmö in 2019.
- I am going to write about the process of making this piece and have a public presentation about this work in September 2019 in Sweden during Interference at Inter Arts Center Malmö.
- The final version and the premier will take place in Malmö in May 2019.



Fig 5. Kah Hoe and Thủy with local artists.



Fig 6. Kah Hoe and Thủy with audience in KL.