



# Emancipation of Expressionism

**Blue Boy Entertainment May 2013**

**Emancipation : liberation/ being set free**

**Expressionism** : An artistic style that departs from the conventions of realism and naturalism

# Fact File



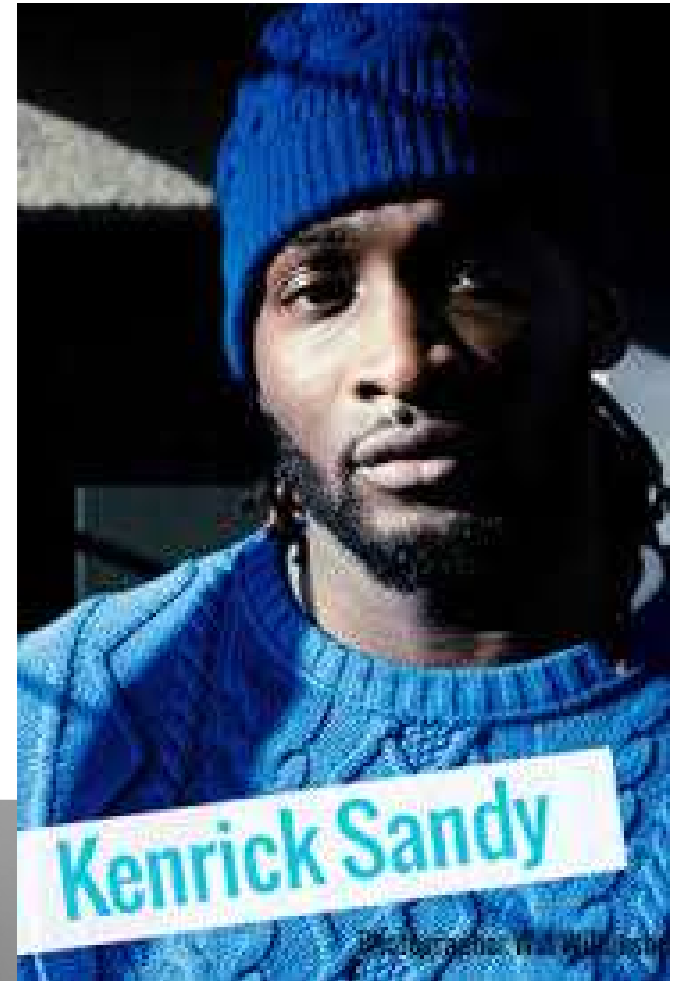
- **Choreographer-** Kenrick H2O Sandy
- **Company-** Boy Blue Entertainment
- **Dance style-** Hip hop
- **Music-** Til Enda: Olafur Arnalds. The idea of freedom of expression using hip hop vocabulary
- **Dancers-** 17 (9 male / 8 female)
- **Stimulus-** The music Til Enda by Olafur Arnalds
- **Choreographic intention-** Theme of order and chaos, Emotional Journey
- **Choreographic approach-** Exploring and abstracting hip hop vocabulary. Musicality. Dancers create some material. Signature moves.
- **Structure-** 4 sections, each is a moment in life: 1. Genesis (beginning) 2. Growth and struggle 3. Connection and flow 4. Empowerment
- **Duration:** 11 minutes

# Choreographer

- **Kenrick H2O Sandy**

“I’ve always been a choreographer that really wants to try and push the art form to a level where the audience appreciate, really appreciate what it is that we do now and what work is done under the banner of hip hop, street dance, urban dance.”

Always keen to take hip-hop beyond the streets and clubs, Kenrick has 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 and formation of Boy Blue Entertainment.



# Choreographic Approach

- Exploring and **abstracting hip hop movement in a contemporary way.**
- Working closely with the **accompaniment** and playing particular attention to musicality.
- **Dancers and Kendrick put movement together**







# Stimulus

1. **The music *Til Enda* by Olafur Arnalds** was a starting point for the piece. This final section of the work was created prior to earlier sections. [Ólafur Arnalds - Til Enda – YouTube](#)
2. **Freedom of expression through hip-hop movement**

# Choreographic Intention

- He wants the audience to feel that they are witnessing and sharing an **emotional journey** through the piece. Each section is a scene, a moment in life, and the whole work is **an emotional journey.**
- The **theme of order and chaos**
- Some things will seem orderly other things will look and behave like 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.



# Dance Styles

- Hip hop, including krumping, popping, locking, breaking and waacking techniques.
- [KRUMPING – YouTube](#)
- [LOCKING - YouTube](#)
- [POPPING - YouTube](#)
- [WAACKING – YouTube](#)
- [BREAKING - YouTube](#)



# Breakdown of the 4 signature moves

- 9.40 onwards.....
- **Ninja walk** - on the spot and their feet are moving really quick
- **Ninja glide** – sliding from side to side
- **Ninja static** – arms are moving but there is nothing happening with the legs – on the spot (9.49)

[EoE Ninja Walk Glide Static - YouTube](#)

- **Chariots of fire**- the arms are crossing, open, up, up, cross, open, up (9.42)
- “I don’t know why we called it chariots of fire. It doesn’t really make any sense because it doesn’t look like you’re on a chariot and there’s no fire so, it doesn’t make any sense, but we wanted something that had that... that swagger, kind of feel that bounce, that boom, bap, that bounce but at the same time you’ve got the body, arms moving, tap, tap. It’s a bit like a celebration and we use it to a certain extent as a grove or as a movement”.

[EoE Chariots of Fire - YouTube](#)

# Who can remember the 4 key movements

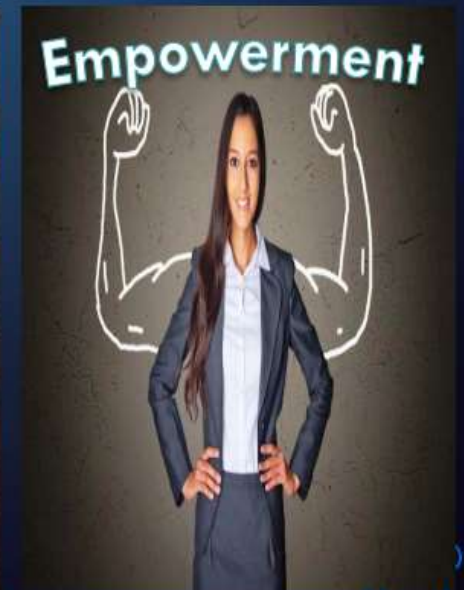
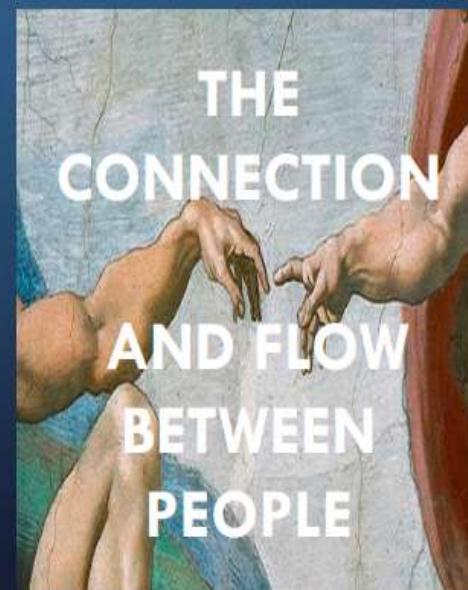
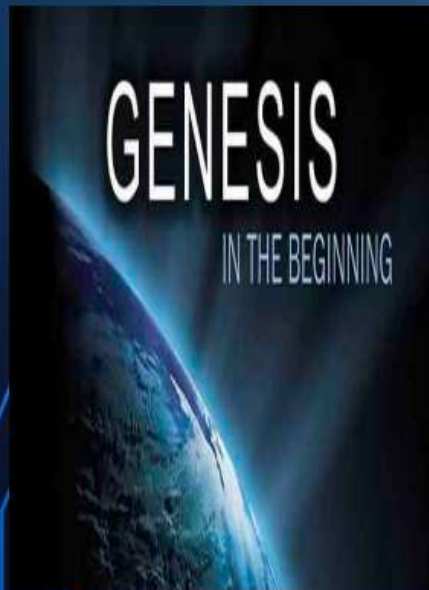
1. Ninja Walk
2. Ninja Glide
3. Ninja Static
4. Chariots of fire

# Structure

The dance is in 4 sections and although not titles, Kenrick describes them as being based around the following ideas. It has a **Narrative Structure**:

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 fast percussive elements of the accompaniment are echoed in the contrasting actions and dynamics. There is an incessant quality as the section builds to a climax where the dancers are fully empowered. The section finishes with the dancers huddling together in unity before a final black-out and bow.

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...



# genesis

*noun* [jen-uh-sis]

an origin, creation,  
or beginning.



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



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



1. Genesis (0:00 – 2:12mins)



## 2. Growth

(2:12 – 3:21 mins:secs)

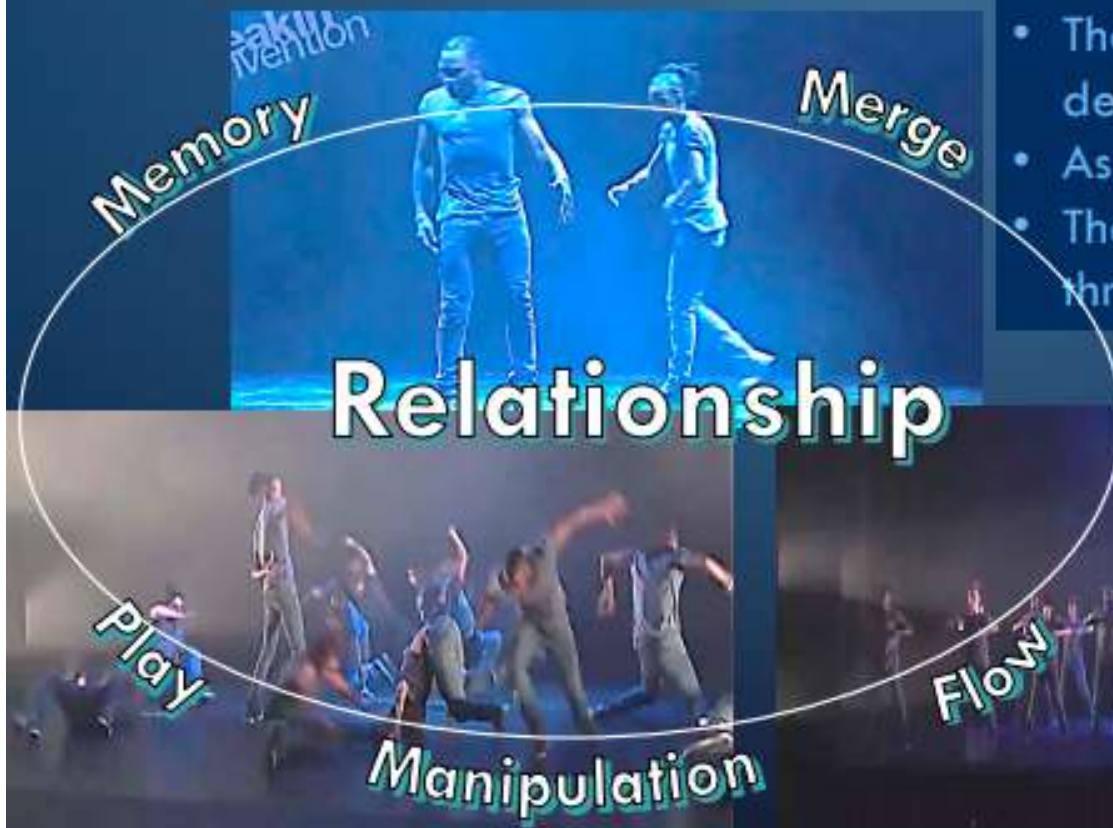


- Starts with one dancer's display of expression, contrasted by the entrance of dancers from stage right initially and then an ensemble of dancers from stage left.
- As the group begin to enclose the individual, what appears as aggression, is more suggestive of the struggle for individual passion and 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 3<sup>rd</sup> 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 showcasing their skills and expressionism – reinforcing the idea of empowerment.

# Aural Setting

**Section 1.** Original production and arrangement by Michael 'Mikey J' Asante of Boy Blue Entertainment.

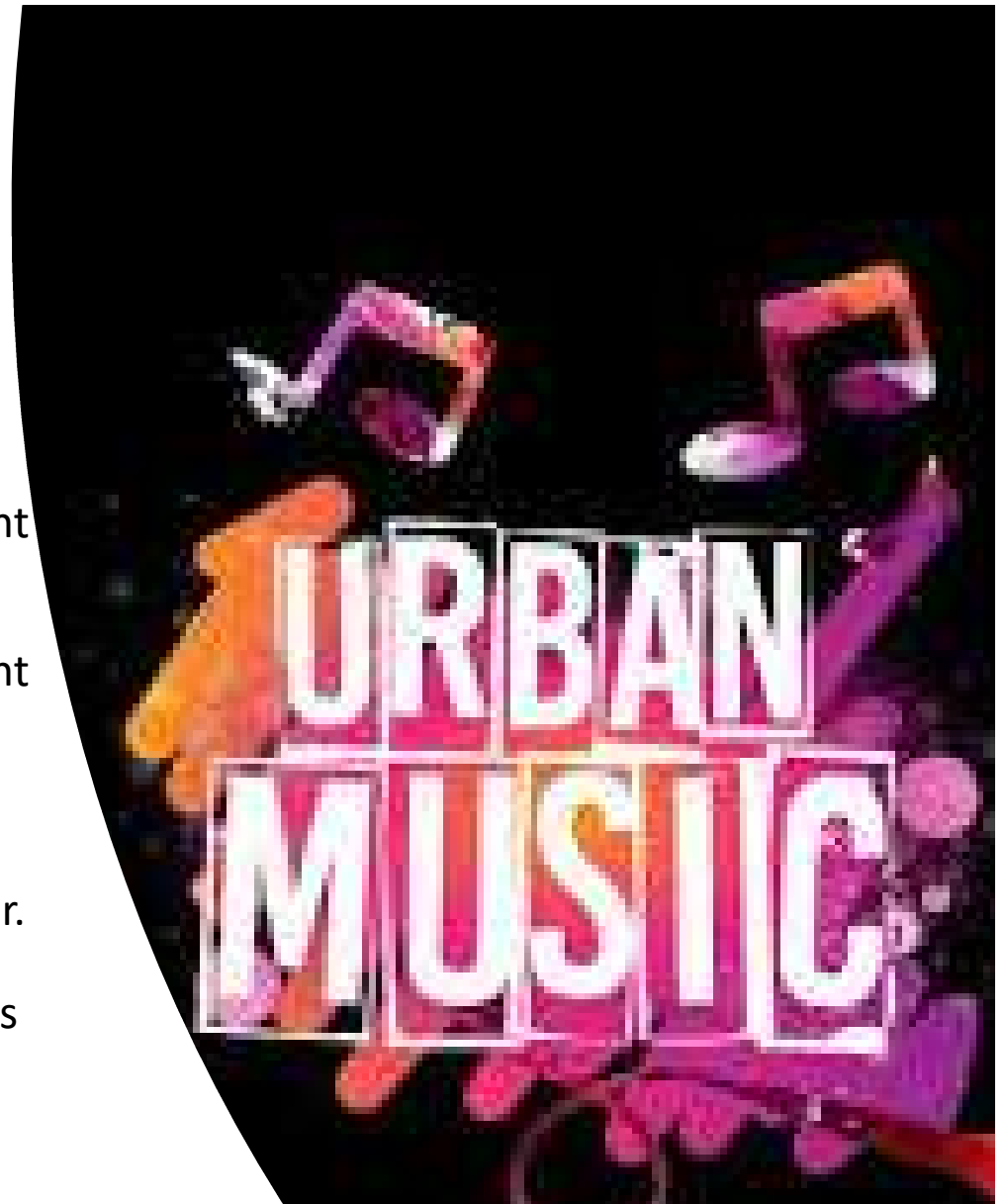
**Section 2.** Original production and arrangement by Michael 'Mikey J' Asante of Boy Blue Entertainment.

Urban sounds, powerful drums, electronic sounds

**Section 3.** *November* composed by Max Richter. Modern classic sounds, stringed instruments

**Section 4.** *Til Enda* composed by Olafur Arnalds (stimulus)

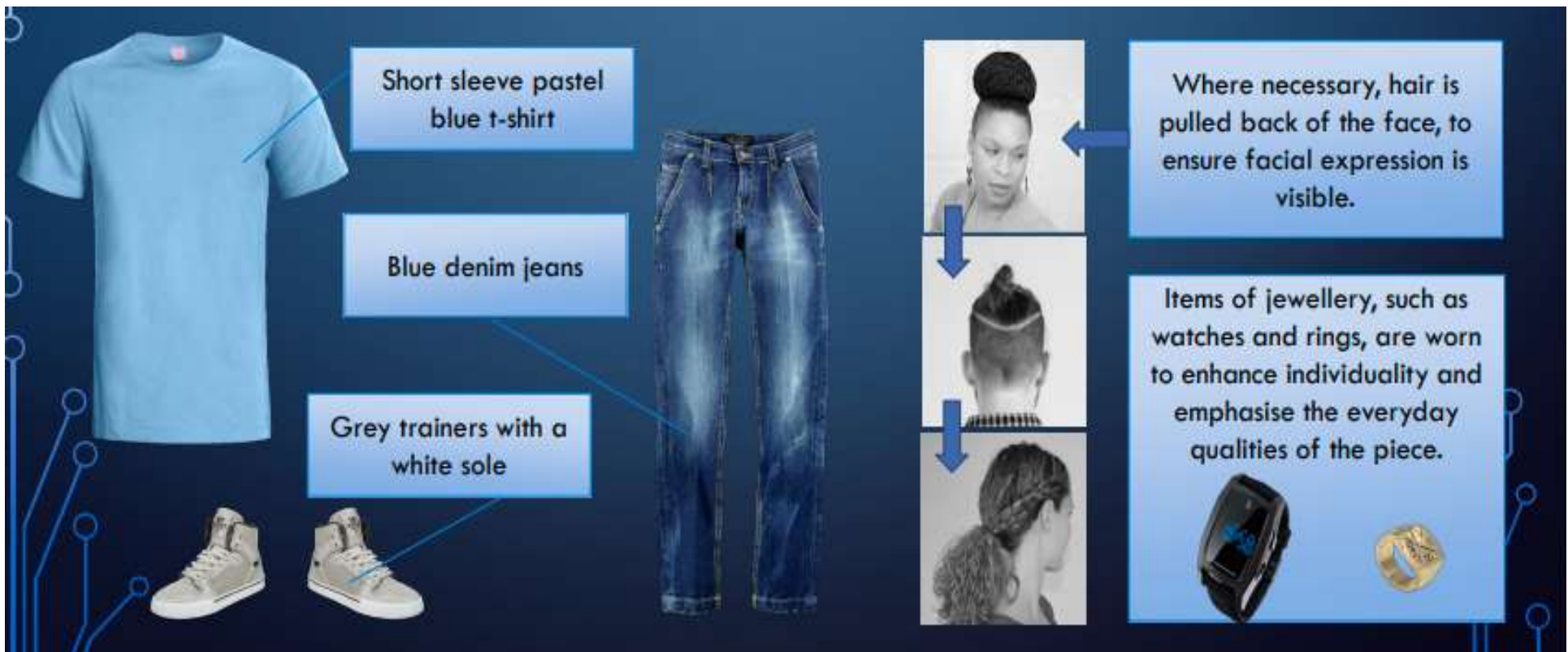
Urban percussive and classical string instrumentation



This development relates to the journey that Kenrick wants the audience to experience.

# Costume

The costume was designed to represent the company and is worn by both the men and women. It is casual, styles, street and used to enhance the shape of the dancers by giving them a “clean” look.





# Lighting

- Co-Designed by Kenrick Sandy with the Sadler's Wells Theatre lighting team.
- 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.
- 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.

# 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



Low intensity  
blue wash USL

- 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.



# Flow and Connection between people



Pale blue wash fading into low intensity white side lighting

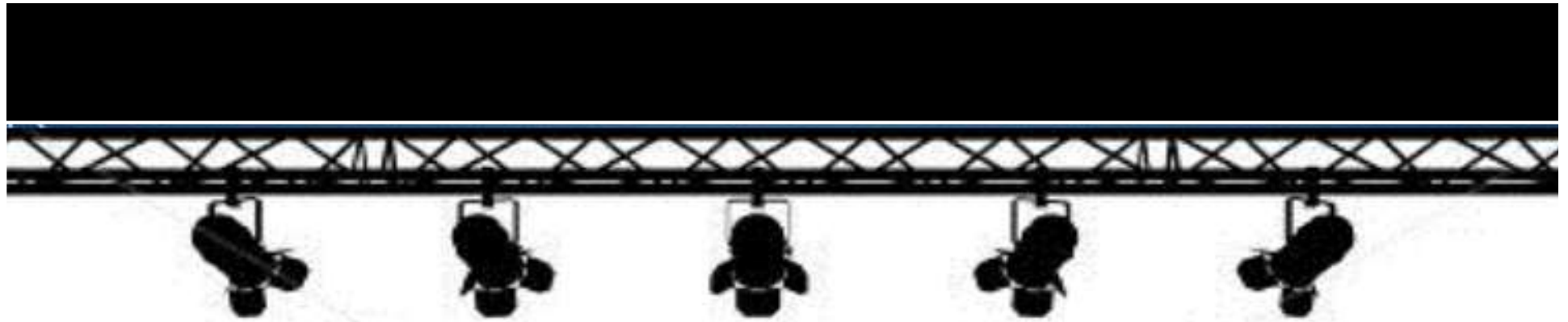
# Empowerment

## Blue wash



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.





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

# Lighting

section	Description of lighting	Purpose
1,3,4	lighting from above the stage casting an intense blue colour	Shows the mood of the scene
3	4 parcan lights of blue light above the stage - two pointing straight down, 2 on a diagonal	Shows the mood of the scene Creates a central focus
1,4	White spotlights from above the stage	highlight individual dancers/ a group of dancers Helps to create spatial formations Compliments the accompaniment
1,4	a wash of blue across the stage	Helps to emphasize transitions in the choreography
1,4	The edges of the stage are not lit	Keeps the audience's attention center stage
2	white lights from off-stage right	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.
1,2	blackout	Dramatic effect Indicate a new section
3	fading	Creates a serious atmosphere

# Performance Environment

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

**Staging/Set:**  
**There is no set!!**



# Set Interpreted

- Black set creates a trapped intense mood, until black cloth lifts to reveal a white cyclorama in Empowerment making the dance freer and lighter.
- The darkness makes the set enclosed representing a journey from “birth” (Genesis) to “freedom” (Empowerment)
- Empty stage allows for a the genre of street dance to be performed due to the multiple formations used. It is also very typical to the style.