

A man in a dark suit walks away from the viewer towards a bright, glowing doorway. The scene is set in a dark, atmospheric environment, possibly a tunnel or a doorway, with the light from the doorway casting a warm glow on the floor and walls. The man is positioned in the lower center of the frame, moving towards the upper center where the doorway is located.

THE  
P A S S A G E

4  
-  
7

M o o d b o a r d



Welcome, to your most imperfect moment....



Roads that lead to somewhere.  
To someone ...  
To another door that opens to  
another road...





Nowadays, we search for pilgrimage in resistance to 'over acculturation' against increasing socio-economic pressures. We have seen outpourings of modern pilgrimages: demonstrations, memorials, protest. We search for *another way*. Pilgrimage is often taken in tension or conflict with established systems of society. It is a silent rebellion which gives a sense of empowerment and a creative role in our own healing, as well as a sense of resistance to defined social roles and expectations.

We all have footsteps,  
footsteps that echo within us

Release yourself. Release...



# The Passage 4.7

by Lih Qun Wong & Joy Alpuerto Ritter





Lih Qun Wong

## Team

### CREATORS

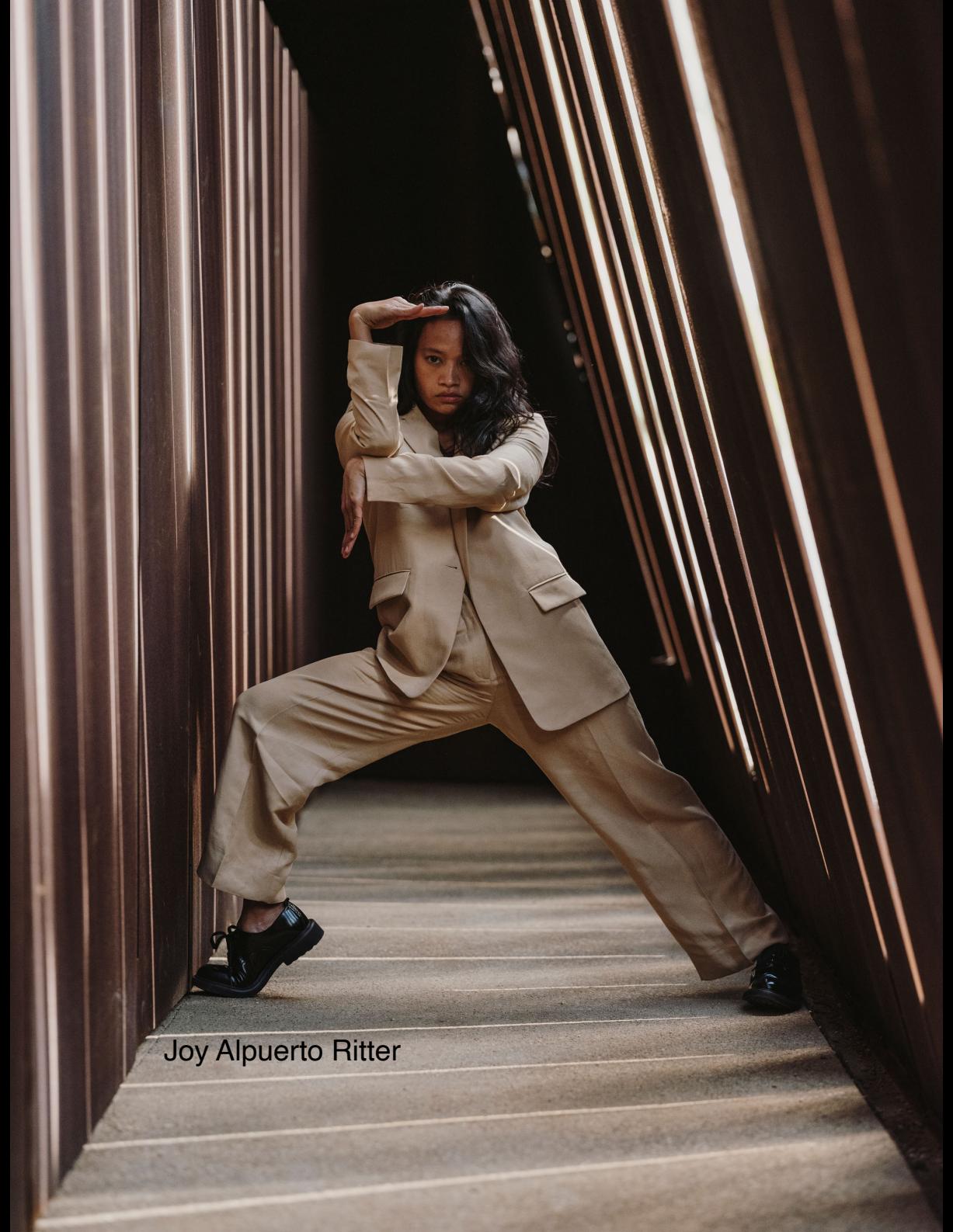
Creators Joy Alpuerto Ritter and Lih Qun Wong bring artistic voices that have distilled the various genres and disciplines from their professional repertoires. They support cross collaboration between contemporary dance and urban dance culture. In Berlin, hip-hop and vogueing are genres that have sprung from cultures of repression as strong celebrations of identity (LGBTQ, ethnic minorities.) They will research dance inspired by ritualistic traditional dances and its symbolism.

The creators of 'The Passage 4.7' are Berlin-based, but come are also second-generation immigrants and immigrants themselves. They bring narratives of ancestral and cultural diversity. Diversity is not a choice, it is something deeply rooted in who they are. They give voice to how culture flows not only across borders, but down through generations.

Lih and Joy recently collaborated on the commissioned work “UNDA” for the February 2020 season at the Barbican Theatre, London.

Joy is a choreographer and contemporary dancer who is active in the hip-hop and ballroom scene in Berlin and has been touring internationally with companies such as ***Akram Khan Company, Cirque de Soleil*** etc.

Lih is composer with a classical background who is involved in Berlin’s vibrant electronic club culture, and has composed soundtracks for new circus and dance theatres all over Europe.



Joy Alpuerto Ritter

## SOUND CONCEPT

Composer: Lih Qun Wong

[www.lihqun.com/compositions](http://www.lihqun.com/compositions)

The soundtrack weaves together worlds of electroacoustic soundscape, electronic beats, and sonic manipulation of traditional instruments. Electroacoustic music leads the audience on a journey through unreal, imaginary, or hallucinatory sound-worlds. ‘Passage 4.7’ will explore the compositional possibilities of electronic sound processing to create ‘unreal’ context. The use of primordial sounds, ‘mimetic’ samples and brain-entrainment frequencies create an aural collage that may either ‘represent’ or ‘induce’ ASCs—functions that are considered as distinct, yet related.

Using sound and music to create ASC’s has been a traditional cultural practice for pilgrimage. It is hypothesised ritualised spiritual pilgrimage and ASC induction may have been the reason music and art was created. Music and dance co-evolved as mechanisms for enhancing social bonding and communication of internal states, contributing to the development of technologies for inducing altered states of consciousness to break down existing habits and thought patterns.

‘Mimetic’ or ‘real-life’ sounds such as environmental recordings (water, wind, trains, the human voice) also create interesting sound contexts for the listener. They are able to interlay and invoke the listener’s semantic and episodic memories as they access own past experiences. We use sonic vocabulary that incorporates primordial sounds. These “primordial sounds” are immediately recognisable to any person regardless of gender, culture, race, age, or social status; they are truly universal. Recordings of primordial sounds have been used therapeutically to access aspects of consciousness and memory to which an individual is typically unconscious.

Electronic processes such as granular time-stretching, convolution processes, panning (space and POV), manipulation of thematic material, resonant frequencies are collaged together to create a sonic narrative. Processes create an impression of infinite space and time, evoking our association with sites of spiritual importance.

They may depict projections of dystopian futures and invoke impressions of natural spaces, the mythological, (underworld, utopia) dreams, memory and the internal psyche.

Listen to sound composition draft for PASSAGE 4.7  
by Lih Qun Wong

[www.soundcloud.com/lihqun/no-longer-tame](https://www.soundcloud.com/lihqun/no-longer-tame)



## **DANCE /MOVEMENT CONCEPT**

Choreographer: Joy Alpuerto Ritter  
[www.joyalpuertoritter.com](http://www.joyalpuertoritter.com)

The body and bodily images play an important role in that pilgrimage is a highly physical experience, one that incorporates hardship as well as sensual experience. Suffering or painful feats have traditionally been used to not only bring about a fulfillment of the journey or vows, but as acts that are liberating or to bring about profound altered state of consciousness.

The moving bodies and dance represent an internal voice or thoughts that are not logically defined. Movement can be correlated to a questioning of a state of reality, or purpose. The choreography explores our identity in this surreal reality - the medial. But it also characterizes the search for fulfillment and happiness.

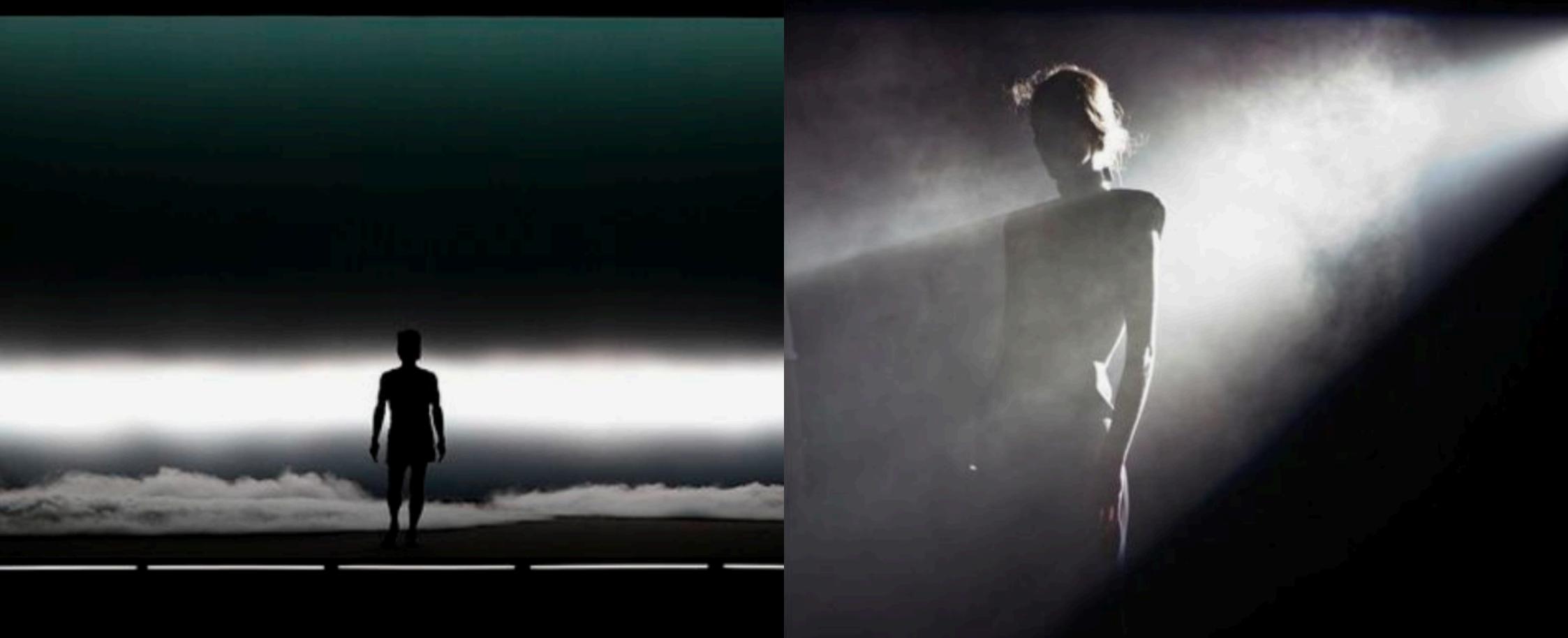
The dancers and artists represent different states of being as an individual or as a part of a society. Synchronized movements in a group stand in contrast to solo parts that create tension between the majority and an individual. One dance duet within "The Passage 4.7" is like a mirror between the conscious and subconscious. Questioning, without expecting an answer, focusing on the opponent as the other part of oneself that must coexist.

The 7 dancers come from a variety of different dance backgrounds such as contemporary dance, Voguing and Hip Hop. The different styles represent diverse qualities of emotions, behavior and personal experience. They are also dance styles that have sprung from within cultures of repression as strong celebrations of identity (LGBTQ, ethnic minorities.)

## VISUAL & LIGHT CONCEPT

The visual frame and scenography of "The Passage 4.7" will be a large scale light installation. In collaboration with the visual artist and lighting designer, we seek to create a world that reminds us of medial passageways such as the river to the underworld, and the canals of birth and death. The performance of the installation will also be researched as a frame for the movement narrative.

"The Passage 4.7" brings together various genres of music, dance and artistic disciplines. The show will reach audiences from the contemporary dance world, urban dance scene, club culture, queer culture, theatre world, modern classical and audio-visual art scene.



Images of recent work from  
Joy Alpuerto Ritter & Lih Qun Wong

VACIO



**Concept & Direction: Lih Qun Wong & Joy Alpuerto Ritter**

**Choreographer:** Joy Alpuerto Ritter

**Sound /Music Composer:** Lih Qun Wong

**Dancers:**

Serena Zaccagnini  
Giovanni La Rocca  
Vogueing Dancers of House St Laurent Berlin  
Dancers from Greece tbc

**Producer:**

UK : Farooq Chaudhry  
(Akram Khan, Skyblue productions)

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