

BEREISHIT DANCE COMPANY

THE COMPANY

Bereishit Dance Company was founded in 2011 by choreographer Park Soonho. Interested in the dynamic relationship between nature's physical laws and the human body and that between people and society, the Company seriously explores these relationships.

Starting from such exploration, the Company forms a basis for its choreography with acts improvised by contact. Bereishit attempts to connect the forms and themes of specific sports and traditional art genres. They also presents choreographic works that demonstrate their excellence and universality, thus drawing attention in and out of Korea. Currently the Company is ceaselessly invited by festivals and theaters in North America, South America, Europe and Asia and performs actively.

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“Defying Walls, With the Thrill of Falling Borders”

Mr. Park's style (.....) draws from many sources, including hip-hop and judo, the Japanese martial art. In the evening's most captivating moments these coalesce into something very much his own, with a tranquil efficiency running through even the knottiest, most acrobatic sequences.....ut Mr. Park seems more interested in offering something unfamiliar than in telling us exactly what to see. What comes across is a sense of the ancient propelling the new.

—Siobhan burke, THE NEW YORK TIMES

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I wanted to recommend the Korean performance I've just seen, because it was a fantastic show. I thought there were, like, very pure elements of movement with the great performance. Everything was going very smoothly and the sense of theatre –how do you say?– the sense of acting was very subliminal and how the things connected together were very nice. I really enjoyed the sense of timing also; it was full of life, getting into a trance at some point with the music. I really appreciate it; congratulations for the show and I hope your success.

–Yossi Berg, Yossi Berg & Oded Graf Dance Theater

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I was amazed. The program offers so smart, energetic, dynamic and delver pieces that I didn't expect so much.

I particularly liked tonight's piece like this; they spin the hat, but you can see the hat it's funny, it's very interesting tool. To see the piece, that's combining traditional Korean style with contemporary dance, that's very well, it's very successful piece.

–Jana Navratova, Dance Selection Arts Institute

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Korea's Bereishit Dance Company, Addressing Violence, Beautifully

The amazing Bereishit Dance Company asks how dance fits into the physical world.

... The word Bereishit, translated from the Korean, means “in the beginning” and it's an apt name for a dance company that explores the complex relationship between nature and the human body. The Korean troupe doesn't just wonder how stage space shapes contemporary dance. It asks how dance fits into the physical world.

–Jessica Lockhart, The Arts Fuse



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Bereishit Dance Company's dancers are impressive as both athletes and artists, and Park's choreography sometimes does seem to capture something new. Park's inspirations, taken from sports and Korean tradition, afford an ideal entry point from which to begin an exploration of Korean contemporary dance.

—Carmel Morgan, Critical Dance

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The Dance Company of Korea Bereishit in Zavala Muniz showed a dual program, JUDO and Balance & Imbalance. In both, there is a deep and conscious labor movement research and the relationship of dance with the Eastern Tradition in martial arts, with its management decanted work in each others bodies. Béjart in the sixties had started with that line, which then expanded and brought enormous findings as contact improvisation. The Korean group, under the direction of Park Soon-ho, shows this relationship as revisited, with the skill and precision that Asians have become part of its character and with great respect to ancient cultural traditions. The cast achieves a very high level of technical perfection and continuity of movement, incorporating one of their traditional instruments and music sung and performative forms that make up a whole high quality.

—Walter Veneziani, Brecha

BEREISHIT DANCE COMPANY

THE DIRECTOR

After majoring in contemporary dance at Hansung University, PARK Soonho danced in Korea from 1992 to 2001. He then completed a program for choreographers at Europe Dance Development Center in Arnhem, the Netherlands. In 2007, he launched the Park Soonho Dance project and became active globally. Since he founded Bereishit Dance Company in 2011, Park Soonho has presented original choreography based on continuous research on the human body, communication with multinational and multidisciplinary artists and reinterpretation of traditional art, thus creating his own unique world. His choreography has been acclaimed for its perfect harmony of music and dance and for its creation of something new, transcending the East and the West, dance and martial arts and tradition and contemporary.

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He has an amazing sensitivity towards space and rhythm; as meticulous attention to details and precision.

His choreographies are delivered with kinesthetic clarity and power; and always, intentionally or unintentionally, manifest the cultural synergy in contemporary Korea.

soon-ho has had a lot of encounters with contemporary dance in the western world.

—KWONG wi-lap, the former artistic director of
Gwangdong Modern Dance Festival

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What distinguishes him from others is the way of his approaching to the traditional culture from the contemporary view to touch the Korean's universe sentiment of today. He puts focus on keeping the fundamental value of things, not simply borrowing or transforming them. This way of his working may be an alternative to the dance productions, which sometimes are too abstract or serious.

PARK Soon-ho is a choreographer, having both sincerity and artistic values.

—LEE Jong ho, the dance critic and
the artistic director of SIDance Festival

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Thrilling dancer PARK Soon-ho touches us with fascinating tradition.

His amazing performance finds out calmness from the lost space. Soon-ho's performance is unforgettable and impressive enough to make us hesitate what to choose between Ray Charles or Baroque string music.

—Gesa Polert, Rheinische Post, Germany

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Park Soon-ho shows performers dancing their village, to dance in the world. Having received significant international acclaim “Balance & Imbalance”, “JUDO” combine Eastern and Western cultural elements, with a unique result moves the viewer through movements and sounds, and even concepts, that are otherwise unusual in this region of the planet.

—Ana Rosa Rodriguez, Uruguay



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Park's choreography is highly athletic. The first work on the program, Judo, showed off the incredible gymnastic skills of six male dancers. Masculinity, musculature, and bare chests reigned supreme. The dancers kept a competitive spirit going throughout. Battles ranged from playful to vengeful. Judo resembled bouncy boy band pop dance, contact improvisation, a martial arts match, and daring tumbling passes in a floor exercise routine. The dancers fiercely attacked whatever they did.

—Carmel Morgan, Critical Dance

BALANCE & IMBALANCE

What happens in this world is often contradictory, just like the principle of action and reaction in nature.

Indeed, human history has revealed the coexistence and conflict of different elements: appearance and disappearance, gravitation and repulsion, freedom and oppression, love and hatred, good and evil. Such two opposite factors coexist and harmonize with each other and when combined, they become something new, complementing each other. This work expresses the dialectic of human relationships which constantly revolve around the wheel of opposition and harmony.



Touring Occupations
Choreographer, 5 Dancers
3 Musicians, 3 Staffs, 1 manager
Duration; 30min

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“Defying Walls, With the Thrill of Falling Borders” (hip-hop and judo, martial art) In the evening’s most captivating moments these coalesce into something very much his own, with a tranquil efficiency running through even the knottiest, most acrobatic sequences. Mr. Park seems more interested in offering something unfamiliar than in telling us exactly what to see. What comes across is a sense of the ancient propelling the new.

-Siobhan burke, THE NEW YORK TIMES



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The two female dancers stood in front of the male dancers, and the men manipulated them like puppets, tapping their shoulders and tugging their hands to make them move. Later, I particularly enjoyed a backward trot in which the dancers held out their arms in front and let them freely jiggle. Powerful dancing built to the sound of the drumbeats. The dancers’ bodies hypnotically shook like teens at a rock concert.

-Carmel Morgan, Critical Dance

JUDO



Touring Occupations
Choreographer, 7 Dancers
2 Staffs, 1 manager
Duration; 30min

Violence is a human instinct that needs to be released constantly. Sports, which have provided people with opportunities to release their violence, allow us to face human nature. By means of dance and rhythm, this work expresses the ambivalent balance between human violence and sports rules. This is also a natural experiment of what society makes visible: competition and cooperation, conflict and harmony.

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Park soonho shows the power of Korean contemporary dance. 'Judo' conveys clear concepts by sound and movements which mixed with East and West cultural elements. This work create unique results that are hard to find in the world.

-Ana Rosa Rodriguez

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Artistic director Soonho Park drew on the martial arts credo of Judo: to use your opponent's force to take them down rather than oppose them directly.

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These stand-offs evolved into a succession of beautiful partnering sequences that were completed with enormous precision and speed. The dancers made their challenging movements look effortless: bodies flipped over the backs of other bodies, men were tossed and caught after flying unaided through the air. The performers' strength and grace was amazing.

-Jessica Lockhart, The Arts Fuse

BEREISHIT DANCE COMPANY

BOW_Control



Archery is an internal push and pull process which leads us to look deep into ourselves. Focusing on the fact that Koreans have regarded this traditional sport as an art form, this dance elaborates on what archery implies. Using the bow not as a weapon but as a musical instrument, the performance translates its timbre and rhythm into a fluid and tight dance. The dance then explores the potential and possibility of such translated timbre and rhythm as they make images in the time and space that are curved like a bow.

Touring Occupations
Choreographer, 3 Dancers
3 Musicians, 2 Staffs, 1 manager
Duration; 30min

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Mr. Park seems more interested in offering something unfamiliar than in telling us exactly what to see. What comes across is a sense of the ancient propelling the new. 'BOW' transferring the elegant apparatus between them, they play with tension and release, at one point creating the strange illusion of sewing their body together.

-Siobhan Burke, The New York Times

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Accurate, sensual and even sublime work like BOW was not until now.

Oh, what a marvelous scene. Suddenly it is up to the sublime.

Bowstring aftershocks of the subtle sound that you hear, and beauty in the direction of the arrow and its parabolic flies show us a different universe what choreographer intends to draw. The speed without

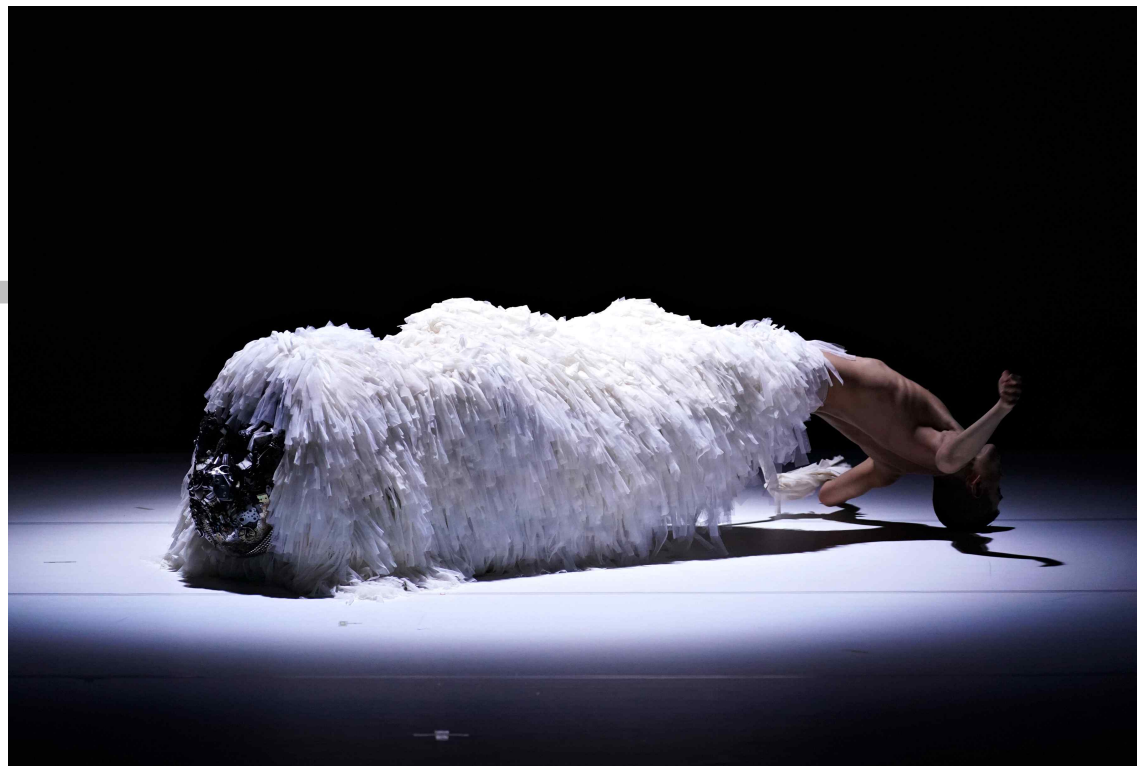
losing sensuality of the body toward each other comes to be a feeling of life and warmth.

-KIM nam-soo, Dance Critic

Gyeong-In

The city's duality woven with body language.

Dominated by neo-liberalism in their daily life, today's people unconsciously maximize their desires and end up exploiting themselves voluntarily, which is quite contradictory. The title 'Gyeong in' means 'Seoulites' which also symbolize modern people who are very familiar with current culture, information and trends. They never satisfy their growing desires and instead of feeling satisfied, they feel so empty and confused. This dance is a story of these urban people.



Touring Occupations

Choreographer, 3 Dancers, 3 Musicians, 2 Staffs, 1 manager

Duration; 30min

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Limbs are on scales. The gradations constantly change according to the weight of the body and degree of its movements. The dance symbolically expresses the confusion between people's material desire and emotional emptiness as well as contradictions in modern society, which is truly original. What is also totally unexpected is its first part; the human body comes in and goes out with a variation of Lion Dance! Imagining in reverse idea is rather beautiful. In *Gyeong in*, choreographer PARK Soonho newly creates the form of the stretched human body like in plastic arts. Armed with new movements and ideas, Park's choreographic sensitivity shines again in this work.

-JANG Gwang-ryeol, Critic



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