

Emancipation of Expressionism

GCSE Dance (8236)

Anthology fact file

Choreographer	Kenrick H2O Sandy
Company	<p>Boy Blue Entertainment is an award-winning hip-hop dance company founded in London by choreographer Kenrick ‘H2O’ Sandy and composer Michael ‘Mikey J’ Asante. As joint Artistic Directors, they work together on the creation and development of all of Boy Blue Entertainment’s productions and projects.</p> <p>Acclaimed for presenting “the perfect marriage of music and dance” Boy Blue releases boundless creative energy in its performances, laying down the beats and delivering thrilling and raw dance sequences.</p> <p>Boy Blue Entertainment contributed to the Opening Ceremony of the London 2012 Olympics, where in collaboration with Danny Boyle, Kenrick choreographed hundreds of young dancers for the segment ‘<i>Frankie and June say thanks Tim</i>’, as well as staging the handover of the Olympic torch and the lighting of the Olympic Cauldron.</p> <p>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 <i>Pied Piper</i>, originally presented at the Theatre Royal Stratford East, before transferring to the Barbican and touring the UK. The production won the Laurence Olivier Award for Outstanding Dance Production. The success of <i>Pied Piper</i> led to Boy Blue being invited to join the Barbican as an Associate Artist.</p>
Date of first performance	May 2013.
Dance style	Hip-hop, including krumping, popping, locking, animation, breaking and waacking techniques.
Choreographic approach	<p>Exploring and abstracting hip-hop movement and ‘signature’ company movements in a contemporary way.</p> <p>Working closely with the accompaniment and paying particular attention to musicality.</p> <p>Whilst the choreographer and the dancers created material for the work, Kenrick very specifically selects certain movement vocabulary and ‘signature’ motifs (Ninja Walk, Ninja Glide, Ninja Static and Chariots of Fire), choreographic devices, formations and use of space.</p>
Stimulus	<p>The music <i>Til Enda</i> by Olafur Arnalds was a starting point for the piece. This final section of the work was created prior to earlier sections.</p> <p>The idea of emancipating expressionism (hence the title) was another</p>

	starting point for the work. The importance of being free to express ourselves both as individuals and through the use of hip-hop movement vocabulary are central to Kenrick's initial ideas for the work.
Choreographic intention	Kenrick seeks to express himself by using hip-hop as a tool to create art that affects an audience in a theatrical setting. He wants the audience to feel that they are witnessing and sharing an emotional journey through the piece and appreciating hip-hop dance as an art form. Each section is a scene, a moment in life, and the whole work is a journey. The theme of order and chaos highlights the restrictions of an individual style of hip-hop dance. Kenrick seeks to create variations within these parameters in order to create a sense of chaos in contrast with the potential limitations of set styles. Often individual dancers split from the ensemble and at other times the ensemble are all in unison. Kenrick uses these contrasts to show different relationships between order and chaos.
Dancers	17 dancers (8 female / 9 male) Kenrick is one of the dancers in the performance and several of the dancers feature in key solos and have leading roles.
Duration	11 minutes
Structure	<p>The dance is in 4 sections and although without titles, Kenrick describes them as being based around the following ideas:</p> <ol style="list-style-type: none"> 1. Genesis (start - 2min 12sec) - the start of life and a feeling starts to grow and create from the womb of expressionism. There is a sense of an electrical current affecting the dancers. He explores ideas of struggling to be free, find individual expression, conformity and order. 2. Growth and struggle (2min 12sec - 3min 21sec) - starting with an individual dancer's expression contrasted by others entering from stage right. What may appear aggressive suggests the struggle for the recognition of individual passion and expression. It ends in a rugby scrum inspired formation with an ensemble supporting the individual dancer. 3. The connection and flow between people (3min 21sec - 6min 30sec) - developing from a duet to a full ensemble. There are aspects of memory, manipulation, flow, merge and play between individuals in a relationship. An energy flows through the dancers, sometimes controlled by an individual and sometimes in group unison. 4. Empowerment (6min 30sec - 10min 39 sec) - the energy is captured and released with a new found raw, super human power. The release of individual energy (now more chaotic) continues to contrast with the powerful order of group unison. Within the idea of empowerment, this section also showcases the individual skills and expressionism of the core dancers. The contrasting lyrical qualities and frenetic percussive elements of the accompaniment are echoed in the contrasting actions and dynamics. There is an incessant quality as the section builds to a crescendo where the dancers are fully empowered. The section finishes with the dancers huddling together in unity before a final black-out and bow.

<p>Aural setting</p>	<p>1. Original production and arrangement by Michael 'Mikey J' Asante of Boy Blue Entertainment. 2. Original production and arrangement by Michael 'Mikey J' Asante of Boy Blue Entertainment. 3. <i>November</i> composed by Max Richter. 4. <i>Til Enda</i> composed by Olafur Arnalds.</p> <p>The music shifts from two urban pieces utilising powerful drum beats and electronic sounds, to a modern classical composition (<i>November</i>), to a fusion piece of music (<i>Til Enda</i>) that incorporates urban percussive elements and classical string instrumentation. This development relates to the journey that Kenrick wants the audience to experience. Accents in the accompaniment are complex and multi-layered and interpreted through movement and choreographic devices throughout the choreography. Kenrick writes out the counts and uses symbols in his notes to ensure that movements complement the particular instrumentation and accents within the aural setting.</p>
<p>Costume</p>	<p>The costume was designed to represent the company – casual, enhance the shape of the dancers and create a 'clean' look. The dancers wear short-sleeved pastel blue t-shirts, blue denim jeans and grey trainers with a white sole. Kenrick wanted the dancers' hair tied back where necessary to ensure facial expressions were clearly visible. Some dancers wear everyday jewellery to enhance both the individuality and everyday qualities of the piece.</p>
<p>Lighting</p>	<p>Co-designed by Kenrick Sandy with the Sadler's Wells Theatre lighting team.</p> <p>A prominent feature is the lighting from above the stage casting an intense blue colour on the dancers. Some are spotlights from above the stage used to highlight individual dancers and groups of dancers (each in their own light) and some create a wash of blue across the stage. The edges of the stage are not lit creating a very central focus. The lighting is designed to create moods and different moments as well as work with both the formations and the accompaniment. It is also used to highlight particular transitions. A pair of white lights from off-stage right feature in the second section and are significant in the focus of the dancers and relationship between the soloist, the group entering the stage space and the ideas of adversity and confronting the trials and tribulations of life.</p> <p>Sometimes the lighting fades and at other times snaps to black-out for dramatic effect and to create distinction between sections and transitions. The intensity of the lighting varies considerably in the different sections.</p>
<p>Performance environment</p>	<p>Proscenium arch stage The use of theatrical fog/smoke creates texture in the air around the dancers and is enhanced by the lighting.</p>
<p>Staging/set</p>	<p>There is no set.</p>