

**29 to 31 Jan 2021,  
3pm & 8pm**

**Goodman Arts Centre  
Block O, Multi-Purpose  
Studio 1 & 2**

90 Goodman Road,  
Singapore 439053

by Matthew Goh

 /rawmoves.sg  
 /rawmoves  
 /rawmovessg

# MESSAGE FROM ARTISTIC DIRECTOR



It is my pleasure to kickstart RAW Moves' 2021 season with a much anticipated 'live' performance entitled *XITY*!

As inhabitants living in urban societies, a question that many of us navigate daily could read as, "What is the nature of the relationship between our surroundings and us?" Given our collective and individual experiences from the current pandemic, some of us (if not most) may have come to new realisations concerning our notions of how space, place and people interact and relate to each other.

Drawing from this interplay between life/lives and world/worlds, *XITY* examines the ongoing negotiation between two fundamental and corresponding components of the urban society, namely, the space and its inhabitants.

Presented under RAW Moves' Research & Development Platform, this work was conceptualised and devised in four phases by company dancer Matthew Goh, over a period of 6 months. During this time, Matthew had also previously collaborated with Chok Si Xuan, a kinetic sculptor during the first three phases of the artistic research process (i.e. *Phase 1 – The Self x The City*; *Phase 2 – Integrating Material and Movement Studies*; and *Phase 3 – XITY AR: Digital Application*. Please refer to the Research Guide for more information of these phases.)

In this last stage (*Phase 4 – Animating XITY prototypes*), Matthew's presentation of *XITY* emerges as an integrated response of material and movement from his earlier exploration, inquiry and documentation from phases 1 to 3. What you will witness is Matthew's dialectic of prototypes set in motion, each conceived as representative of the continuous interactive relation between the inhabitants and the space of the *XITY*.

Crafted with attention to urban and human topologies, synthetic material and organic form, the sequence of live prototypes in action are not reenactments of past results. Rather, the performers and movement collaborators continue to reflect and document ongoing trajectories of discovery about their relationships as inhabitants within the expansive and contained spaces of *XITY*.

At RAW Moves, we believe Research & Development is less about seeking answers and solutions, but more of developing rigorous, reflective artistic inquiry. Within the performance space and the preceding phases of behind-the-scenes investigation that Matthew has developed in *XITY*, he has continuously probed between the inner and outer dimensions of human experiences, balancing the multiple axis of material and movement, excesses and boundaries, conflict and harmony.

Enjoy the discovery and exchange.

Ricky Sim  
Artistic Director  
RAW Moves

---

## RESEARCH & DEVELOPMENT PLATFORM

Research & Development (R&D) promotes creative investigation in a curated practice, with an emphasis on unveiling creative processes and methodologies through archiving and performance.



## SEASON 2020/21

# REFERENCE

For many of us, our memories are one of the greatest treasures we possess. Be it collecting photographs, writing, creating art or engraving it deeply into our minds, we make certain that our memories and the emotions they carry are always accessible to us.

Extracting from this emotional response, industrial innovators across businesses, education systems, activists, governments, sports organisations, the entertainment industry and more are quick to mine on our attachment to the 'immediate' past through a powerful remembrance device – Data.

Has our sentimentality surrendered us to an intangible industry where emotions are managed through digital captures from personal 'Like', 'Visit', 'Share', amongst other wants and needs?

What value does our nostalgia for the past add to or take from our lives? Is it simply the act of reminiscing or is it also a potent tool to be wielded? Does the power it has over us have potential to be manipulated in other ways that affects not just our present but also our future?

---

## RAW Moves

Established in 2011, RAW Moves is a contemporary dance company in Singapore which focuses its establishment, connection and direction of work with the spirit of inquiry.

RAW Moves seeks to achieve its mission of *Redefining Movement* by

- Creating interdisciplinary and experimental works in dance/movement
- Nurturing new talent through collaborative investigation and experimental learning
- Promoting dance in the community
- Making experimental artwork accessible and relatable to new audiences.



# SYNOPSIS

XITY [sit-ee] /'sɪ.ti/

noun

1. An artistic inquiry conceptualised by Matthew Goh investigating the relationship between the city and its inhabitants, whereby “X” is a variable aspect of the urban environment to be reimagined, or an inhabitant responding to the city.

verb

2. An artistic laboratory where performing bodies animate prototype apparatus (inspired by kinetic sculptures), in order to invoke a reflective space for us to (re)discover different facets of our unique city-inhabitant relationships.

In your scheduled 45-minute visit, you are invited to witness and probe these artists’ impressions of the embodied and subliminal experiences we share of living in the city: ranging from how we organically navigate urban infrastructure and its elusive pulses, to negotiating the (in)conspicuous presence of urban density.

---

## DRAMATURG DOMINIC NAH



Dominic Nah is a dramaturg, writer, editor, educator and b-boy. He graduated from the University of Warwick with an MA in World Literature and BA in English Literature and is presently working as a research assistant for a project on literature education.

He was Dramaturg for The Second Breakfast Company’s re-staging of Singapore literary pioneer Goh Poh Seng’s first play *The Moon Is Less Bright* (2018) and for RAW Moves’ Research & Development platform *Alice, Bob & Eve* (2019). He attended the Points of View Programme organised by Centre 42, Asian Dramaturgs’ Network (ADN) and SIFA in May 2018 and was invited as a Rapporteur and Observer for the ADN Lab in Jogjakarta, Indonesia for September 2018.

Dominic’s interest in dramaturgy is driven by a belief that making room for pedagogical considerations in art making can facilitate meaningful and accessible terms of engagement for audiences. He enjoys the opportunity to develop project-specific criticism, research and documentation practices to empower collaborative creative processes across forms and disciplines.



## CONCEPTUALISER MATTHEW GOH



Matthew Goh graduated from Nanyang Academy of Fine Arts with a Diploma in Dance with Distinction (Choreography) and attained Best Graduate Award in 2013. Seeking alternatives from his conventional dance training, he developed an interest in questioning what dance/movement is. By pushing the boundaries of his craft, he hopes to discover different facades of dance, thus (re)discovering his relationship with it.

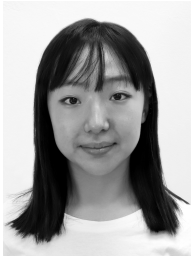
Matthew's belief has led him to be one of the Founding members of RAW Moves. With the company's repertoire and choreographic platform, it has allowed him to challenge his notion further.

He has performed in works such as Sounding Body (2016), On Display (2016), Indices of Vanishment (2017), Archipelago Archives Exhibit #3: If I could set with the sun (2017), 慢慢走 – Walk Slowly (2017), X&Y (2018), Close Company (2018), Close Company's Australian premiere at OzAsia Festival (2018), Alice, Bob & Eve (2019), Ghost Call (2019), Subtle Downtempo No (2019) and Being, and Organs (2019).

His choreographic works include That Special Thing (2012), As WE Repeat (2013), The Turn (2014) under RAW Moves' Run Another Way Platform; A Swee Way to Fly... (2016), PerforME (2017), Tapping Out (2018) and The Board-a digital presentation (2020) under RAW Moves' RawGround Platform.

# PERFORMERS

## HAN KYONGSU



A trilingual performer-practitioner, Kyongsu trained at LASALLE College of the Arts and Intercultural Theatre Institute. Her body of work includes theatre for young audience, musical, opera, dance and film.

When not on stage, Kyongsu teaches. Most recently, she coached for Temasek Hall at National University of Singapore.

## KWEK YI XUAN\*



Yixuan is a movement creative whose artistic practice stems from a sense of curiosity and urgency towards the self and the world around.

She graduated with a BA First Class Honours in Dance and Choreography from Falmouth University (United Kingdom) in 2020, and currently enjoys working multi-disciplinarily through an embodied approach. \*Project Dancer



## COMPANY

### ARTISTIC DIRECTOR

Ricky Sim

### COMPANY MANAGER

Ebelle Chong

### ASSISTANT MANAGER

Jasyn Gan

### ACCOUNTANT

Sim Siew Kiang

### MARKETING AND COMMUNICATIONS EXECUTIVE

Ng Sue Ann

### COMPANY DANCERS

Matthew Goh

Stephanie Rae Yoong

Han Kyongsu

## CREATIVE AND PRODUCTION TEAM

### CONCEPTUALISER

Matthew Goh

### PERFORMERS

Kwek Yi Xuan

Han Kyongsu

### DRAMATURG

Dominic Nah

### GRAPHIC DESIGNER

Matthew Goh

### PRODUCTION STAGE MANAGER

Shining Goh

### ASSISTANT STAGE MANAGER

Vanessa Foo

### CREW

Yvonne Mo

### FRONT OF HOUSE MANAGER

Aisling Lua

### FRONT OF HOUSE ASSISTANT

Lee Jia Jing

### TECHNICAL MANAGER & LIGHTING DESIGNER

Daryl Norman Soh

## PAY-IT-FORWARD SCHEME

Our pay-it-forward scheme provides school students and welfare organisations the opportunity to attend our performances.

## DONATE TO US!

@ <https://www.giving.sg/raw-moves-ltd>

## DONOT BENEFIT FOR CASH DONATION\*

RAW Moves is a registered charity with IPC Status. As such, all cash donations to the company are entitled to 250% tax reduction. Your contribution will also help us benefit the Cultural Matching Fund dollar-for-dollar matching.

\*Applicable for Singaporean/permanent residents of Singapore only.

### SUPPORTED BY

a.r.t.s.fund

CULTURAL  
MATCHING  
FUND

MOVINGARTS

ELMWOOD

IKI  
BENG KEN

MAGI IT  
SOLUTIONS PTE LTD

K\*ACOUSTIC

### OFFICIAL PRIVILEGE CARD



### OFFICIAL LEGAL CONSULTANT

Samuel Seow  
LAW CORPORATION

### PHOTOGRAPHER

Bernie Ng

### SPECIAL THANKS

Dr Nidya Shanthini Manokara  
Chok Si Xuan