

KORYOLAB PROGRAMME

Alala

Choreography: Sarah Maria Samaniego
Music: Meredith Monk
Costume Design: Robert Alejandro
Design Consultant: Tuxqs Rutaquio
Dancers: Nicole Primero, Katte Sabate, Sarah Maria Samaniego

Paper is inexpensive and fragile. It is easy to shape, duplicate and destroy. Anything made out of this ubiquitous material share the same properties—like paper dolls. Even with standard shapes and designs, paper dolls can play many different roles. But cutting out a paper doll—taking something apart from its original state—connotes a destructive act that is necessary for creation. For many of us, paper dolls unearth memories as one of the more popular playthings in our childhood. Now that they are outdated, rarely seen and sold, how does this affect our memory of them? Do we still even remember? Do we need to remember?

Mano: Fracture

Choreography: Raul “Buboy” L. Raquitico Jr.
Music: Harold André Cruz Santos
Costume: Joemarie Cruz
Dancers: Daloy Dance Company – Joemarie Cruz, Julienne Pearl Depatillo, Kennard Allen Insigne;
Independent Dance Artists – Christian Abla Bautista, Deborah Lynn Afuang, Michael Bryan Abaño;
Airdance – Angelique Baccay

Even with the growing popularity of online retail platforms in the country, malls remain relevant with the continued patronage of the urban population. More than just mere commercial spaces, malls have also become a refuge for people to temporarily escape the harsh, polarized, and chaotic realities beyond its walls, making it an idyllic “city within a city”. From the avid shoppers to the lurkers, how are these discerning bodies conveyed to meet their own ends of escape? How much are they willing to barter with?

Men-ta-li-tic

Choreography: Christopher Chan
Music: Jarrett Pinto, “Heaven Doors” by Iguan
Dancers: Ian Nick Tiba, Joshua Bajado, Brian Moreno
Video Editor: Mandrake Ferrer

We all differ in choices and opinions. But our decisions are never entirely our own. They arise from the circumstances surrounding us, not only from what we see and or how we feel. There is an enormous amount of pressure to conform to certain lifestyles today. We are trapped in our smartphones, transfixed on social media, living virtual lives. We forget to perceive reality, things that

are actually changing—our environment. This mentality is our great hindrance from accessing our true selves.

(Special thanks: Airdance, Rufalyn A. Chan)

Bahay Pag-Asa

Choreography: Gebbville Ray (Dingdong) T. Selga

Music: “Steam and Sequins for Larry Levan” by Matmos, “Unfold” by Olafur Arnalds, “Bu ert Jordin” by Olafur Arnalds

Costume: Liane Yee Dayao

Dancers: Ma. Alexa Andrea R. Torte, Kirby Dunnzell B. Teraza, Daniel Wesley N. Nagal

Set/props execution: Mervin John C. Cruz

Set/Props design: Mervin John C. Cruz

Childhood is a period of innocence and play but not all children are able to experience this to the fullest. A child without a loving and nurturing environment becomes vulnerable to abuse and circumstance. For instance, children with criminal liabilities are incarcerated in what are called “Bahay Pagasa” (House of Hope). They are kept in crowded cells cramped up like sardines in a can. They race for meager meals served in pails and often become victims of bullying and sexual abuse. The dance intends to take the audience into this “house of hope” and take a glimpse into the plight of these condemned children.

Suggested for You

Choreography: Michael Barry Que

Music: Kate Simko, Ludovico Einaudi and other sounds from Instagram

Dancers: Japhet Mari Cabling, Angella Betina Carlos and Michael Barry Que

Video Design and Direction: Ruelo Lozendo

Suggested for You is an investigative performance that unpacks the artists’ online and offline personas. Through Instagram, the choreographer attempts to emphasize the polarity of the artists’ projection of self-image — the physical body and the virtual body — and how the actions of these bodies can affect the perception of the viewers and vice versa. The piece also intends to heighten the viewer’s attention to their own self-image and their interpersonal relationships by engaging with the performance inside the theater and on Instagram.