

Body Lab: Focus Asia

2026.11.28 Sat. 16:30
2026.11.29 Sun. 16:30

Weiwuying Crown Terrace (East)

Duration is 120 minutes without intermission.

National Kaohsiung CENTER FOR THE ARTS
WEI WU YING
衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Program

KUO Chueh-kai *Puảh-pue*-*Divination Blocks*

Puảh-Pue seems like seeking Buddha's answer through casting Divination blocks to me, a journey of self-reflection. The parabola of their movement represents the journey of listening to one's heart. How much power do I truly possess? In their rise and fall, I become aware of the inherent power of choice that I hold.

"Puảh-pue" (divination with moon blocks) originated from the ancient Chinese practice of divination through the "I Ching". It is a form of oracle used to communicate with deities and seek guidance for the future. Typically, two wooden or bamboo blocks, called "pue" or "moon blocks," are used. After being thrown, the way they land either flat side up ("yin") or rounded side up ("yang")is observed to interpret the deity's will. There are three possible outcomes: "seng-pue", with one flat and one rounded side up, indicating divine approval; "im-pue", with both rounded sides up, indicating disapproval; and "tiàu-pue", with both flat sides up, often interpreted as the deity laughing and suggesting the question be asked again.

From my personal experience, there were times when performing "Puảh-pue" was not out of personal volition but rather due to a certain compulsion and constraint from traditional rituals.

During the process, I reflected on the uncertainty and contradictions in the oracle's messages. In the face of the unknown, are the answers given by "Puảh-pue" a manifestation of the divine will, or are they merely an expression of people's inner desires connected through religious experience?

Puảh-pue Invocation Text

[Opening] *I am CHEN Yu-Chi, born in 1998, living right next to Weiwuying National Kaohsiung Center for the Arts.*

[First Inquiry] *Today, I would like to ask: after watching our work Puảh-pue, will the audience be happy? If so, please grant me three sèng-pue (three signs of yes).*
(The live performance will interact based on the outcome of the divining blocks.)

[Closing Invocation] *I would like to ask: today, as the opening piece for Focus Asia at the Taiwan Dance Platform, if all the upcoming programs bring satisfaction to everyone, please grant me three sèng-pue (three signs of yes)*

Artists Introduction



Taiwan: KUO Chueh-kai

Born in Chiayi, Taiwan, KUO Chueh-kai was raised in the nurturing environment of a private dance studio founded by his aunt. He later refined his artistry at the prestigious Kaohsiung Municipal Tsoying Senior High School and the National Taiwan University of Arts (NTUA). In 2018, KUO joined Hung Dance, touring extensively across Europe, the Americas, and Asia. He is currently the co-founder of NonlyBody.

KUO's artistic practice centers on how the body expresses the self through diverse forms. Moving beyond his classical training, he actively collaborates with practitioners from various disciplines. His choreographic style is a dynamic fusion of contemporary dance, circus arts, martial arts, and acrobatics, using movement as a medium to pose profound questions to the audience.

His creative excellence has garnered significant acclaim: in 2024, his work "Puảh-pue", created for the Chiayi Dance Platform, was nominated for the 23rd Taishin Arts Award. In 2025, his work "Towards Equilibrium" swept six awards at the Stray Birds Dance Platform, further establishing his voice in the contemporary dance scene.

Syarifuddin SAHARI *Kontur²*

Kontur² is a solo dance performance that examines the hip as a geographical portal where inherited and nurtured racial, cultural and national identities converge and coexist. Using hip-based vocabularies as tools to destabilise and interrogate, *Kontur²* unravels the complications and the complicity of these identities existing together.

With each considered step and shake of the hip, *Kontur²* draws the audience into a world that is complex yet beguiling, a familiar place for the modern day person who is looking to know themself.

Artists Introduction



Singapore: Syarifuddin SAHARI

Syarifuddin is a movement artist who started out in street dance at 17, experimenting with movement exploration tools derived from Hip Hop, House, Dancehall and African dance. Along the way he is also trained in contemporary dance basics, Malay traditional folk dance as well as briefly West Coast Swing.

He has since explored other performative and movement forms, while being exposed to various approaches in artmaking. His exploration transcends genres and labels, and focuses on embodiment and transmission.

Syarifuddin's performance experience ranges from site-specific works to theatrical productions and dabbles in both choreography and improvisation. He has performed for independent artists and Singapore-based dance companies/collectives, as part of independent works as well as arts festivals.

He is currently exploring and cultivating the relation between sound and movement; the seen and unseen, experimenting in his practice-in-process called Textures of the Reverb, while also developing his artistic practice centered around liminality.

LIN Pin-shuo *Catch and Throw- Part Two*

In the process of throwing and catching, the object goes through initial velocity, acceleration, deceleration, eventually reaches “zero.” At point zero, time and space froze. What happens next? Catch, or fall.

In 2024, *Catch and Throw – Part One* began with gravity, gazing at the moment just before an object falls—a stretched instant in which the body is drawn into heightened alertness. The work emerged from a turning point: how does the body respond when faced with imbalance and the possibility of descent? This threshold state became choreographic language, allowing movement to unfold repeatedly between throwing and catching. At the same time, collisions and frictions of the body revealed an unexpected musicality. These live sounds were not accompaniment, but extensions of the body, resonating through space and touching the audience’s perception.

In 2025, *Catch and Throw – Part Two* continued this trajectory, turning more deeply toward sound and nearly vanishing moments. Imminent danger was no longer something to overcome, but something to observe. Within observation, imagination quietly opened. The work sought to capture the emptiness and suspension embedded in subtle gestures, shaping new dynamics between tension and release. The concept of “failed action” was brought to the foreground: repeatedly attempts, falls, and rises again. Failure and incompletion are no longer endpoints, but entrances into perception and transformation.

In June this year, the full-length version of *Catch and Throw* premiered at the Cloud Gate Theater as part of Spring Riot, marking its evolution from experimental fragments into a more complete and mature form. Moving away from narrative-driven structures, the work begins with physical phenomena and kinetic force, distilling a pure bodily vocabulary and offering audiences a renewed way of seeing the body.

Artists Introduction



Taiwan: LIN Pin-shuo

Born in Kaohsiung, Taiwan, LIN Pin-shuo is a choreographer and dance artist. His work explores the oscillation between physical and psychological states, drawing from physical phenomena to develop a bodily language rooted in kinetic energy and perception. Moving away from a thinking centered approach, he repositions the body within a more primal sensory field, where nature remains a key reference.

His Catch and Throw series has been presented in stages at Cloud Gate's Spring Riot (2024–2025), and theatre phase premiered at Cloud Gate Theater 2026. He has participated in platforms such as the Art Makers Project, Chiayi New Dance Platform, Tainan Arts Festival, and LAB *X* Arts Interdisciplinary Platform at the National Taichung Theater. Internationally, he has engaged with Camping at Centre national de la danse France, Artist Journey at Freespace Hong Kong, and the Thailand Choreography Symposium etc.

He previously worked as a dancer with Cloud Gate Dance Theatre of Taiwan, Kor'sia, and Isabelle Beernaert Dance Company. In 2024, he left Cloud Gate and was selected for the Wanderer Project, traveling to Nepal—marking the beginning of his independent artistic path.

HA Jihye *P.R.I.D.E.S.*

P.R.I.D.E.S. began from an anagram of a single word. The act of rearranging letters became a metaphor for rearranging perception—suggesting that meaning can shift when we look again, and that what once felt fixed or diminished may hold unexpected significance.

For a long time, I regarded myself as a passive being, drifting through endless self-doubt. I questioned my choices, my direction, and even my capacity to act. Time seemed to move forward without clarity or purpose, as though I were merely carried along by it rather than shaping it myself. Those years felt suspended in hesitation, defined more by uncertainty than by conviction.

Only much later did I begin to confront the hidden possibilities that had quietly existed within those moments. What once appeared to be stagnant time revealed itself as a period of accumulation—of sensitivity, endurance, and inner transformation. Beneath doubt, something had been forming.

This work is an attempt to revisit and reinterpret the meaning of time that once seemed to have slipped away. Through movement, it traces the emotional landscape of vulnerability, hesitation, awakening, and recognition. It asks whether time is ever truly lost, or whether its value becomes visible only in retrospect.

Ultimately, *P.R.I.D.E.S.* is a journey toward discovering a version of myself that even I did not fully know—a process of reclaiming presence, agency, and quiet strength.

Artists Introduction



Korea: HA Jihye

HA Jihye is a choreographer who places human stories at the center of her artistic practice. She approaches choreography not only as a creator but also as a researcher—closely observing and investigating the microscopic, everyday dimensions of life.

Her work moves fluidly across genres, including Korean traditional dance, contemporary dance, and acrobatics. Through a structural analysis of both physical language and musical composition, she constructs a layered choreographic framework where rhythm and dramaturgy coexist. Rhythmic movement is often placed alongside dramatic staging, allowing the ordinary realities of life to unfold with theatrical intensity.

HA Jihye's creations do not seek spectacle alone; rather, they aim for meaningful and sustained dialogue with the audience. By transforming intimate and familiar experiences into embodied narratives, she explores vulnerability, resilience, and the complexity of human existence.

Through dance, she continues her journey toward understanding and expressing the essence of life itself.

The work *P.R.I.D.E.S.* was initiated through Seoul International Choreography Festival (SICF) and managed by Korea Dance Abroad.

Moto TAKAHASHI *Faintly Here*

Faintly Here reimagines Japanese ghost stories through the lens of contemporary dance. Through a choreographic language that fuses classical ballet and hip-hop, the work distills what kaidan truly carries — sorrow, indescribable sensations that take root in the heart, and the warmth embraced within silence — into physical expression, conjuring the distinctly Japanese emotions and atmosphere that arise within space.

Structured around an original poetic narrative written entirely by Takahashi herself, the work weaves together those who were heard, those who curled up, those who had been seen, those that never came, and the traces of sound. Beyond visual phenomenon, it is also a quiet attempt to share time and space once more with those one wishes to see again.

Choreographer Moto TAKAHASHI has long built worlds where reality and fiction intersect, placing emphasis on the distinct personalities of characters and the relationships between them. Through her vision, a space emerges that settles into the memory of those who witness it — leaving room that lingers. The space transforms moment by moment, while time and absence move to their own breath. Before you know it, witnesses may find themselves completely drawn in — through physical expression beyond words, quietly tested to see how far their dormant sensibilities can awaken.

Faintly Here conjures a ghost story as a quiet communion with those who inhabit the in-between — a work developed through "Wings," Dance Base Yokohama's international dance project supporting emerging creators.

Artists Introduction



Original English Text for the Performance

Japan: Moto TAKAHASHI

Choreographer, dancer, and videographer. Dance Base Yokohama (DaBY) "Wings" Creator. Born in Nagano, Japan. Takahashi began studying classical ballet from childhood. After graduating from Japan Women's College of Physical Education, she joined TOKYO ELECTROCK STAIRS in 2011. Since 2013, she has developed works centered around alternative dance that blends the expression and technique she has cultivated over the years. TAKAHASHI places emphasis on the characters' personalities and the relationships between them, creating a distinct style where reality and fiction intersect. Her works aim to evoke a sense of space, intended to linger in the viewers' memory. In 2017, she founded the dance company MWMW. In 2021, she received the Jury Prize and the Kinosaki International Art Center Prize at the Yokohama Dance Collection. In 2024, her company embarked on its first overseas tour, performing in two cities in the United States. She also creates video works, exploring the possibilities of dance through new and multifaceted approaches beyond live performance.

“Wings” is organized by Dance Base Yokohama, operated by the SEGA SAMMY ARTS FOUNDATION, with support from the Japan Creator Support Fund. *Faintly Here* is a co-production of Aichi Prefectural Art Theater and Dance Base Yokohama.

Or MARIN *Breathe with Me a Moment*

The duet *Breathe with Me a Moment* through shared breath into the harmonica a sound of intimacy come to live. Vocalizes the closeness, the love, the passion. It connects the two bodies and turns them into one musical instrument with two lung spaces and one note that emerges from their bond.

Artists Introduction



Israel: Or MARIN

Or MARIN choreographer, dancer, designer, teacher, founder of Or Marin Dance Theater Company established in 2005 and "RE-SEARCH"- A three-year professional program for creative dancers 2015 -2025.

Today she lives in Portugal and is starting to build a dance center for residencies and workshops. Born and raised in Israel, graduated from “Habbostan” school of dance, “Thelma Yellin” High School for the Arts, the “Place, LCD”, London.

Her work is known for its visual aesthetics, use of vocal and textual work, contemporary dance and performance. MARIN creates from the notion that a piece must be total in all its components in order to create a complete, emotional and visual experience for the viewer.

Over the years, her creations had performed in many festivals and venues in Israel and abroad, with works of various sizes: from solo to multicast performances, short and full-length works, screen productions and site-specific projects: RIDCC, Quinzena de Dança de Almada, MASDANZA de Gran Canaria, DOCK11, Tanzmasse NRW, INTERPLAY fest’, ‘Exiter fest’ and many more. While working in the Israeli dancetheater field, Or is creating works with companies and independent creators and dancers internationally. Or’s works have won many prizes over the years and get to perform all around the globe.

MARIN's company is supported by the Israeli Ministry of Culture, and is a permanent associate of the "Israeli Choreographers Association.

Creative and Production Team

Taiwan: KUO Chueh-kai *Puá̍h-pue-Divination Blocks*
Choreographer ｜ KUO Chueh-kai
Performer ｜ CHEN Yu-chi, HSU Li-en
Music ｜ Nu_Chanic

Singapore: Syarifuddin SAHARI *Kontur²*
Choreographer, Performer ｜ Syarifuddin SAHARI

LIN Pin-shuo *Catch and Throw- Part Two*
Choreography ｜ LIN Pin-shou
Performer ｜ LIN Pin-shou, LIN Yin-ting

Korea: HA Jihye *P.R.I.D.E.S.*
Choreographer, Performer ｜ HA Jihye
Music ｜ KIM Dae-hee

Japan: Moto TAKAHASHI *Faintly Here*
Direction, Choreography, Music ｜ Moto TAKAHASHI
Performer ｜ Moto TAKAHASHI, Yuki NAKATANI

Isreal: Or MARIN *Breathe with Me a Moment*
Choreography ｜ Or MARIN
Performer ｜ CHEN Yu-chi, HSU Li-en
Original Cast ｜ Uri DICKER, Tomer GIAT