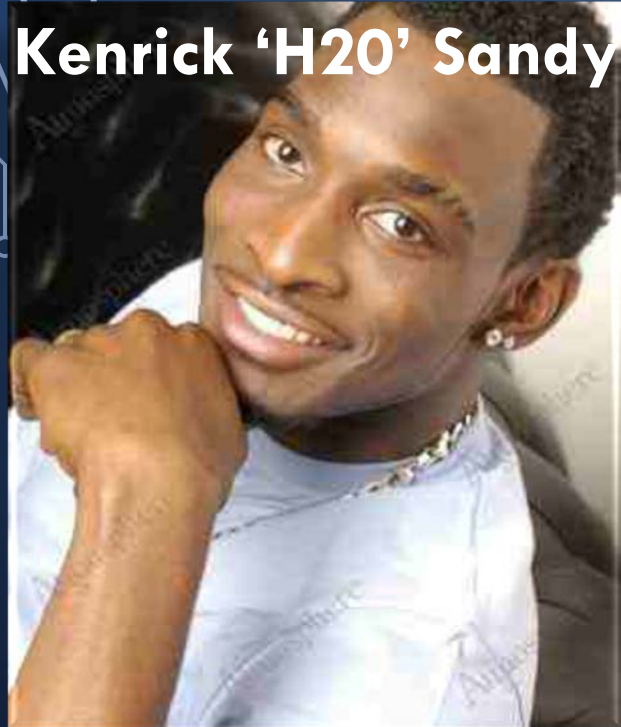


An abstract graphic on the left side of the slide, consisting of white lines and small circles on a dark blue background, resembling a circuit board or a stylized tree structure.

EMANCIPATION OF EXPRESSIONISM

CHOREOGRAPHER

Kenrick 'H2O' Sandy



British born Hip-Hop dancer, teacher and choreographer.



**Co-founder and Artistic Director
of Boy Blue Entertainment
Dance Company.**

OLIVIER AWARDS 



Won an Olivier Award for his choreography in 2007.



Judge (and Hip-Hop specialist) on the BBC's popular show 'Young Dancer of the Year 2015.



Choreographed the hugely successful 'Frank and June say thanks to Tim', dance section in the 2012 London Olympics.

COMPANY

'2002'

'Kenrick and Michael'

'TAKE HIP-HOP
BEYOND THE
STREETS AND
CLUBS'

'PRESENT HIP-
HOP AS AN
ART FORM IN
ITS OWN
RIGHT'

'Boy Blue being
invited to join
the Barbican as
an Associate
Artist.'



- Since its inception in 2002, Kenrick and Michael have worked to engage and inspire through the creation of first class work for the stage and screen.
- Always keen to take hip-hop beyond the streets and clubs, Kenrick and Michael have been at the forefront of the UK movement to present hip-hop as an art form in its own right, creating dance theatre productions from the outset.
- Their breakthrough into the mainstream came with the production *Pied Piper*, originally presented at the Theatre Royal Stratford East, before transferring to the Barbican and outing the UK.
- The production won the Laurence Olivier Award for Outstanding Dance Production. The success of *Pied Piper* led to Boy Blue being invited to join the Barbican as an Associate Artist.

DATE OF 1ST PERFORMANCE

The poster features a white background with orange and black wavy borders at the top and bottom. The 'gigantic' logo is in the top left and bottom right. A large red arrow points from the right towards the date. The text is arranged in a clean, modern layout with various font weights and sizes.

gigantic

Breakin' Convention 2013 presents...

Emancipation of Expressionism

With support from various artists

Sadler's Wells Theatre,

Monday 6th May, 2013

£10 IN ADV

GC0001

06/05/16
Doors 19:00

£10 IN ADV
GC0001

gigantic

www.gigantic.com

DANCE STYLE

KRUMPING

POP-LOCKING

BREAKING

HIP-HOP

WAKING

ANIMATION



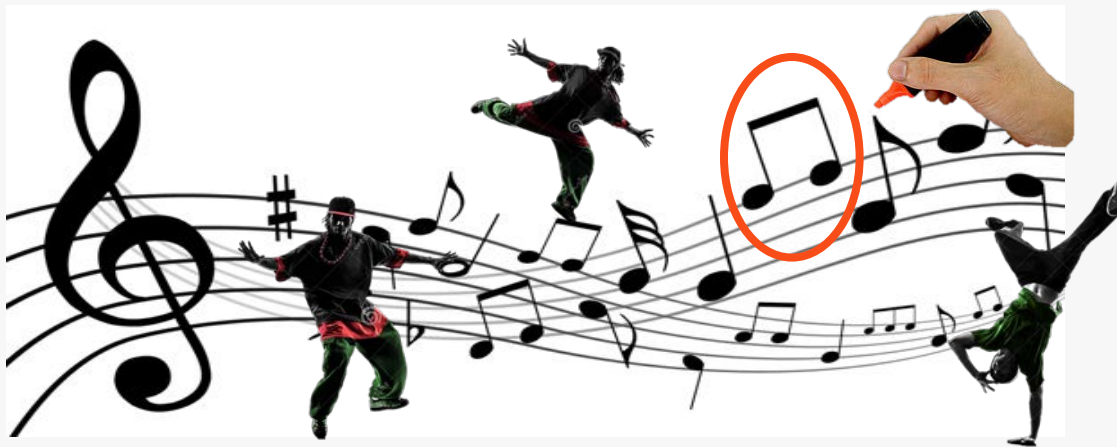
CHOREOGRAPHIC APPROACH

1. **EXPLORING** & **ABSTRACTING** **HiP-HOP** movement in a contemporary way

 *signature* company movements



2.



Working closely with the accompaniment and **emphasising** musicality.

CHOREOGRAPHIC APPROACH... CONT.

The choreographer and the dancers created movement material for this work, however it is Kenrick who selects

specific - *signature* motifs, such as



Ninja Walk

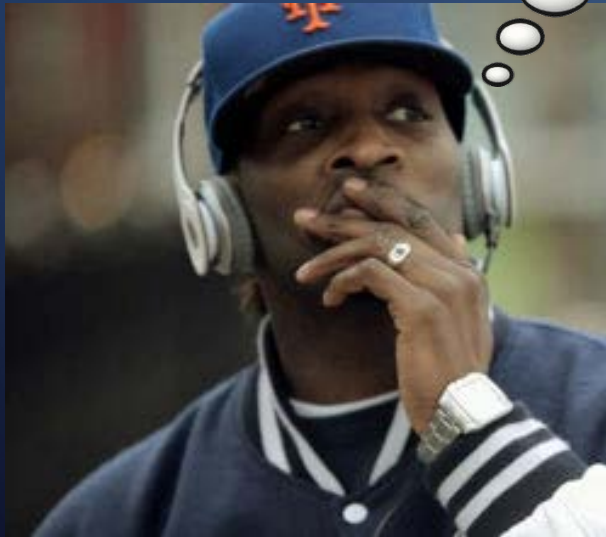
Ninja Glide

Ninja Static

&



choreographic devices, formations
and use of space.



Hmmmm...



STIMULUS

START
HERE

The idea of emancipation of expressionism (hence the title) was also a starting point for the piece.

The importance of being free to express ourselves both as individuals and through Hip-Hop movements, is key to Kenrick's initial ideas for this work



START
HERE



The Music 'Til Enda' by Olafur Arnalds, was a starting point.



The final section –
EMPOWERMENT –
was created prior to
the other 3 sections.

CHOREOGRAPHIC INTENTION

Kenrick seeks to challenge the audience's traditional idea of Hip-Hop Dance and Theatrical Dance



Traditional
Theatre
Dance Styles

Traditional
Hip-Hop
Venues



CHOREOGRAPHIC INTENTION...

CONT

Kenrick wants the audience to witness and share the emotional journey throughout the piece, in order to appreciate Hip Hop as an art form



Each section of the piece is a scene, a moment in life and the whole work is an emotional journey.

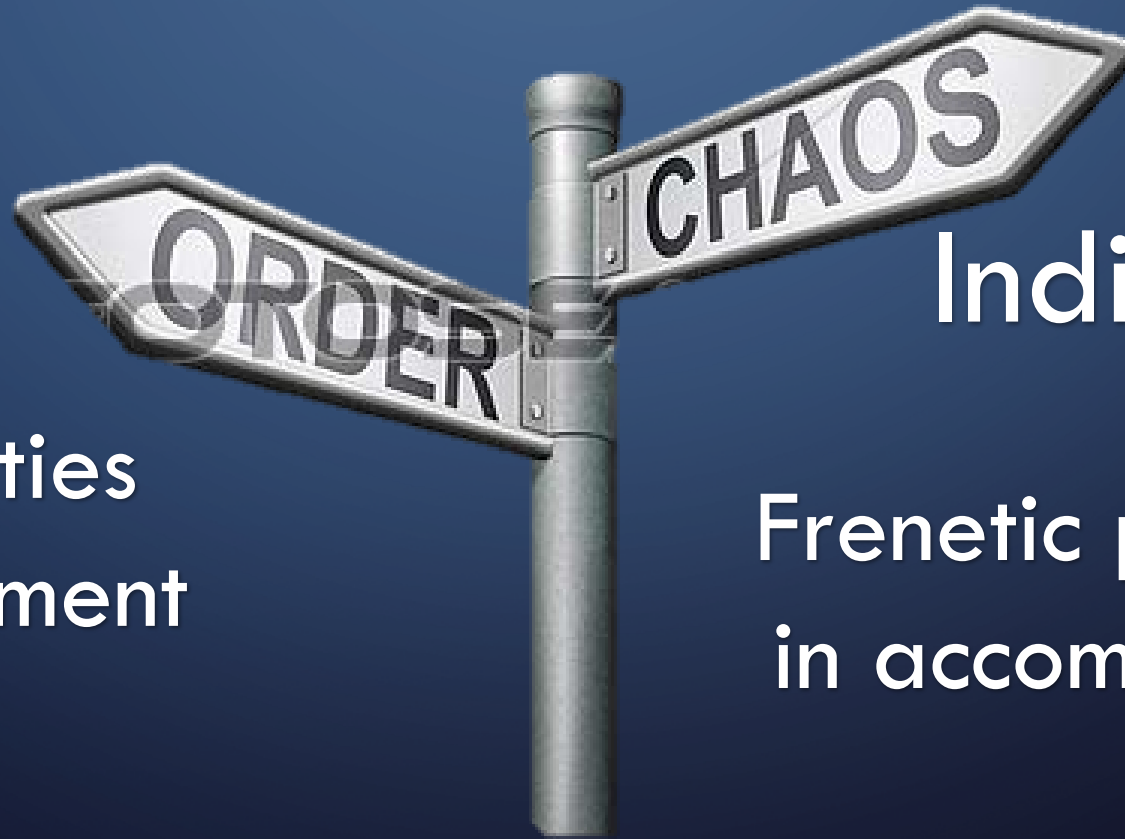
CHOREOGRAPHIC INTENTION...

CON

The theme of order and chaos runs throughout the piece and exists to highlight the restriction of individual Hip Hop style

Unison

Lyrical Qualities
in accompaniment

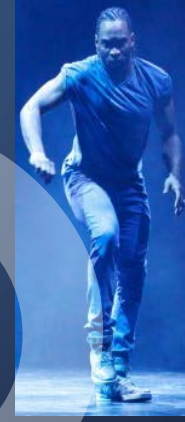


Individual style

Frenetic percussion
in accompaniment

DANCE RS

There a total of 17 dancers in this work, 8 women and 9 men. Kenrick is one the performers and several members of the ensemble also have key solos and leading parts.



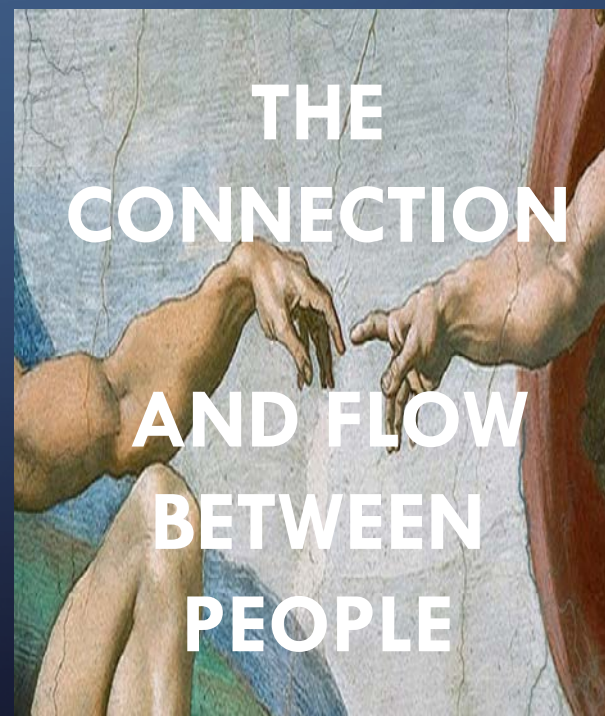
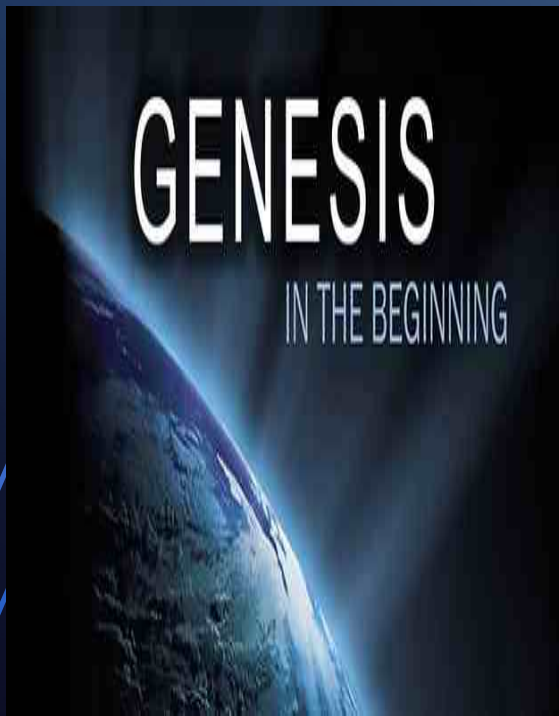
DURATION



11 Minutes

STRUCTURE

There are 4 clear sections to this work which relates to a **NARRATIVE** structure. Although not official titles, the choreographer, Kenrick, refers to the 4 sections as:-



The womb of...

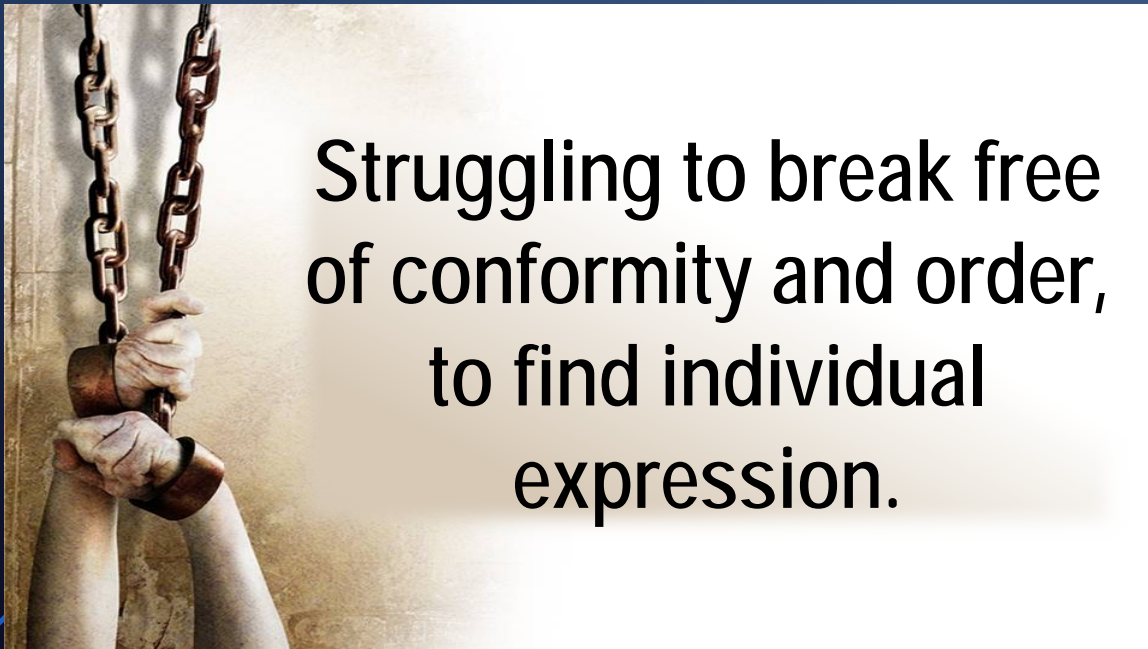


1. GENES

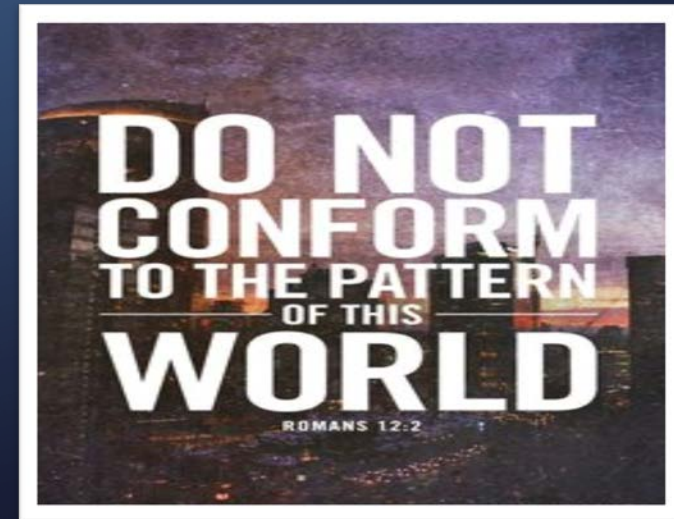
(0:00 – 2:12 mins:secs)



Creates a flow of electricity that has an impact on the dancers.



Struggling to break free of conformity and order, to find individual expression.



2. Growth

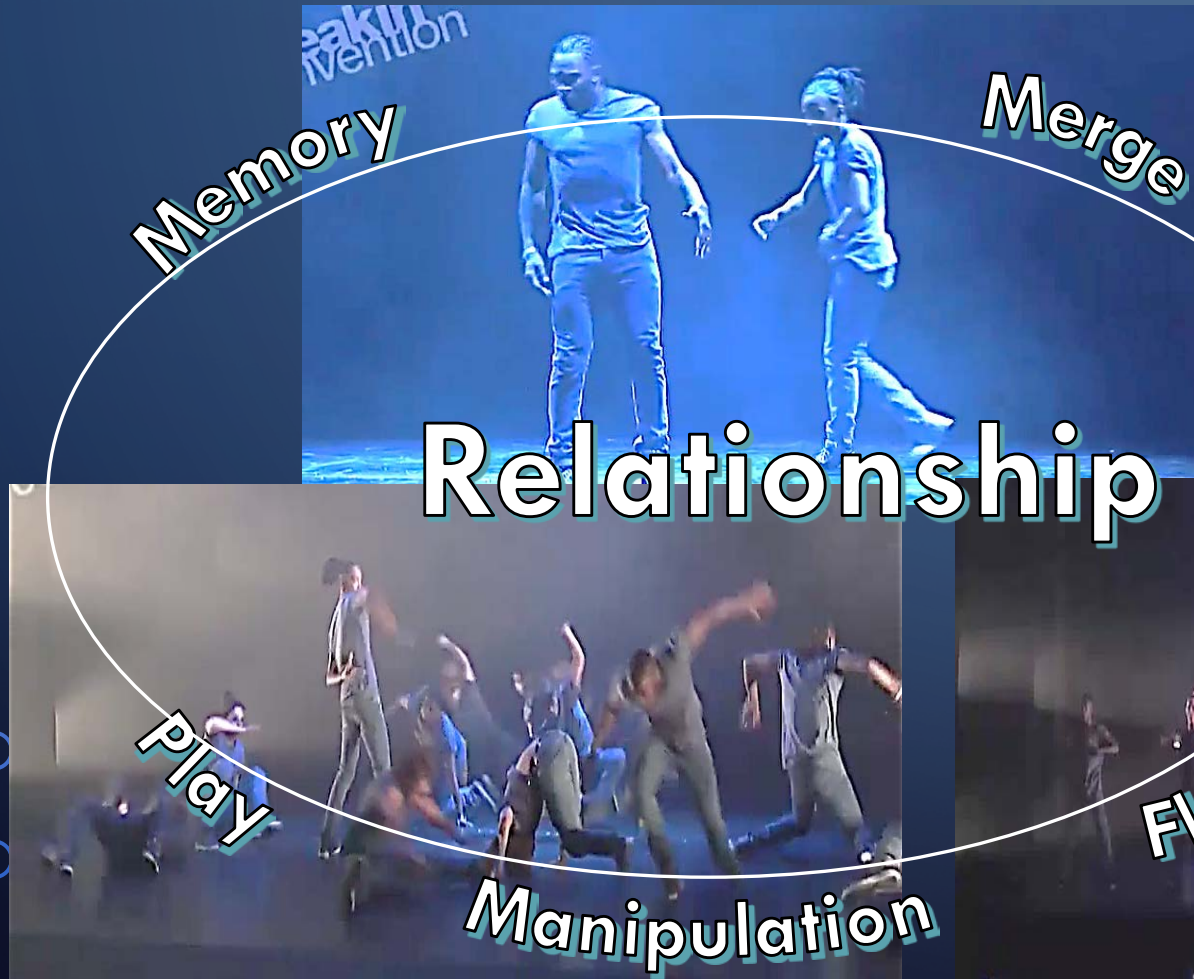
(2:12 – 3:21 mins:secs)

- Starts with one dancer's display of expression, contrasted by the entrance of dancers from stage right initially and then an ensemble of dancers from stage left.
- As the group begin to enclose the individual, what appears as aggression, is more suggestive of the struggle for individual passion and expression.
- This section ends with a rugby scrum-inspired formation, the ensemble dancers physically supporting the individual.



3. THE CONNECTION AND FLOW BETWEEN PEOPLE

(3:21 – 6:30 mins:secs)



- The 3rd section starts out as a duet and develops into a full ensemble.
- Aspects within a relationship.
- There is a constant energy that flows through group in this section, sometimes

it is controlled by an individual whilst other times we see it controlled by the group through unison.

4. EMPOWERMENT

(6:30 – 10:39 mins:secs)



The capture and release of the energy from the previous section, symbolises the foundation of a new, superhuman power and a more chaotic energy

- Contrasts within this section increase – The lyrical and frenetic qualities of the accompaniment are mirrored by the actions and dynamics of the dancers.
- The chaos of the aural setting is contrasted by the unison and order of the ensemble.



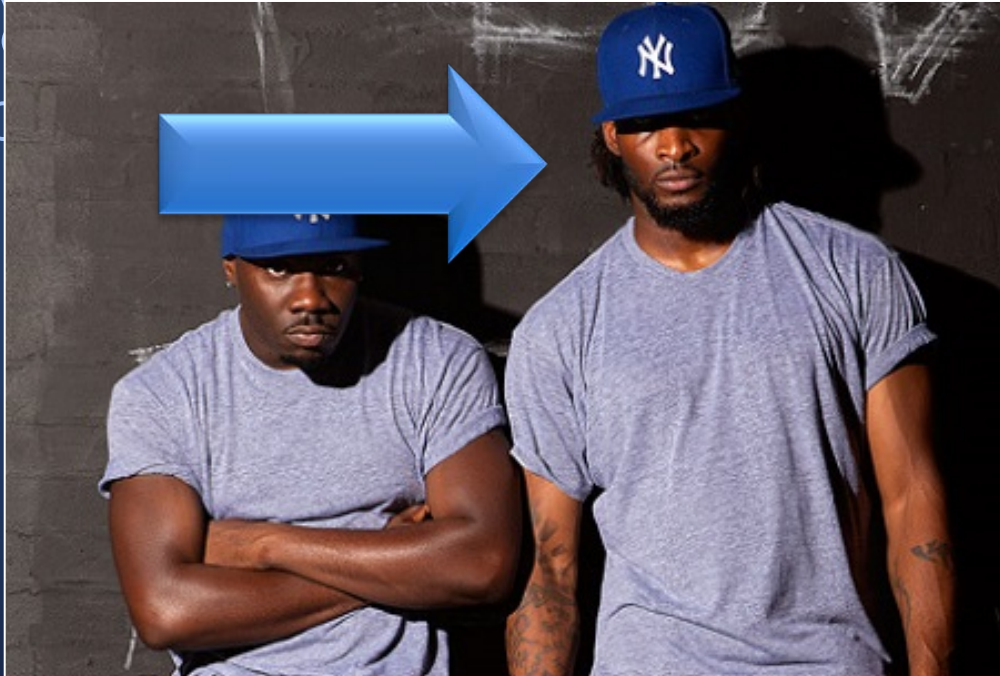
This section shows more individual dancers taking the spotlight and show casing their skills and expressionism – reinforcing the idea of empowerment.

The END

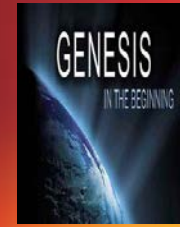


The ensemble huddle together
in a symbol of unity.

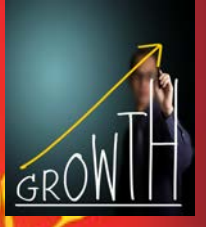
AURAL SETTING



As Co-Founder and joint Artistic Director of Boy Blue Entertainment, Michael 'Mikey J' Asante is a British born composer of street-style music.



Section 1 and 2



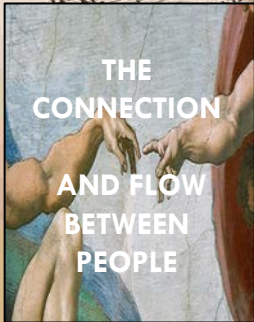
URBAN

In Emancipation of Expressionism, Asante composed and produced the aural setting for sections 1 and 2.

The accompaniment for both sections has a distinctive Urban sound, with a dominant use of powerful drum beats and electronic sounds.

AURAL SETTING...CONT

Section 3



Max Richter.

The accompaniment for Section 3 was written by a German composer, Max Richter. Titled November, the track is distinctly Classical, with modern twist. The dominant sound throughout is that of stringed instruments (particularly the violin) which gives quite an angst feeling to this section.

The music, 'Til Enda' in Section 4 is one of Kenrick's stimulus for the EoE and was composed by the Icelandic musician, Olafur Arnalds. Arnalds successfully incorporates the sounds of Urban percussive and classical string instrumentation, demonstrating, and reflecting Kenrick's intention of presenting, the potential of this fusion.

Section 4



Olafur Arnalds.

The costume is designed to represent the Company and is worn by both the men and women group. It is casual, styled to enhance the shape of the dancers and is intended to create a 'clean' look.

COSTUME



Short sleeve pastel blue t-shirt

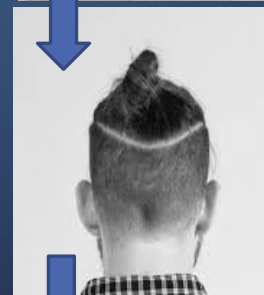
Blue denim jeans



Grey trainers with a white sole



Where necessary, hair is pulled back of the face, to ensure facial expression is visible.

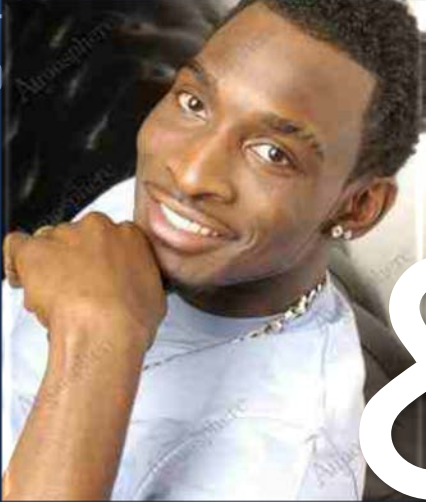


Items of jewellery, such as watches and rings, are worn to enhance individuality and emphasise the everyday qualities of the piece.



Lighting

Co-Designed by



Kenrick
Sandy

Sadler's Well Theatre Lighting Team



- The lighting is designed to create mood and moments.
- It is also programmed to work with the formations and accompaniment.
- The lighting adds intensity, defines the structure and highlights particular transitions.

GENESIS



An intensity of blue light from above the stage. Creating a wash of blue in the centre of the stage. The edges of the stage are not lit and this helps bring the focus inwards to the dancers in the middle.



In addition to the wash of lights, spotlights from above are used to highlight individuals.....



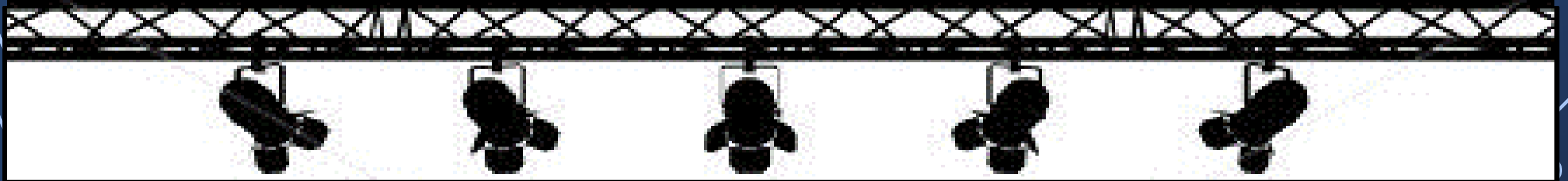
...and groups, each with their own spotlight.

GROWTH



- White boom lights from the side of the stage (one at shin height and one at head height), are significant in drawing focus to the relationship between the soloist and the group entering from stage right.
- The lighting helps to create the idea of adversity and confronting the trials and tribulations of life.





Blackouts are used for dramatic effect and create a distinction between sections and transitions.

Empowerment



As more of the group is empowered, so does the area of light on stage increase. Here we see the edges of the stage have more light, thus communicating the importance of the whole group to the audience.

PERFORMANCE

ENVIRONMENT

Proscenium Arch Stage

Sometimes an actual arch is present above the stage. picture
Creates a box effect around the dance space. The audience have visual access from the front only



The use of theatrical fog/smoke creates texture in the air around the dancers and is enhanced by the lighting.

**THERE IS NO SET OR
USE OF PROPS FOR
THIS WORK.**

