



Pitch Project 1: BIRGET; ways to deal, ways to heal (Norway)

Produced by Carte Blanche – The Norwegian National Company of Contemporary Dance

Pitch Presenters: Gulli Sekse (Touring Director, Carte Blanche)

Creators/Artists: Elle Sofe Sara & Joar Nango (Idea and Concept), Elle Sofe Sara (Choreography), Joar Nango (Scenography), Indrani Balgobin (Costume Design), Anders Rimpi (Composer), Arne Kambestad (Light Design), Thomas Schaupp (Dramaturg), Alexandra Wingate (Choreography Assistant), Ravdna Turi Henriksen (Research), Den Norske Opera & Ballett, Bergen International Festival, Nordic Next, BIT Teatergarasjen (Co-Producer).

Discipline: Dance **Genre:** Contemporary Dance

Cast: 14 **Touring Company:** 21 **Length:** 60 minutes

Premiere: February 2023, The Norwegian National Opera & Ballet, Oslo, Norway

Project Description: *BIRGET; ways to deal, ways to heal* is a response to the Norwegian Truth and Reconciliation Commission, which in June 2023 submitted proposals to reconcile the Sami and Norwegian people. Birget is a Sami expression that describes a state of mastering or surviving in a changing environment. Driven by birget, Sara, Nango, and Carte Blanche invite the audience to overcome the fear of touching a heavy and challenging topic with a frisky performance that questions social and political boundaries, limitations, and today's climate of reconciliation.

Seeking: Presenters for international touring opportunities

Performance Fee: For 1 performance: \$15,500 - before taxes including the fee and per-diem for the artistic and technical team. For 2 performances: \$27,700 - before taxes including the fee and per-diem for the artistic and technical team. In addition: transportation of set, international travels, visas, accommodation, local transfer, and technical rider.

Project Contact: Gulli Sekse, Touring Director, Carte Blanche, gulli.sekse@ncb.no, +47 924 64 804



Pitch Project 2: A soft wind stirs (United Kingdom/Germany)

Produced by The Third Orchestra

Pitch Presenters: Peter Wiegold (Artistic Director, The Third Orchestra) and Rouhangeze (Associate Artistic Director, The Third Orchestra)

Creators/Artists: Rouhangeze, Wang Xiao (Erhu), Kirpal Panesar (Dilruba), Colin Alexander (Cello), Lucy Zhao (Pipa), Hyelim Kim (Taegüm Flute), Gregor Schulenburg (Flutes, Duduk), Sören Birke (Harmonica, Mouth Harp), Iain Ballamy (Sax), Shri Sriram (Bass), Matthew Bourne (Piano/Moog), Ravi Srinivasan (Tabla, Percussion), Peter Wiegold (Director).

Discipline: Music **Genre:** Cross-Genre

Cast: 8+ **Touring Company:** Flexible

Length: 75 minutes

Proposed Premieres: May 13th 2024, Boulez Saal, Berlin - Classical:NEXT

Project Description: *A soft wind stirs*. With a gently pulsing groove based on Mauritian trance rhythms, and the "magic tones" of the Tagore poem sung by mesmeric Mauritian singer Rouhangeze, this is a journey across the Indian ocean, out from a "backbone" score, through layers of improvisation, to the unknown, beyond the horizon. Showing the world can connect, renew, and co-create a better future. We offer this show just as the orchestra, but we also love to rebuild the work with regional professional guests. Sami singers in Norway? Folk fiddler in Slovakia? Classical string quartet? With guests we devise new episodes for the ocean odyssey and they join the improvising, guided by Peter Wiegold's conduction signals.

Seeking: Producing partners and touring partners. All our projects are flexible and scalable.

Performance Fee: \$13,000 - \$17,000. These fees do not include travel and accommodation, nor technical support - lighting, sound-projection etc.

Project Contact: Elke Moltrecht, Creative Producer, The Third Orchestra, elke@thethirdorchestra.org, +49 179 5270761



Pitch Project 3: Demon Fruit Blues (United States)

Produced by indigo muse LLC

Pitch Presenters: Tamar-kali (Creator, Composer, Performer) and Chisa Yamaguchi (Manager, Sozo Artists, Inc)

Creators/Artists: Tamar-kali (Creator, Composer, Performer, Band Leader, Sound Design), Charlotte Brathwaite (Stage Director), Adia Whitaker (Choreographer), Åse Dance Theater Collective (Dance Performance), Deborah Johnson aka CandyStations (Visual Design), Tiffany Smith (Videography)

Discipline: Multidisciplinary Theatrical Concert **Genre:** Contemporary

Cast: 11 to travel with Company (5 to be sourced locally)

Touring Company: 11 to travel with Company (5 to be sourced locally)

Length: 50 minutes (no intermission)

Premiere: TBD

Project Description: *Demon Fruit Blues* explores the origin of misogyny and “curse of womanhood” as outlined in Genesis 3:16. Inspired by the majesty of female African deities, ‘goddess’ themed art, and feminist theory, this work explores how the perception of the female body has reverberated throughout Western history, leaving an indelible sociopolitical mark on those who identify as women.

Tamar-kali’s lyrical and compositional approach creates a rich musical blend, incorporating elements of modern rock, gospel, the blues, and authentic African rhythms. This unique fusion challenges the prevalent tendency to conceal influences in global pop culture while preserving deep connections between history and culture

Seeking: Commissioning and Presenting Partners.

Performance Fee: \$27,500 USD per performance, plus airfare, freight, visa/work permit, per diem, hotel and local ground transportation for 11 people. Presenter to source/hire 5 performers locally. Fees vary according to tour routing.

Project Contact: Ichun Yeh, VP, Director of Sales. Sozo Artists Inc., ichun@sozomedia.com, +1 917 791 3680



Pitch Project 4: Ink (Taiwan/Japan)

Produced by Huang Yi Studio+

Pitch Presenters: Huang Yi (Founder & Artistic Director, Hunag Yi Studio +) and Ichun Yeh (VP & Director of Sales, Sozo Artists, Inc.)

Creators/Artists: Huang Yi (Artistic Direction, Concept, Choreography, Robotic Programming), Tong Yang-Tze (Calligraphy), Ryoichi Kurokawa (Audiovisual)

Discipline: Dance, Technology, Multidisciplinary

Genre: Contemporary **Cast:** 11 **Touring Company:** 15-16

Length: 60 minutes (no intermission)

Premiere: June 2-4, 2023, National Taichung Theater (Taichung, Taiwan) & June 16- 17, 2023, National Theater (Taipei, Taiwan)

Project Description: In *Ink*, Choreographer Huang Yi and audiovisual pioneer Ryoichi Kurokawa dismantle and reconstruct the lines from a hundred artworks by calligrapher Tong Yang-Tze, exploring the various textures between body, sound, visual and space.

Huang digs deeper into his cultural roots and reveals a wild movement language, turning dancers’ bodies into brushes. Kurokawa transforms the inkblots into luminous tracks, echoing with the brushstrokes of Tong, constructing a continuous flow of paintings via stunning holographic projection.

With Huang’s explosive language and Kurokawa’s meticulous artistry, *Ink* transcends borders, reflecting the harmonic tension between ancient practice and future design.

Seeking: Touring Partners

Performance Fee: \$40,000-45,000 USD weekly, plus airfare, freight, visa/work permit, per diem, hotel and local ground transportation for 15-16 people. Fees vary according to tour routing.

Project Contact: Ichun Yeh, VP, Director of Sales. Sozo Artists Inc., ichun@sozomedia.com, +1 917 791 3680



Pitch Project 5: Marceline (Spain)

Produced by La petita malumaluga

Pitch Presenter: Albert Vilà (Artistic Co-Director, La petita malumaluga)

Creators/Artists: Albert Vilà (Artistic Director/ Writer) and Eva Vilamitjana (Artistic director/ Choreographer/ Performer)

Discipline: Dance, Live Music

Genre: Contemporary Dance, Classical Music, Young Audiences **Cast:** 6 (dancer, soprano, string quartet) plus (optional) local string orchestra of 20 people

Touring Company: 9 **Length:** 40 minutes (no intermission)

Premiere: June 2024, Naves Matadero (Spain)

Project Description: *Marceline*. Marceline Orbés was born in Spain in 1873 and he established the lines of the modern clown language in London. He was, without any doubt, one of the key actors of the performing arts of his time and a creator of new performing formats. He was Charles Chaplin's mentor and Buster Keaton's reference. Eva is his great-granddaughter, and ever since she became conscious, she has wanted to go on stage. No one had ever told her about Marceline, and her parents have always wanted to discourage her from pursuing an artistic career. Marceline wants to be a tribute to the performing arts. Through movement, live music, and technology applied to the stage, it offers a journey through the life of Marceline Orbés and Eva.

Seeking: International presenters, touring opportunities, Co-producers, Local representation

Performance Fee: Weekly artist fee (includes up to 2 performances per day, up to 8 performances per week) plus accommodation, travel, bank costs, visas, per diems, local transport

Project Contact: Albert Vilà, Artistic Director, La petita malumaluga, office@lapetita.cat +34 644 083 836



Pitch Project 6: Nigamon/Tunai (Canada/Colombia)

Produced by Onishka, Co-Produced by Théâtre Espace GO), Festival TransAmériques

Pitch Presenters: Émilie Monnet (Artistic and General Direction, Onishka) and Valérie Cusson (Director and Booking Agent, Cusson Management)

Creators/Artists: Émilie Monnet (co-author, co-director, performer), Waira Nina (co-author, co-director, performer), Sarah Williams (associate director), Mélanie O'bomsawin (video artist), Julie Christina Picher (set designer), Leonel Vasquez (sound designer), Frannie Holder (music and sound designer), Wanderson Santos (assistant director and stage manager), Fernando Maya Meneses (set design assistant), Yohayna Hernández (dramaturge), Frédéric Auger (sound engineer), Yso (costumes), Chantal Labonté (lighting), Floyd Favel (outside eye and protocol consultant, North), Luciano Mutumbajoy (outside eye and protocol consultant, South), With the pre-recorded voices of: Taita Luciano Mutumbajoy, Sonia Mutumbajoy, Charito Chikunque, Amanda Roy.

Discipline: Theatre, Multidisciplinary **Genre:** Contemporary, Indigenous **Cast:** 2-4 **Touring Company:** 6-8 **Length:** 75 minutes (no intermission)

Premiere: May 14, 2024 - Espace GO + Festival TransAmériques (Montreal), Canada

Project Description: *Nigamon/Tunai* is a poetic manifesto by Indigenous artists

Émilie Monnet and Waira Nina, inspired by the bonds of friendship and solidarity between them and by Indigenous resistance for the protection of water and against extractivism in their respective territories. In Canada, mining and oil companies thrive, while in the Colombian Amazon, they destroy entire living environments to plunder resources - including copper, central to Anishinaabe culture. Émilie Monnet and Waira Nina experiment with their voices, their breath and their bodies, inviting us to a contemporary ritual, a multi-sensory immersion in traditional knowledge, cosmogonies and the struggles that bind them together.

Seeking: Touring partners

Performance Fee: \$8,000 CAD per show + applicable taxes (lodging required, transportation and per diems could be at the charge of the presenting organization).

Project Contact: Émilie Monnet, Artistic and General Direction, ONISHKA, emilie@onishka.org, +1 514 972 8299



**Pitch Project 7: OIWA – The Ghost of Yotsuya
(Singapore)**

Produced by The Finger Players

Pitch Presenter: Chong Tze Chien (Director, Playwright)

Creators/Artists: Chong Tze Chien (Director/Playwright), Mari Boyd (Dramaturg), Saoko Ikuno (Script Translation), Wong Chee Wai (Set Designer), Darren Ng (Sound Design & Music Composition), Jeffrey Yue, Ctrl Fre@k (Sound Design System), Lim Woan Wen (Lighting Designer), Max Tan (Costume Designer), Wong Wai Toh (Assistant Costume Designer), Loo An Ni (Props Master), Ang Hui Bin, Myra Loke, Daniel Sim (Puppetry & Mask Designers & Makers), Yuki Magosaburo, Youkiza (Puppetry Advisor).

Discipline: Theatre **Genre:** Contemporary

Cast: 10 **Touring Company:** 30 **Length:** 135 minutes (no intermission) **Premiere:** May 2021, Victoria Theatre, Singapore

Project Description: *OIWA – The Ghost of Yotsuya*. Based on blood-tingling real-life events and historical figures from the Edo period, the tale of Oiwa – a jilted wife who haunts her murderer – continues to reverberate through its countless adaptations. Now, one of Singapore's leading theatre companies, The Finger Players retells this timeless tale through an innovative ensemble of puppeteers and actors, with techniques inspired from Japanese Bunraku – a traditional form of Japanese puppet theatre. First premiered at the Singapore International Festival of the Arts 2021, *OIWA – The Ghost of Yotsuya* has won 5 awards in the The Straits Times Life! Theatre Awards 2022, including Best Production of the Year and Best Director.

Seeking: Commissioning funds, international presenters and presenting platforms

Performance Fee: Fees may vary according to country and duration.

Project Contact: Myra Loke, General Manager, The Finger Players, myra@fingerplayers.com, +65 9423 2468



Pitch Project 8: Ring of our Time (Iraq, The Netherlands, Nigeria, Indonesia, Mexico)

Produced by World Opera Lab

Pitch Presenter: Miranda Lakerveld (Founder & Artistic Director, World Opera Lab)

Creators/ Artists: Collaborators include the World Opera Lab ensemble (The Netherlands), Balaan Tumaan ensemble from Kalimantan, Sanjat ensemble from Baghdad, NGO's Humat Dijlah/Save the Tigris from Iraq and The Green MENA network, composers Yadi Nursalim Anugerah, Shwan Sulaiman, Hussein Al Gharbi, video artist Siavash Naghshbandi, spiritual leader Nana Efua, activist/writer Anwar Awadh and stage-director Miranda Lakerveld. Workshops are still ongoing throughout January and February of 2024, the full team and cast will be announced on the World Opera Lab website at the end of February 2024.

Discipline: Opera/Multidisciplinary

Genre: Opera

Cast: Approximately 30 **Touring Company:** Approximately 45 **Length:** 180 minutes with intermission

Premiere: World premiere: Sulaymaniyah, Iraq, 2024. European premiere: Holland Festival, Amsterdam, June 2025

Project Description:

The gods and goddesses of the great civilizations come together for the first time in many centuries. They are concerned. The world they have created; where people, nature and animals live in harmony, is in danger. Some gods and goddesses are disappointed in humanity's behavior. They have left the world, with disastrous consequences. A collective of forty artists from different parts of the world create a new opera, in which the mythologies of the world's oldest civilizations are linked together: of the Euphrates region, Mexico, Nigeria, Indonesia and Europe. The opera shows ancient connections between cultures and reflects on the global use -and misuse- of natural resources.

Seeking: Partners, programming, or future collaborations to increase awareness about the topics of cultural heritage and the use and misuse of natural resources

Performance Fee: Approximately \$40,000 plus travel, accommodation, freight and per diem, and beamer rent. There are possibilities for travel grants for a part of the team. More performances will lower the fee per performance.

Project Contact: Miranda Lakerveld, Artistic Director, World Opera Lab, miranda@worldoperalab.com, +31 613 205 156



**Pitch Project 9: Ten Thousand Tons of Moonlight
(United Kingdom, China)**

Produced by Fengling Productions

Pitch Presenters: Farooq Chaudhry (Director and Producer, Fengling Production)

Creators/Artists: Farooq Chaudhry (Director), Yu Xiuhua (Poet), Michael Hulls (Light & Visual Designer), Roger Goula (Composer), Amy Ng (Script Writer), Maya Jilan Dong & Lico Kehua (Choreographers)

Discipline: Dance, Theatre, Poetry **Genre:** Contemporary

Cast: 4 **Touring Company:** 11

Length: 65 minutes (no intermission)

Premiere: November 2024, China Shanghai International Arts Festival (CSIAF), China

Project Description: *Ten Thousand Tons of Moonlight* is performance merging the languages of poetry and dance. This work draws inspiration from the profound poetry of Yu Xiuhua, a renowned contemporary poet living with Cerebral Palsy, who is often referred to as the Emily Dickinson of China. *Ten Thousand Tons of Moonlight* brings forth thought-provoking inquiries about the relevance of personal strife in today's society, as individuals endeavor to discover their genuine identities amidst a constant whirlwind of diversions. It encourages contemplation on whether embracing our true selves and stepping out of the shadows leads to liberation, or if these shadows hold deeper truth.

Seeking: Co-commission funds & touring partners

Performance Fee: 1 Show: \$19,300, 2 Shows: \$22,000, 3 Shows: \$26,500

Project Contact: Geni Lou, Associate Producer, Fengling Productions, geni@fenglingproductions.com, +44 7533 959163



Pitch Project 10: The Great Yes, The Great No (South Africa)

Produced by THE OFFICE performing arts + film

Pitch Presenters: Rachel Chanoff (Founding Director, THE OFFICE performing arts + film) and Mwenya Kabwe (Senior Lecturer, University of Cape Town)

Creators/Artists: William Kentridge (Concept, Director), Nhlanhla Mahlangu & Phala O. Phala (Associate Directors), Nhlanhla Mahlangu (Choral composer), Tiale Makhene (Music Director), Mwenya Kabwe (Dramaturg), Greta Goiris (Costume Design),

Sabine Theunissen (Set Design), Urs Schönebaum & Elena Gui (Lighting Design), Žana Marović & Janus Fouché & Joshua Trappier (Projection Editing, Compositing), Duško Marović (Cinematography), Kim Gunning (Video Control)

Discipline: Theatre **Genre:** Chamber Opera/Music Theater **Cast:** 19 **Touring Company:** 34

Length: 84 minutes

Premiere: July 7th, 2024, LUMA Foundation, Arles. In association with Festival D'Aix- en-Provence.

Project Description: *The Great Yes, The Great No*. Marseille 1941: a ship sails for Martinique. On board—André Breton, anthropologist Lévi-Strauss, writers Victor Serge and Anna Seghers. Adding a layer of fiction to history, with passengers Aimé Césaire and the Nardal sisters who theorized the concept of “négritude,” Franz Fanon, Joséphine Bonaparte and Baker, Trotsky and Stalin. United by the crossing, experienced in turn as uprooting, exile or reinvention – Africa to the Caribbean, the Caribbean to Europe, war-torn Europe to a new elsewhere. Part play, part oratorio, part surrealist chamber opera. Kentridge’s breathtaking visuals dialogue with Mahlangu’s music, combining “Greek choir,” actors, dancers, projections, masks and shadow play.

Seeking: Co-commissioners, Co-Producers, and International Presenters

Performance Fee: While still in development, the fee for a week of 3 performances will be in the range of €115,000-125,000 euros, plus accommodations, travel, and freight pending territory and routing. Week 1 includes tech + up to 3 performances, subsequent weeks up to 5 performances.

Project Contact: Rachel Chanoff, Founder, THE OFFICE performing arts + film, rchanoff@theofficearts.com, +1 646 234 4348