PRESS RELEASE

TEN MAI TEN

A Bangkok Platform for Expanded Choreography and Dance Inquiry

23–29 November, 2026

Bangkok, Thailand

Rather than asking what dance is today, *Ten Mai Ten* asks how choreography moves, stages, and locates our bodies—socially, politically, historically, and spatially.

Co-founded by Thanapol Virulhakul, Paopoom Chiwarak, and Bangkok CityCity Gallery, *Ten Mai Ten* is a new Bangkok-based platform for expanded choreography and dance inquiry. Its inaugural edition, co-curated by River Lin, will take place from 23 to 29 November 2026 at Bangkok CityCity Gallery and Goethe-Institut Thailand. The weeklong program brings together invited artists and practitioners Eisa Jocson, Kazuki Fujita, and Helly Minarti through workshops, performances, public discussions and a living archive.

Ten Mai Ten approaches choreography not only as a means of creating performances, but as a mode of thinking and research through which to investigate relationships among bodies, spaces, objects, sound, language, and images, as well as their social, cultural, and historical contexts. The platform creates a space in which choreographic practice can be tested, discussed, and shared as a form of speculative inquiry. Participation is not passive reception but active contribution. Participants bring their own experiences,questions, and practices into the process, shaping what is explored, challenged, and produced collectively. *Ten Mai Ten* foregrounds methodologies, artistic processes, experimentation, and critical reflection over finished works or technical mastery. Through dialogue among practitioners from different disciplines and contexts, the platform opens up multiple approaches to contemporary dance without imposing a singular definition.

Beyond its inaugural edition, *Ten Mai Ten* aims to extend these exchanges through a living archive. Documents, writings, images, audio, and video produced throughout the program will be collected, selected, reviewed, analyzed, and organized, making the emerging methods, questions, and practices accessible for future study, reference, and development.

The inaugural edition of *Ten Mai Ten* is supported by Goethe-Institut Thailand and the Japan Foundation, Bangkok, in partnership with Backroom and OPEN FIELD

ABOUT THE CURATOR & ARTISTS

River Lin
An artist and curator based in Paris and Taipei, working across performance and choreography in theater, dance, visual art, and queer culture. His artistic practice explores the body and its identities through socially engaged encounters, dialogues, and movements, while examining how performance can transform relationships with institutional forms and architectures.

Eisa Jocson
A contemporary choreographer and dancer from the Philippines, trained as a visual artist with a background in ballet. Her practice examines body politics within the service and entertainment industries through the socioeconomic conditions of the Philippines, asking how bodies move and what forces—labor, capital, migration, and social mobility—make them move.

Kazuki Fujita
A choreographer and performer who lives and works between Japan and France. Drawing from his experience of contemporary theater in Japan, Kazuki explores processes of translating language into gesture and gesture into language, approaching misunderstanding as a generative condition for creation and transformation.

Helly Minarti
An independent dance scholar, curator, and dramaturg from Indonesia, born in Jakarta and based in Yogyakarta since 2018. Her practice brings theory and artistic practice into dialogue, with research focused on the historiographies of choreography as a discursive practice and the diverse forms of knowledge that shape understandings of the human body and nature.

PROGRAMS

Eisa Jocson
Corponomy Workshop
Date: 23-25 November 2026, 13:00-18:00 | Format: Workshop (Application Required)
Venue: Goethe-Institut Thailand
The workshop will expand on Eisa Jocson's choreographic practice based on the term Corponomy: corporeality + economics, bodies shaped by economic conditions, through a process of embodied dissonance; between the stored movement languages in one's own body and its encounter with the movement languages in this workshop. How does economic force shape a body in relation?

Kazuki Fujita
I (don't) know what I'm (not) doing.
Date: 23-25 November 2026, 13:00-18:00 | Format: Workshop (Application Required)
Venue: Bangkok CityCity Gallery (Main Gallery)
In this workshop, before trying to start something, we pay attention to what has already started and what is already moving. It might be an everyday gesture, a plastic bag swaying in the wind, breathing, an unreadable note about last night's dream, or noise from a ventilation fan. Can we explore these things as choreographic materials?

Helly Minarti
Thinking Through Doing
Date: 23–25 November 2026, 10:00–18:00 | Format: Workshop (Application Required)
Venue: Bangkok CityCity Gallery (Front Gallery)
A three day intensive workshop on dance dramaturgy during which we will trace the history of the practice, learn its variety of approaches and methods; and dissect what connects to our respective contexts and localities - and what's not!

PROGRAMS

Eisa Jocson
Corponomy, a Performance Lecture
Date: 26 November 2026, 20:00–21:00 | Format: Performance (Ticketed)
Venue: Bangkok CityCity Gallery (Main Gallery)
Going through the artist's personal archive of various movement research and training, including documentation of mentor-student transmissions, Eisa Jocson shares the narratives and production of the multiple bodies inhabiting her artistic practice.

Helly Minarti, Thanapol Virulhakul, River Lin with workshop participants
Thinking Through Doing (Public Presentation)
Date: 28 November 2026, 16:00–18:00 | Format: Talk & Public Presentation (Free Admission)
Venue: Bangkok CityCity Gallery (Front Gallery)
Emerging from three days of engaging with dance dramaturgy, this open sharing creates space for participants to explore and articulate what has arisen through the workshop. It may take shape through their own approaches, questions, and expanded interpretations of dramaturgical practice.

Kazuki Fujita
Zanteiteki ni Bunshin
Date: 28 November 2026, 19:00–20:00 | Format: Performance (Ticketed)
Venue: Bangkok CityCity Gallery (Main Gallery)
Drawing from the artist's own long-term experiences of school refusal, the performance explores a body isolated from social structures, caught between withdrawal and connection. Through interactions with discarded objects, detours, and repetition, the work discovers alternative ways of moving, relating, and finding one's place in the world. Is it possible to find connection while remaining physically disconnected from society? Focusing on the body that seeks both separation from and connection to society, this solo dance performance expresses that contradictory desire through aimless interaction with discarded everyday objects. Drawing from the artist's own long-term experience of school refusal, the work reflects on the body isolated from existing social structures through practices open to improvisation and chance.

PROGRAMS

Kazuki Fujita, Eisa Jocson, Thanapol Virulhakul, Paopoom Chiwarak, River Lin, Kate Britton, and Pathipon (Miss Oat)
Choreography Between Bodies, Spaces, Disciplines
Date: 29 November 2026, 13:00–15:30 | Format: Public Discussion (Free Admission)
Venue: Goethe-Institut Thailand
This discussion considers what happens when choreography moves across bodies, spaces, and disciplines. How might choreography operate through objects, images, architecture, duration, spectatorship, or social relations? How does the body change when it is placed within different spatial, material, and disciplinary conditions? And what happens to choreography and body perhaps when movement is no longer its only—or even its primary—material? Does this boundary-crossing open up new creative territory, or does it invite a critical inquiry into how different disciplinary genealogies of the body shape our approach to labor, sustainability, and care for the sake of the "live"?

Kazuki Fujita with workshop participants
***I (don't) know what I'm (not) doing.* (Public Presentation)**
Date: 29 November 2026, 16:00–17:00 | Format: Public Presentation (Free Admission)
Venue: Goethe-Institut Thailand
Continuing the workshop's exploration of uncertainty, internal friction, and the unfamiliar through everyday materials, participants consider what might constitute choreographic process and material. Their responses open up possibilities for unexpected forms and approaches.

Eisa Jocson with workshop participants
***Corponomy Workshop* (Public Presentation)**
Date: 29 November 2026, 17:00–18:00 | Format: Public Presentation (Free Admission)
Venue: Goethe-Institut Thailand
Extending the inquiries of Corponomy beyond the workshop, participants explore what the relationship between the body, movement, and socioeconomic conditions might generate. The presentation remains open to individual contexts and collective responses.

ABOUT THE CO-FOUNDERS

Thanapol Virulhakul
A Bangkok-based choreographer whose practice explores the politics of the body, movement, and perception. Working across conceptual dance and performance with a background in film and photography, he began by asking what constitutes dance. The question has since widened: where does choreography take place, and what can it do?
He approaches choreography as both a practice and a strategy for inquiry and intervention, working with bodies, objects, spaces and existing situations to examine and reconfigure their arrangements. His work attends to the conditions under which movement is recognised as dance, and to what becomes possible when movement is encountered on its own terms.

Paopoom Chiwarak
A Bangkok-based dance artist working across archival research and embodied practices. His training spans Thai classical dance, classical ballet, and western contemporary dance forms, alongside an academic background in film. His work examines how inherited aesthetic structures reproduce institutional authority, and how these structures might be challenged by unveiling overlooked histories, obscured narratives, and neglected forms of knowledge. He approaches the body as a site of relations shaped by these histories and latent power dynamics, and dance as a method of inquiry.

Bangkok CityCity Gallery
Founded in Bangkok in 2015 by Akapol Sudasna and Supamas Phahulo, Bangkok CityCity Gallery operates across exhibition-making, artistic production, publishing, public programs, and collaborative projects. Alongside its exhibition program, the gallery develops platforms and partnerships that enable artists and practitioners to experiment across disciplines, develop new forms of practice, and engage with broader cultural and social contexts.

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