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[CP]³ PROSPECTUS 2023

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Certificate Programme for Critical Practice in Contemporary Performance

DANCE NUCLEUS   SINGAPORE

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1 'ENUNCIATING' CONTEMPORARY PERFORMANCE IN ASIA

Even as cultural exchange among cultures across the globe have become ubiquitous in a contemporary reality of multiculturalism, "tradition" and "contemporary" remain slippery notions, shifting targets of study. There is creative potential when we move beyond default understandings of "identity" and "culture" as if they are stable and fixed, and rigorously search for nuanced articulations of culture as interconnected, enmeshed contexts. This is an activation that requires first an acknowledgement of vocabularies that are received, borrowed, translated, re-presented from history - colonial and beyond - not just to derive some linear understanding of where we come from, but also to go beyond (western) '-isms' already played out in the last few decades, and progressively derive a clearer articulation of our subjectivities apropos the wider socio-political contexts of the present.

The Indian-English critical theorist Homi K. Bhabha offers "cultural difference" as a post-structuralist alternative to "cultural diversity" within the frame of multiculturalism. For Bhaba, cultural diversity assumes that culture is an object of study characterised by pre-existing qualities to allow for comparison and categorization. Such a system is dependent on stable, fixed referents so that what is not recognisable is demarcated, maintained, and circulated as 'other'. Cultural difference, on the other hand, highlights the points where different cultural forms interact and give rise to new questions. Culture as knowledge is made possible through dynamic exchange and discourse. When certitude of knowledge is negated and new potentialities are enunciated, cultural difference becomes recognisable. Enunciation takes place in what Bhabha refers to as the Third Space - an area where cultures overlap, intersect, even clash, so that new hybrid identities, strategies, meanings and cultures can be articulated, and thereby given form.

In Asia, where a rich array of distinctive, sometimes fiercely guarded cultural forms can be found, 'contemporary performance' - as opposed to 'dance' and 'theatre' - can be a useful appellation to facilitate the enunciation of cultural difference as artistic praxis. Contemporary performance allows for the integration of an array of mediums, forms and aesthetic practices, based on the post-colonial paradigm that culture is always moot, contingent, emergent, and in the process of becoming. As a term that welcomes questioning and experimentation on the outset, contemporary performance provides the opportunity to enunciate new cultural identities based on difference. Yet, rather than continue to validate tired neoliberal fetish for the New, underscoring "contemporary performance" in Asia would mean opening up spaces that host artists who identify with the Asian context to critically survey their cultural terrain with different lenses, and find new articulations for artistic praxis so that its complex ecology can come into sharper focus.

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2   INTRODUCTION

[CP]³ is an online academy for the development of critical praxes in contemporary choreography and performance making. The main aim of the 5-month programme is to help artists articulate and develop their own artistic practices.

In [CP]³, artistic praxis is seen as a holistic process of defining one's research questions, outlining responses to one's socio-political context, designing heuristic methods for artistic creation, proposing encounters with the public(s), and forwarding choreography as a vital discipline in the production of cultural knowledge. As a study programme, [CP]³ caters to dance and performance makers in the Asia-Pacific with several years of experience in choreographic creation and production, and who wish to deepen their experimental approaches to art making.

PARTICIPANTS

Participants of [CP]³ are artists working in the field of dance and performance who are committed to criticality in/through art and who seek to discover new strategies for themselves as creators. The programme serves to complement the on-going creation and production   projects of the participants. A strong focus of the course is placed on the participants' documentation of ideas, articulation of their lines of enquiry, employment of new methodologies, and as such, formulation of their own practice as authors of art.

The participants group will consist of about 14 artists from the Asia-Pacific. Through a sustained period of dynamic encounters and learning together, the participants of [CP]³ form collegiate bonds and build their own network for intercultural exchange. The curriculum consists of 8 key modules covering a broad range of topics and concerns that are highly relevant to performing artists working in the Asian context today.

MENTORS

Each module is led by an established artist who takes on the role of guest mentor. The 8 mentors will host their modules from the different Asian and international milieux that they are based in, bringing with them a spectrum of perspectives and experience. Each mentor is invited to unpack and share information about their current projects. They each design their own pedagogic process, in which different artists - regardless of their levels of experience - assemble to think, discuss and work together collaboratively. In this way, [CP]³ is also a platform for mutual support for the development of independent praxis in experimental and contemporary performance.

ONLINE MODULES & OTHER ACTIVITIES

Each module is tailored to suit interaction on online platforms. Over each module, the participants are not expected to be working at their laptops or attending zoom sessions over full days consecutively. Instead, our mentors are invited to design working processes creatively, incorporate a mix of individual work, small group activities, as well as collective discussions, to engage participants in deep and meaningful ways. Accordingly, participants of [CP]³ can take part in the programme remotely from their home cities. Each participant will attend a total of 8 discrete online modules. In addition, there are opportunities to interact with other participants over a total of 3 weeks (see 'admin weeks'), receive 1-to-1 mentoring online from mentors of their choice (6 hours in total). Participants will then conduct a short online presentation and submit a workbook for assessment as part of the outcome of the programme.

CERTIFICATION

Upon completion of the programme, [CP]³ participants will receive a certificate and an official feedback document from Dance Nucleus endorsed by all the mentors.

AD-HOC PARTICIPANTS

Participants can also choose to attend the workshop modules singly (subject to vacancy). However, ad-hoc participants will not be part of the Admin Weeks, 1-to-1 mentoring, workbook assessment, or other special activities that are intended for [CP]³

3 DANCE NUCLEUS

Dance Nucleus is a centre for practice-based research, creative development and knowledge production for independent / contemporary performance. An initiative of the National Arts Council of Singapore, Dance Nucleus also seeks to build an artistic network of trans-local collaboration and partnerships, with particular emphasis on Asia and Australia.
www.dancenucleus.com

The operational team of Dance Nucleus consists of:

Daniel Kok	Artistic Director	<daniel@dancenucleus.com>
Dapheny Chen	General Manager	<dapheny@dancenucleus.com>
January Low	Programme Coordinator	<january@dancenucleus.com>

Daniel Kok is an independent artist and the artistic director of Dance Nucleus. He studied at the Advanced Performance and Scenography Studies (APASS) programme in Brussels, Masters of Solo/Dance/Authorship (SODA) at the Inter-University Dance Centre (HZT) in Berlin, and BA (Honours) Fine Art and Critical Theory at Goldsmiths College, University of London. For the latter, he received a scholarship from the Public Service Commission (PSC) in Singapore. Between 2001 and 2009, he taught art in Tampines Junior College and the Art Elective Programme in Hwa Chong Institution (College Section). In 2008, he was awarded the Young Artist Award (Dance) by the National Arts Council. His choreographic works have been presented in many cities in Asia, Australia, Europe and North America; notably the Venice Biennale, Implustanz (Vienna), Maxim Gorki Theater (Berlin), Festival/Tokyo, Singapore International Festival of the Arts, Taipei Arts Festival and Rising (Melbourne). He curates the annual dans LAB and VECTOR Exhibition for Transdisciplinary Performance in collaboration with the Esplanade (Singapore).

4 AIM

[CP]³ develops choreography as a critical practice, and artistic research as part of cultural knowledge production in Asia.

OBJECTIVES

- To provide training for the development of artistic praxis for emerging independent artists working in performance.
- To generate new ideas and methodologies for experimental dance/performance.
- To foster discourse on independent performance based on strong examples from the Asian context.
- To initiate sustained opportunities for artistic networking through artist-led conversations and cooperation.
- To redefine pedagogy and artistic mentoring in dance/performance along collaborative, non-hierarchical lines.

OUTCOMES

Participants of [CP]³ will be able to define their individual artistic questions, draw from the ideas and reference materials that they have collated, and articulate critical approaches for the creation and production of new artistic projects/works. Visiting tutors/mentors of [CP]³ will be able to further develop their current investigations through their dedicated module. [CP]³ will play an important role in generating discourse and documenting the knowledge produced by independent performing artists working in Asia.

5 PROGRAMME FRAMEWORK

- Duration: 5 Months (22 Weeks), 3 April – 1 September 2023

- Focus on Asian contemporary performance; mentors are internationally established artists and practitioners whose work is relevant to the Asian context.

- Mentors are a group of returning artists/practitioners, each invited to share their on-going artistic practices with the participants and to utilise the programme as part of their own creative development.

- Participants consist of a dynamic group of emerging artists working in the Asian context, each with some experience in performance making.

- The 8 modules of [CP]³ are hosted by the mentors in different cities. This allows the programme to connect with different cultural contexts.

- Participants are expected to attend at least 7 out of 8 modules in the programme.

- Each participant receives up to 6 hours of 1-to-1 mentoring sessions with the mentor(s) of their choice.

- Participants compile notes, ideas, materials. Workbook as individual output of programme.

- Participants are encouraged to initiate their own activities; such as informal presentations, collaboration, discussions, etc.

- Participants may apply to continue their work in creative residencies at Dance Nucleus after the [CP]³ programme.

- Participants will be given a certificate of participation by Dance Nucleus, endorsed by the mentors of [CP]3.

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6   STUDY MODULES

The study modules constitute the main component of the [CP]3 programme. The 8 online modules are intended to cover a range of ideas that are important to contemporary performance; in particular, the questions that are of relevance to Asian performing artists today.

To complete the programme, participants of [CP]3 are to attend 7 out of the 8 modules in the programme with at least 80% attendance for each module.

Additionally, the study modules are also open to artists who are not part of [CP]3 (subject to vacancy). Ad-hoc participants may register to attend each module via Dance Nucleus. Each module is expected to be attended by no more than a total of 20 participants (incl. ad-hoc participants).

Each module is facilitated by a mentor from their home context. The mentors are established independent artists actively working in the Asian context. Aside from a teaching facility, the study module is an opportunity for the visiting tutor to share their current ideas and projects with the [CP]3 participants. As such, rather than be seen as students, [CP]3 participants are seen as colleagues working through the mentor's questions collaboratively. Each mentor will design the structure, format and content of their respective modules slightly differently.

Below is a list of the proposed modules, summary descriptions for each study module, and profiles of the mentors.

MODULE #1 : Risk & Intimacy
Luke George (Melbourne)

Luke George (he/they) is a multidisciplinary artist creating work that spans performance, installation, craft and curation. Luke was born in lutruwita/Tasmania and resides on Wurundjeri Country in Naarm/Melbourne. Informed by queer politics and spaces, Luke's works explore risk and intimacy and employ daring and at times, unorthodox methods, to create further possibilities for artist and audience to encounter each other. Luke's work takes him across Australia, Asia, Europe and North America, with notable presentations at the Venice Biennale, National Galleries of Victoria and Singapore, RISING, Dance Massive, Liveworks Festival, Rencontres chorégraphiques de Seine-Saint-Denis, Time Based Art Festival and many more. In particular his 8-year collaboration with Singapore based artist Daniel Kok has resulted in the creation of performance works that have travelled extensively, as well as developing translocal collaborations and partnerships across the region between themselves, partner institutions and independent artists. Luke was a 2019 Australia Council for the Arts Fellowship recipient, in 2020 appointed inaugural Artistic Associate of Temperance Hall and in 2022 was bequeathed a Chloe Monroe Fellowship.

Luke George explores the intersubjective connections between the artist and the public. Luke sees dance less as spectacle than as reflexive practice, in which people examine themselves and their values through movement and interaction. Luke is concerned with relational politics, examining the dynamics of intimacy and collectivity to create 'safe spaces' that allow for care as well as risk. In his recent work 'Public Actions', he proposed alternative formulations to the idea of community in response to a shared sense of crisis today. Luke's sensitivity towards the positions of alterity is informed by queer politics. His artistic practice takes an intersectional approach, whereby people are neither singular nor isolated; bodies of difference can intersect, practice mutual listening, take responsibility for themselves and one another. Whether as a performer or spectator, performance for Luke takes place in active-reflective space where we witness not only our own way of being, but also of others, to truly consider someone other than themselves, and how we can coexist.

www.lukegeorge.net

MODULE #2 : Remapping Traditions
Pichet Klunchun (Bangkok)

Pichet Klunchun has studied Khon since the age of sixteen. Khon is a classical masked dance which originated in the seventeenth century as a hybrid of Hindu military rituals and Thai martial arts. Pichet Klunchun has developed a unique dance practice in which he works with traditional dance with a contemporary sensibility, while keeping the wisdom of the convention. He founded Pichet Klunchun Dance Company in 2010   in order to create pure art performance and to train professional dancers with strong Thai classical dance backgrounds.

Pichet Klunchun's recent work, No. 60 is a treatise on his two-decade-long research on the language of traditional khon. Stripping the classical form of its face mask and sequined costume, Pichet scrutinises the 59 poses and movements in the Theppanom canon which all Thai classical dancers acquire by rote-learning. He then generates six new principles that undergird the 700-year-old system and presents a manual of hand-drawn diagrams and notes that allows the younger generation to think and learn rationally, free of mysticism and ideological imposition of history. As No. 60 unfixes the rigidity of classicism, it also embraces the sense and soul of Thai legacy. It unfolds a complex dialogue between tradition and innovation as they inhabit and circulate within the same continuum—not as binary opposites—to inspire individual thought and motility in times of autocracy.

In this module, Pichet will share the "No. 60 principle" and how to adapt it to other art forms in order to define the artistic identity originating from one's traditional roots.

MODULE #3 : Secular Rituals
Melati Suryodarmo (Surakarta)

Melati Suryodarmo's performances deal with her relationship between one's body, the culture in which it belongs to, and the constellation of spaces that she inhabits. Her research translates traditional knowledge - ritual dances, ceremonies, including that which are in danger of being forgotten - into contemporary environs and contexts. In referring to traditions, she brings up the violent changes precipitated by colonialism. Yet, her projects aim to go beyond nostalgic longing towards the rediscovery of precious ways for people to form strong social bonds.

Melati Suryodarmo's works often take the form of simple performative actions enacted over long durations. She chooses her visual landscapes, objects, and outfits sensitively to evoke a sense of cinematographic drama. Her themes, drawing from love, failure, and history, help bring to the surface deep emotional knots that she untangles through the act of performing, at times brutally, but which always bring about pathos and empathy. She is fascinated by the resilience of the human body – how it is able to adapt and push through its own boundaries to propose ways of being human.

Melati Suryodarmo (b. 1969, Solo, Indonesia) graduated from the Hochschule für Bildende Künste Braunscheweig, Germany. Her practice is informed by Butoh, dance and history, among others. Her work is the result of ongoing research in the movements of the body and its relationship to the self and the world. These are translated into photography, dance choreography, video and live performances. Suryodarmo has presented her work in locations all over the world, including Kiasma, Helsinki, Finland; MMCA, Gwacheon, South Korea; National Art Centre, Tokyo, Japan; Bonnefanten Museum Maastricht; Hamburger Bahnhof Museum, Berlin; DeSingel, Antwerp; QAGOMA, Australia; and Singapore Art Museum. She is the founder of "Studio Plesungan"in Karangnyar, Solo, Indonesia, an artist run-space for art laboratories, performance festivals and artist in residency program. She served as Artistic Director for the 17th Jakarta Biennale (2017), and since 2022 for the Indonesia Bertutur Festival.

http://www.melatisuryodarmo.com/

MODULE #4 : Ethnography & Dance Research
Eisa Jocson (Manila)

Eisa Jocson exposes body politics in the service and entertainment industry as seen through the unique socio-economic lens of the Philippines. She has studied specific body movement vocabularies found in the Philippines, or practiced by Filipino migrant workers, such as pole dance, macho dance, japayuki hostesses, performers in Disneyland, and so on. She examines the conditions of dance within the human geographies that they operate, underscoring wage-labour relations as the force pushing and binding these bodies, whose cultural performances, largely drained of 'pure' aesthetic value (ie: not high art) are ineluctably tied to capital.

All her creations necessitate rigorous processes of participation observation, a technique of field research used in anthropology and sociology, in which a researcher studies the life of a group by sharing in its activities first-hand over a sustained period. Eisa Jocson learns from and copies the subjects of her study. She commits her body to new regiments, disciplining her body to labour under different economic imperatives. She sculpts her artist/dancer body into different 'likenesses'. As she appropriates one role after another, multiple narratives accumulate onto her body. Accordingly, the international artist who is often also a representation of their national background, instead of being a reductively closed subject defined by the art market, becomes a cultural palimpsest, prying open a space for the individual to forward themselves as a queer subject; possibly new and somewhat free.

https://eisajocson.wordpress.com/

MODULE #5 : Choreographic Method – paper doll
Padmini Chettur (Chennai)

Padmini Chettur began her contemporary dancer's career in 1990 as a member of the troupe of Chandralekha - the radical Bharatanatyam modernist choreographer, whose own opus dealt with a rigorous deconstruction of the form. Breaking away in 2001, Padmini has over the past two decades defined her own choreographic idiom - minimalist, abstract and formal - stripping movement down to an essential, anatomical investigation, prioritising a sense of tension over emotion. Her approach to dramaturgy reveals the complex layers of connection between a dancing body and it's environment; both in the sense of performative parameters, and in the sense of a subject socio-cultural context, one's place in history.

This module will look closely and critically at one of Padmini Chettur's key works- paper doll (2005). Beginning with context, moving through process, thinking about practice, and finally problematizing 'success'.

http://www.padminichettur.in/

MODULE #6 : Interweaving Dance Dramaturgies
Nanako Nakajima, PhD (Kyoto)

Dance dramaturgy is an emerging field of research based on dramaturgical practice. Operating in the intersections of theater, performance, and dance studies, some dance dramaturges theorise rigorous models for understanding movement that are free from vocabularies specific to European and American dance studies, and instead, these dramaturges establish different forms of communication with interlocutors, some of which encourage interdisciplinary and interweaving ideas of Asia. This module explores how different Asian and Euro-American dance dramaturgy can become interwoven. The inquiry is based on recent projects of Nanako Nakajima to present the work of US postmodern choreographer and dancer Yvonne Rainer at the Kabuki Theater and at the Noh Theater in Japan. The originator provided the framework and repertoire, while the interpreters - performers reconstructed them for the local context. How can we and should we inherit and interweave the different legacies of dance dramaturgy?

Dr. Nanako Nakajima（中島那奈子）is a scholar and dance dramaturg based in Japan. She is a Valeska Gert Visiting Professor 2019/20 at Freie Universität Berlin, a Jury of the Keir Choreographic Award 2022, Australia, and a faculty member of the Banff Centre for Arts and Creativity, Canada 2022. She has lived in NY and Berlin, worked with Kyoto Experiment, Festival Tokyo, Tanz im August, tanzhaus nrw Düsseldorf. Her recent research-dramaturgy projects include Dance Archive Boxes @TPAM2016; Yvonne Rainer Performative Exhibition, 2017; Wang Mengfan's piece with retired revolutionary ballet dancers, China, 2019; Noh to Trio A, 2021; Encountering Histories, 2022. Nanako received the Special Commendation of the Elliott Hayes Award in 2017 for Outstanding Achievement in Dramaturgy from the Literary Manager and Dramaturgs of the Americas. Her publications include Dance Dramaturgy (Palgrave, 2015) and The Aging Body in Dance: A cross-cultural perspective (co-ed. G. Brandstetter, Routledge, 2017).

www.dancedramaturgy.org

MODULE #7 : Questioning Transcultural Dance
Arco Renz

Since 2000, Arco Renz has created choreographies in Europe and Asia, undertaking numerous transcultural and multidisciplinary projects with criticality and sensitivity. A central focus within Arco Renz's specific choreographic idiom is the comparative study of various body practices originating in Asia and Europe.

In his creation processes, Arco Renz circumvents the pitfalls of exoticism or postcolonial stereotypes by placing himself in the role of catalyst and guide than that of choreographer. He also prefers to begin with the individual freedom of the performer than work from pre-established principles.

As he dialogues with different forms and practitioners in Asia, what begins as processes of hybridization based on simple dichotomies of East and West, quick evolves into individual negotiation of the dancers with the knowledge, history, systems of power and existential questions as inscribed in the body. What results is a body of work that has allowed him to go beyond transcultural discourse to propound the notion of Abstract Dramaturgy, a radical, structural, and choreographic confrontation of the individual-body with time and space.

His performances 'abstract' dramaturgy - the word 'abstract' is used here as a verb - in that dancing is underscored as a live negotiation between Self and Otherness, between Figure and Ground. Meaning, narrative and dramaturgy are rendered as outcomes or by-products, and that which depends on the liveness of the dance and dancer.

https://www.kobaltworks.be/

MODULE #8 : Social Theater
Xiao Ke x Zi Han (Shanghai)

Based in Shanghai, the collaborative works between Xiao Ke x Zi Han involve dance, photography, video, live art, and installation art.

Their artistic practice focuses on the personal body engaging with the limits of public expression in China. Placing themselves as the main subjects in their work, they reflect on the social impact of manic economic growth in China over the last several decades, and its bewildering blend of communist authoritarianism and capitalist consumerism, by examining the ways in which their own personal lives and daily encounters intersect with others.

Whether they are working in the theatre or in other urban spaces such as the streets and public squares, they propose interactive encounters with different artists and communities, often through playful and accessible activities, in order to create opportunities for art to bring different publics into contact.

The productions that they stage are themselves reflexive exercises in that they also bring into view the structural conditions for artistic creation, production, collaboration and networking.

http://www.xiaokexzihan.com/

PROGRAMME SCHEDULE

WEEK	DATES	MODULE
1	03 APR - 07 APR	ADMIN WEEK#1
2	11 APR – 14 APR	MODULE#1 : LUKE GEORGE
3	17 APR – 21 APR	Break (1 Week)
4	24 APR – 28 APR	MODULE#2 : PICHET KLUNCHUN
5	02 MAY – 5 MAY	MODULE#3 : MELATI SURYODARMO
6	08 MAY – 12 MAY	MODULE#4 : EISA JOCSON
7 – 9	15 JUN – 2 JUN	Break (3 Weeks)
10	05 JUN – 09 JUN	MODULE#5 : PADMINI CHETTUR
11	12 JUN – 16 JUN	MODULE#6 : NANAKO NAKAJIMA
12	19 JUN – 23 JUN	Break (1 Week)
13	26 JUN – 30 JUN	MODULE#7 : ARCO RENZ
14	03 JUL – 07 JUL	MODULE#8 : XIAOKE X ZIHAN
15	10 JUL – 14 JUL	Break (1 Week)
16	17 JUL – 21 JUL	ADMIN WEEK#2
17 – 21	24 JUL – 25 AUG	ONE-TO-ONE MENTORING & WORKBOOK PREPARATIONS
22	28 AUG - 1 SEP	ADMIN WEEK#3 (END PRESENTATIONS)

Please click here for a DETAILED SCHEDULE

8 ASSESSMENT & OUTCOMES

WORKBOOK

Instead of creating a new work or submit a research paper, participants are assessed on their workbooks at the end of the programme. The workbook is a compilation of notes, ideas, and reference materials that a participant would have collated over the duration of the programme.

Rather than creativity, the workbook is assessed for its clarity and depth in the participants' articulation of their artistic questions, proposed methodologies and other supporting materials. The workbook should demonstrate the development of [CP]3 participants as artistic researchers. The workbook can also be seen as a foundational toolkit, or creative proposal for a participant's future creation(s).

The workbook may take different forms (text, images, videos, etc), and can be presented in different formats or a combination of formats (essay, scrap book, website, installation, activity), as long as the presentations aid in the clarity of the articulation of the participant's ideas.

At the end of the programme, participants will all submit and present their workbooks to a panel of assessors, which consist of artists, academics, curators and dramaturges.

FURTHER DEVELOPMENT

Depending on each participant's needs, projects incubated at [CP]3 may be further developed at Dance Nucleus via its ARTEFACT residency programme. These projects may be connected with local and international partners of Dance Nucleus for artist residencies or other creative development opportunities.

PROGRAMME COSTS

The programme fee for each participant is S$1800* (inclusive of GST). This amount covers:

- Tutor fees
- Venue costs
- Administration fees
- Cost of additional programme materials

These fees are to be paid in full before the commencement of the programme.

Course fee payments will be made in two instalments:
- 1st Instalment: 50% before commencement of the programme (ie: S$900 by 31st March 2022)
- 2nd Instalment: 50% during Week 10 (Admin Week #2) (ie: S$900 by 10th June 2022)

Dance Nucleus can work with participants on an individual basis to source for financial support.

For ad-hoc participants (participants who wish to attend 1 or several modules only), the course fee for each module is S$250 (inclusive of GST).

*At the time of writing (JAN 2023), S$1800 is approximately

5,810 RM	20,538,800 Rp	44,900 ฿	177,600 円
32,162,300 ₫	74,700 ₱	HK$ 10,750	1,683,500 ₩
NT$ 41,300	9,250 ¥	111,200 ₹	A$ 1,932

10 APPLICATION PROCEDURES

Application Period for 2022 programme: 30th January 2023 to 10th March 2023

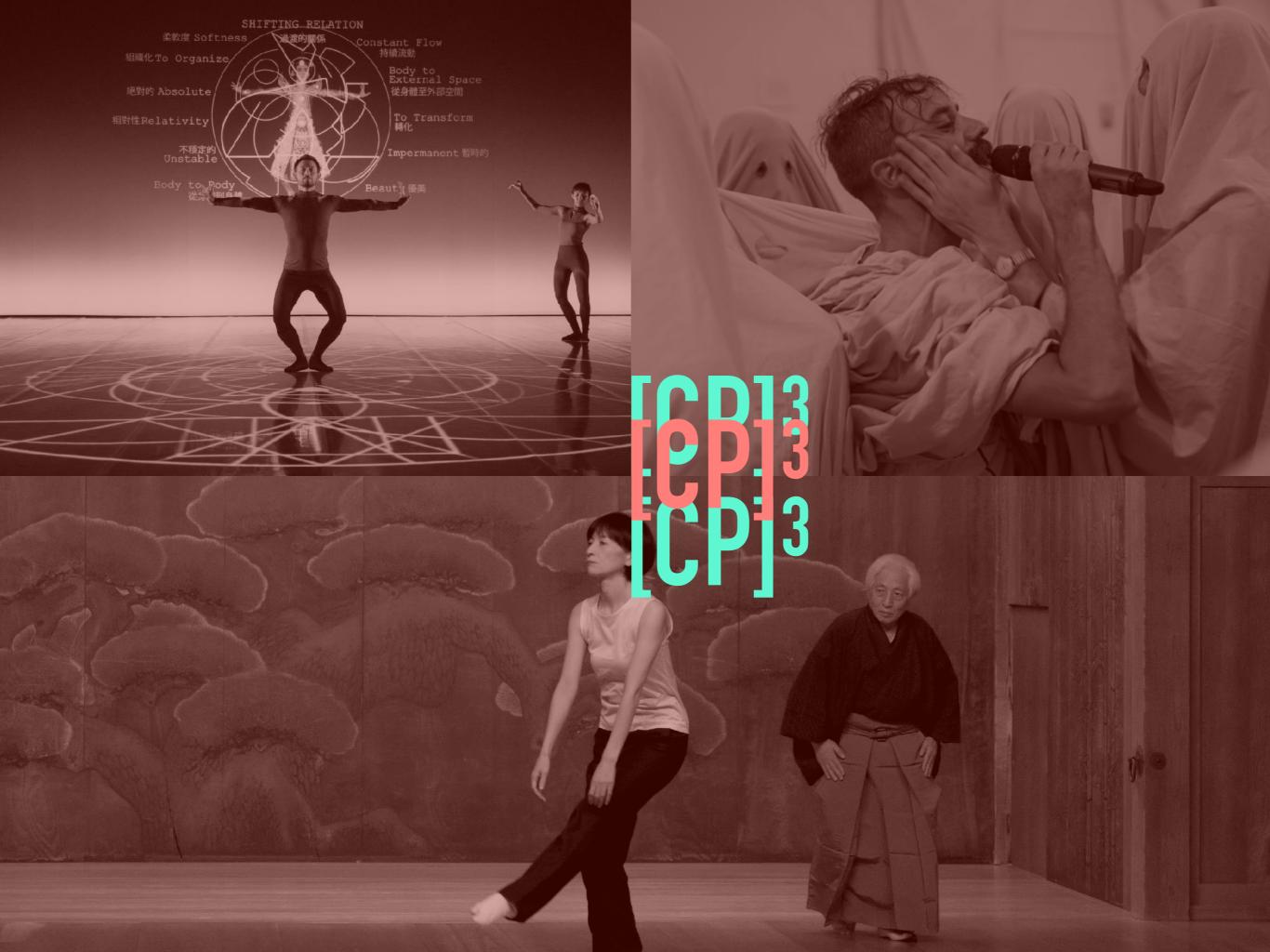To apply, please fill out this ONLINE APPLICATION FORM.

Applicants will need to attach the following to the online application form:

- Description of current artistic research/creation project (approx. 200 words, max 1 x A4 page)
- Curriculum Vitae of education background and artistic experience (max 3 x A4 page)
- 2 Photographs: Artist Portrait + Image representing current artistic interest (please include photo credits)

Successful applicants will be notified by 15th March 2023.

Enquiries about the programme and the application process can be made to january@dancenucleus.com

- **Who should apply for this programme?**
  [CP]³ is for emerging independent artists with several years of experience in authoring their creations, and who approach performance as practice-based research. Participants are artists who are able to formulate critical questions, and implement processes of inquiry and experimentation in their artistic work. While the programme gives particular focus to Asia (and Australia) as a cultural context, participants need not come from Asia and Australia.

- **What if I need to attend to other personal or work matters over the course of the 5-month programme?**
  As it is mandatory that participants are present for all three Admin Weeks and to attend at least 7 of the 8 modules for [CP]³, we ask all applicants to organise their personal calendars over the 5-month period to be considered to have completed the programme.

  As an alternative, applicants who are not able to attend the whole programme can consider signing up for the modules individually. However, ad hoc participants will not be included in Admin Weeks meetings, 1-2-1 mentoring, assessment process, or be given a certificate of completion at the end of the programme.

- **What would the schedule for a module look like? Will I be in Zoom meetings with the tutor for 5 full days?**
  While the default daily schedule is 10am to 5pm (7 hours including a 1-hour break), the exact schedule for each module is determined by the guest mentor. For example, the tutor may wish to conduct site-specific activities. There will also be time in the week dedicated to self-study and explorations, where you need not work in the studio or be present at Zoom meetings as a group.

- **Will I be able to request additional funds to support my Workbook creation (eg. printing costs, website hosting)?**
  The fabrication of the workbook is not expected to be complicated, although a participant is welcome to source for additional support to create their workbook on their own if they can.

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Photo Credits

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