

Rolex Presents:

Title Sponsor



William Forsythe's

NOWHERE AND EVERYWHERE AT THE SAME TIME NO. 2

4 - 19.7.2021

An interactive installation | Asian Premiere



FREESPACE 自由空間 **FREESPACE**
westKowloon 西九文化區

#NowhereEverywhereFreespace

1:00pm – 2:30pm

3:00pm – 4:30pm

5:00pm – 6:30pm

7:00pm – 8:30pm

9:00pm – 10:30pm Thu to Sat only

The Box & The Studio, Freespace

Each session lasts 1 hour and 30 minutes,
during which audience members can enter and
exit The Box and The Studio at any time

Please avoid coming into any contact with the pendulums.

Eating and drinking are not allowed.

Unauthorised audio and video recording of dance films in the
venue are strictly prohibited.

Nowhere and Everywhere at the Same Time No. 2 is part of
Choreographic Objects. The development and international exhibition of
Choreographic Objects by William Forsythe is made possible with the
generous support of Susanne Klatten.

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PERFORMING ARTS
SEASON 2021-2022**

FOREWORD

In his prolific career, seminal Chinese wuxia novelist Jin Yong created an array of well-loved martial arts heroes – some with unique ways of defending themselves against rivals: Duan Yu, a Buddhist with a distain for bloodshed, uses his skills of avoiding confrontation to escape attack; tone-deaf Guo Jing shields himself from the power of a heretic’s soul-tearing music by tuning out the melody and focusing on cracks in the rhythm.

Nowhere and Everywhere at the Same Time No. 2 is part of *Choreographic Objects*, a collection of installations and films by William Forsythe, a leading name in contemporary ballet. Having established himself as an acclaimed and much sought-after dancer and choreographer, with works performed by major companies around the world, Forsythe began a journey to re-evaluate the nature and purpose of dance, and to question whether the body of a dancer was the only medium through which a dance could be realised. Using a variety of objects, he designed spaces and dynamics where audiences are invited to climb, crawl, stride, leap, pause and run, enjoying themselves however they like, creating dances without dancing.

Entering *Nowhere and Everywhere at the Same Time No. 2*, what you find, at its core, is a playful obstacle course. Surrounded by hundreds of swinging pendulums, each person comes up with their own strategy for avoiding the orbs and navigating a path through the labyrinth. As you start to discern patterns of movement, you become part of an elaborate dance. Maybe, like Duan Yu, your footwork and reflexes make you a master of escape; or like Guo Jing, you find your own strategy for seeing things that others cannot.

Presented alongside the installation are three short films of Forsythe’s work. In *Alignigung*, two dancers intertwine their bodies, creating an enigmatic intimacy in stark contrast to the notion of avoidance that underpins the installation. In *Solo* and *Lectures from Improvisation Technologies*, Forsythe explains in layman’s terms the logic behind his movement designs. Whatever your relationship to dance, we believe these films will expand your understanding and imagination of the body and spatial contexts.

With the ongoing global pandemic, *Nowhere and Everywhere at the Same Time No. 2* takes on an extra layer of significance. We hope that visitors from all walks of life participate in this “game of dodge” in their own way, and use it as a means of playing with our socially-distanced new normal. Feel free to express yourself, let your body and soul feel empowered, and fill Freespace with fun and laughter.

Karen Cheung
Head of Dance, Performing Arts
West Kowloon Cultural District

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A CONVERSATION WITH WILLIAM FORSYTHE

F Freespace

W William Forsythe

F How do you feel about the installation being presented in a theatre venue like Freespace?

The thing about theatrical spaces is that you can adjust things very carefully. Especially in these new kinds of flexible spaces like Freespace, which are designed to accommodate many different kinds of work. I said to Julian, my studio director, "How are you going to do this remotely?" He said, "We're making a film of the whole set-up process." Apropos, I want to thank your team for enabling this new documentation, because it's been an extremely useful thing to acquire. You've actually contributed to the longevity of the work because it can now exist independently, seeing as it has its own instructions on how to build it up. We had nothing like that before!

W

F The installation has a lot to do with avoidance. Has the pandemic situation changed your view on this work?

The subject is basically "What do we all try to do in life? We try to avoid suffering." The subject is trying "not to take a hit". To take a hit means having one's well-being diminished by things that occur outside of one's capacity to predict. It could happen physically, emotionally. It could happen socially, financially, politically. We won't go into all the ramifications, but I do feel the simple mechanics of the work allows the visitor to create apt metaphors.

The work is indeed a model of avoidance. In life, we are all running probability equations: How likely am I going to take a hit if I do behaviour XYZ? One is constantly making choices, conscious and unconscious, that one feels will optimise the likelihood of better outcomes. The world is rarely, if ever, entirely "stable". So, this work situates the visitor in an artificial sea of those predictive calculations that all of us are performing all day, every day in order to cope with that inherent instability. In which case I would say the work models the probabilistic relationship we have with the world.

W

F Were there any memorable moments that surprised you when you saw audience members interacting with the installation?

I have seen young people do surprisingly adaptive things inside the work. There was one young person in Brighton, England who had the most extraordinary choreographic strategies. They were capable of inventing risky avoidance structures that could thrive and even develop in the chaotic kinetic environment of the work.

W



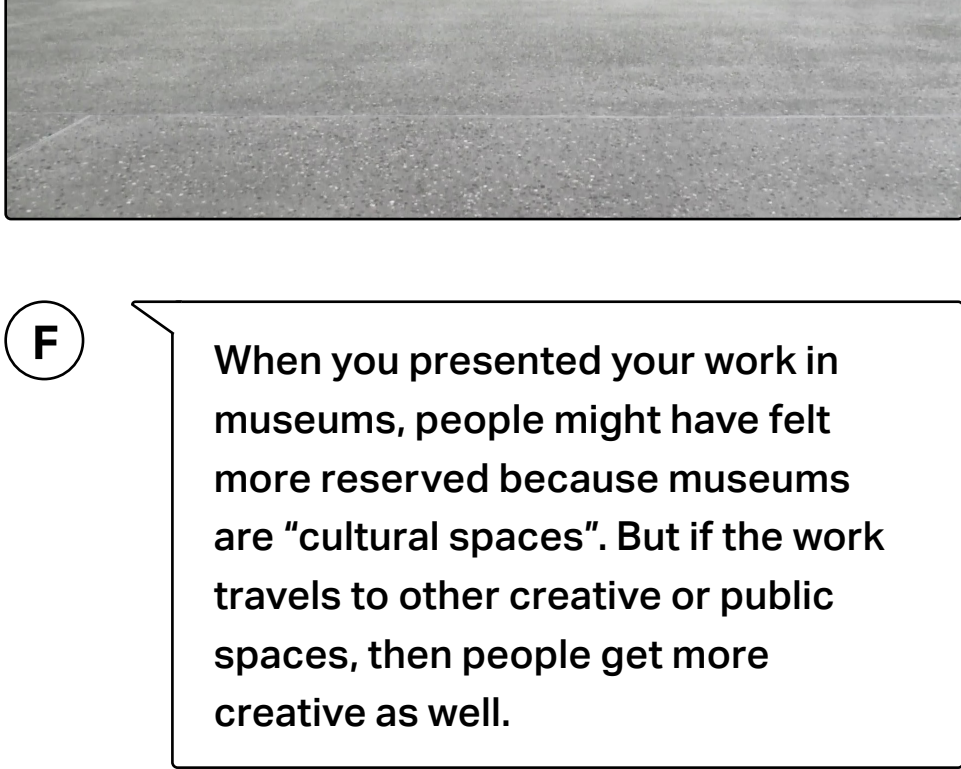
F Is there one thing you want audiences in Hong Kong to look out for when they eventually visit?

Just look for the most difficult way through. The most challenging way through.

You can see the installation as a place of possibility, or you can see it as a place of difficulty, impedance, which in that sense mirrors the fundamental nature of conflict. From my observations it seems that what visitors are interested in, more than anything else, is a challenge. They like proving to themselves that they have understood the machinery, the event, the situation. They want to explain things to themselves with their own engagement. If it's easy people don't care, but if it's more difficult then they find the work more valuable.

I feel it's helpful not to have expectations. Remain curious about the interactions you observe in others and perhaps most importantly, yourself. *Nowhere and Everywhere at the Same Time No. 2* itself is neither easy nor difficult – only your approach to the work has qualities...

W



F When you presented your work in museums, people might have felt more reserved because museums are "cultural spaces". But if the work travels to other creative or public spaces, then people get more creative as well.

When I made this Choreographic Object, I tried to make it work in some capacity for everybody. In its very concept it rejects the idea of an essential exclusivity, which is why I refer to them as *choreographic* works and not art works. If it is framed as art, visitors might search for meaning outside the work that might create an irrelevant hierarchy which could conceivably, constrain their behaviours. The object and their bodies are simply all there is.

W



ABOUT THE ARTIST



©Dominik Mentzos

William Forsythe

William Forsythe has been active in the field of choreography for over 45 years. His work is acknowledged for reorienting the practice of ballet from its identification with classical repertoire to a dynamic 21st century art form. Forsythe's deep interest in the fundamental principles of organization has led him to produce a wide range of projects including installations, films, and web-based knowledge creation.

Raised in New York, Forsythe danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed Resident Choreographer in 1976. In 1984, he began a 20-year tenure as director of the Ballet Frankfurt, after which he founded and directed The Forsythe Company from 2005 to 2015.

Awards received by Forsythe and his ensembles include the New York Dance and Performance "Bessie" Award (1988, 1998, 2004, 2007) and London's Laurence Olivier Award (1992, 1999, 2009). Forsythe has been conveyed the title of Commandeur des Arts et Lettres (1999) by the government of France and has received the Golden Lion of the Venice Biennale (2010), to name a few. In 2002 and 2003, he was the inaugural dance mentor in the Rolex Mentor and Protégé Arts Initiative, working with dancer and choreographer Sang Jijia of China.

Forsythe has developed new approaches to dance documentation, research, and education. His 1994 computer application "Improvisation Technologies: A Tool for the Analytical Dance Eye", developed with the ZKM / Zentrum für Kunst und Medientechnologie Karlsruhe, is used as a teaching tool by professional companies, dance conservatories, universities, postgraduate architecture programs, and secondary schools worldwide. 2009 marked the launch of "Synchronous Objects for One Flat Thing", a digital online score developed with The Ohio State University that reveals the organizational principles of the choreography and demonstrates their possible application within other disciplines.

Forsythe is a current Professor of Dance and Artistic Advisor for the Choreographic Institute at the University of Southern California Gloria Kaufman School of Dance.

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ABOUT CHOREOGRAPHIC OBJECTS

©Julian Gabriel Richter

Parallel with the evolution of his choreographic performances, Forsythe has been working for more on installations, film works, and discrete, interactive sculptures that he calls “choreographic objects” since 1989. Consistent with his expanded conceptual aim of summoning unconscious choreographic competencies in lay participants, the *Choreographic Objects* prompt an intensified engagement with their given environments. The interactive installation and three dance films are part of *Choreographic Objects*.

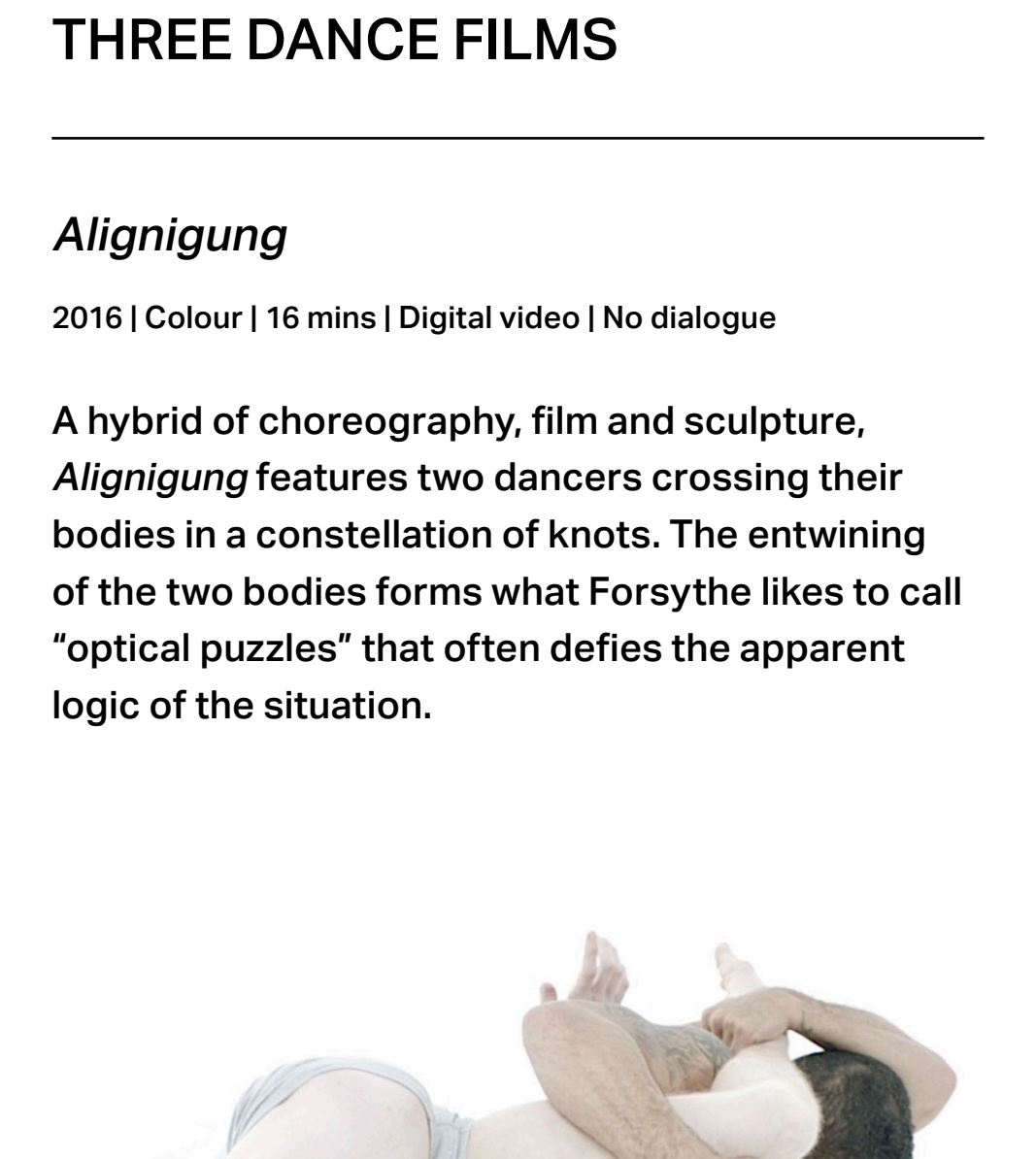
Nowhere and Everywhere at the Same Time

Originally created for a solo dancer and 40 pendulums in an abandoned building on New York’s historic High Line, the installation has been continuously developed in contexts as diverse

as the monumental industrial architecture of the Turbine Hall of the Tate Modern, and the historical setting provided by the Arsenale of the Venice Biennale.

This edition in Freespace preserves and privileges two central interests in Forsythe’s oeuvre: counterpoint and the unconscious choreographic competence induced by choreographic situations. Suspended from automated grids, more than 400 pendulums are activated to initiate a sweeping 14-part counterpoint of tempi, spatial juxtaposition and gradients of centrifugal force which offers the spectator a constantly morphing labyrinth of significant complexity. The spectators are free to attempt a navigation this statistically unpredictable environment, but are requested to avoid coming in contact with any of the swinging pendulums.

This task, which automatically initiates and alerts the spectators innate predictive faculties, produces a lively choreography of manifold and intricate avoidance strategies.



©Dominik Mentzos

Nowhere and Everywhere at the Same Time No. 2

Concept and Creation: William Forsythe

Producer: Julian Gabriel Richter

Technical Conception & Realisation: Max Schubert

Construction & Control: Christian Schubert

Programming: Sven Thöne

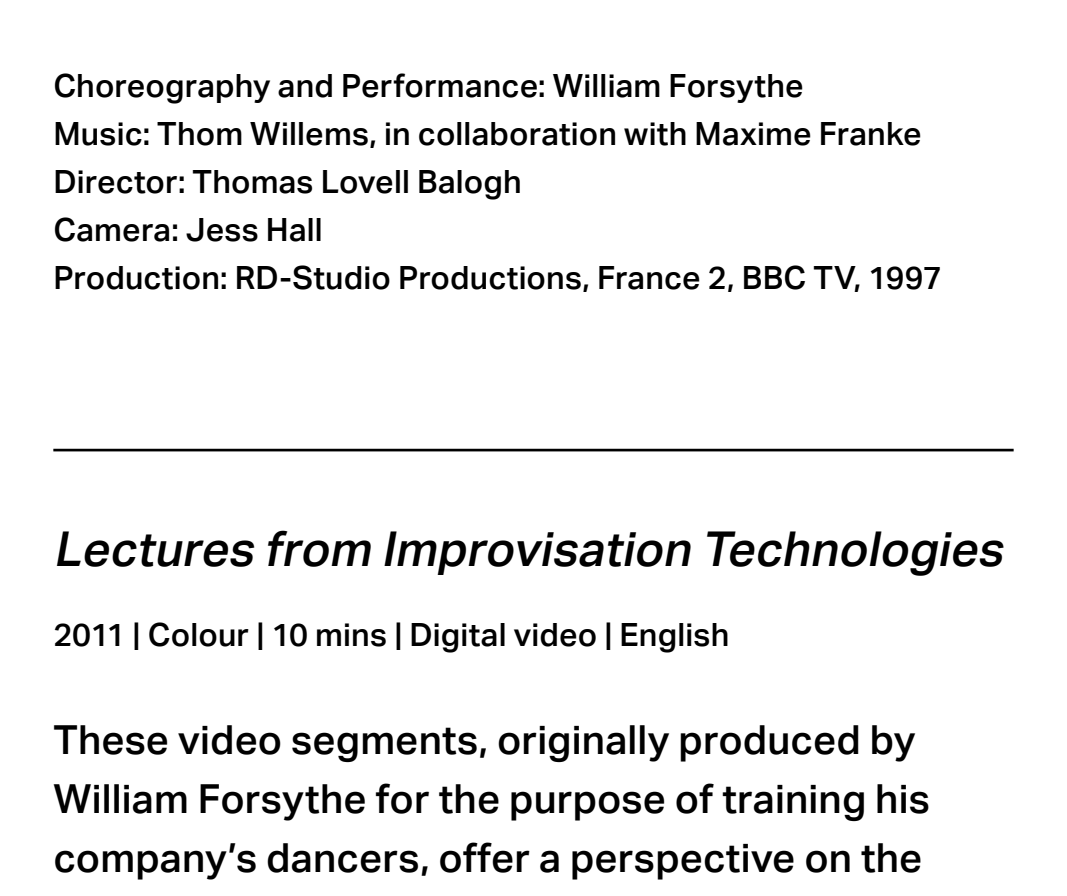
All images captured from *Nowhere and Everywhere at the Same Time No. 2* trailer
©Ulrike Stumpp (unless otherwise stated)

THREE DANCE FILMS

Alignigung

2016 | Colour | 16 mins | Digital video | No dialogue

A hybrid of choreography, film and sculpture, *Alignigung* features two dancers crossing their bodies in a constellation of knots. The entwining of the two bodies forms what Forsythe likes to call “optical puzzles” that often defies the apparent logic of the situation.



©Dominik Mentzos

Director: William Forsythe

Choreographic Concept: William Forsythe,

Rauf “RubberLegz” Yasit

Choreographic Realisation: Riley Watts,

Rauf “RubberLegz” Yasit

Music: OP.1 (For 9 Strings), composed by Ryoji Ikeda

Courtesy of Budde Music UK

Film Producer: Simon Wallon, Kiss & Kill

Cinematographer: Steeven Petitteville

Camera Assistant: Melissa Sporn

Chief Lighting: David Gheghan

Lighting Assistant: Damon Marcellino

Chief Machinist: Michael Hernandez

Assistant Machinist: Justin Lesch

Production Assistant: Ryan Conover

Post-production: Nightshift, Melanie Teixeira

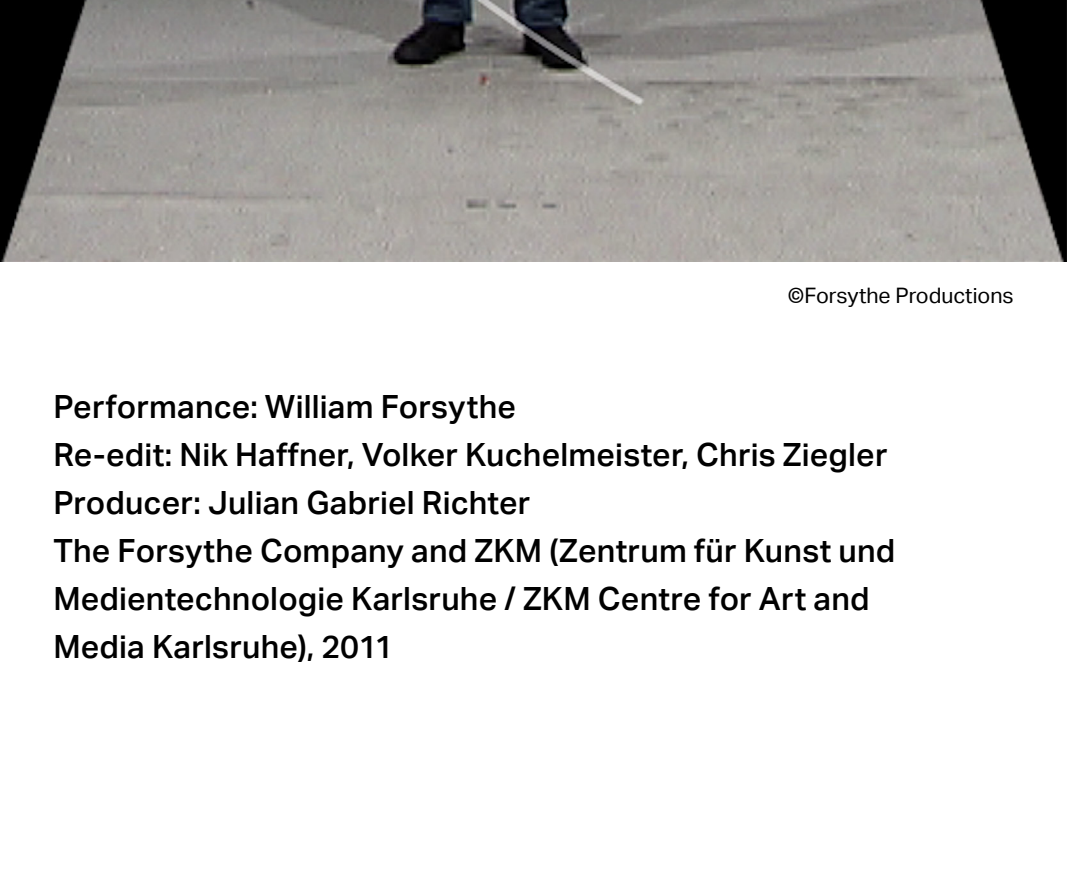
Editing: Charlotte Audureau

Calibration: Alice Syrakvash

Solo

1997 | B&W | 7 mins | Digital video | No dialogue

Set to a score of ambient sound and a composition by Thom Willems, close-ups and rapid cuts of Forsythe’s twisting body contrast with overhead shots that capture his movements across a starkly-lit stage.



©Dominik Mentzos

Choreography and Performance: William Forsythe

Music: Thom Willems, in collaboration with Maxime Franke

Director: Thomas Lovell Balogh

Camera: Jess Hall

Production: RD-Studio Productions, France 2, BBC TV, 1997

Lectures from Improvisation Technologies

2011 | Colour | 10 mins | Digital video | English

These video segments, originally produced by William Forsythe for the purpose of training his company’s dancers, offer a perspective on the choreographer’s approach to improvisation. The animated lines and other graphical effects that annotate the sequences demonstrate Forsythe’s view that certain classes of movement can be analysed as geometrically inscriptive – a formal drawing with the body in space.

©Forsythe Productions

©Forsythe Productions

Performance: William Forsythe

Re-edit: Nik Haffner, Volker Kuchelmeister, Chris Ziegler

Producer: Julian Gabriel Richter

The Forsythe Company and ZKM (Zentrum für Kunst und

Medientechnologie Karlsruhe / ZKM Centre for Art and

Media Karlsruhe), 2011

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WKCD Production Team

WEST KOWLOON CULTURAL DISTRICT PRODUCTION TEAM

Dance Team	Karen Cheung Anna Cheng Grace Yu Yvonne Yau Pete Chui Jasmine Lee Tiffany Lim
Senior Manager, Technical and Productions (Performing Arts)	Roy Leung
Production Manager	TY Tsui
Technical Manager	Wingo Chan*
Assistant Technical Manager	Samuel Leung*
Lighting Coordinator	Aico Cheung*
Stage Manager	Rebecca Chan
Assistant Stage Managers	Cheung Wa Kin* Miko Lee
Editors	Kitty Ho Cindy Chan Loretta Tsang Natalie Wong
Venue Operations	Lisa Tsang Keith Wong Edward Lee Angel Cheng Karl Kwok Alison Cheung Grace Yip
Marketing and Promotion	Carly Wong Natalie Wong Cymie Yeung
Communications and Public Affairs	Alice Cheung Mandy Lo Dora Chung Edna Lee
Development	Scarlett Chen Jennifer Tsang Forum Li
Ticketing	Kamen Lam Hill Li Heidi Au Yeung Jason Chu Victor Ng
Learning and Participation	Winsome Tam Anne Hung Jessie Chung Melody So
Accessibility Services	SLCO Community Resources Dorothy Ngan (Audio Description) Anita Yu (Sign Interpretation for promotion video) A Little Person* (Accessible House Programme) Accessibility Office, WKCD
<i>Lectures from Improvisation Technologies</i> Subtitles Translation	Joanna Lee*
House Programme Design	Chan Kit*

*Project-based engagement in this production

West Kowloon Cultural District

The West Kowloon Cultural District is one of the largest and most ambitious cultural projects in the world. Its vision is to create a vibrant new cultural quarter for Hong Kong on forty hectares of reclaimed land located alongside Victoria Harbour. With a varied mix of theatres, performance spaces, and museums, the West Kowloon Cultural District will produce and host world-class exhibitions, performances and cultural events, providing twenty-three hectares of public open space, including a two-kilometre waterfront promenade.

www.westkowloon.hk

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Freespace

Freespace – Hong Kong’s new centre for contemporary performance in the heart of the West Kowloon Art Park – presents multi-genre performances and events, produces boundary-pushing collaborations, and promotes new ways of seeing and experiencing performance.

Partnering with emerging and established artists from Hong Kong and around the world, we nurture diverse creative voices and bring works that challenge and redefine the role of performing arts for our age.

[freespacewestkowloon](#)

[freespace_wk](#)

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[West Kowloon Performing Arts Season 2021-2022](#)

WEST KOWLOON PERFORMING ARTS SEASON 2021-2022



Hiroaki Umeda: *indivisible substance*

29.9.2021 and 6–8.10.2021



Gu Jiani and Untitled Group: *Transition*

1–2.10.2021



Tea House Theatre Experience

from 1.7.2021

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Please fill in the audience survey