



SURJIT NONGMEIKAPAM, Nachom Arts Foundation

IN TRANSIT: ARTIST IN RESIDENCY WITH SURJIT NONGMEIKAPAM

CULS5401: Contemporary Arts and Cultural Interactivity

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i. Artist Information

Surjit Nongmeikapam's approach to dance initially attracted us because of its non-conventional forms. He is a dancer from Manipur, India. The way he uses an interdisciplinary approach to working with new generations of dancers as well as people who have little to no experience with dance. Though he is trained in Kathak, *Kalaripayattu*, Manipuri dance, contemporary dance, and Thang-Ta (a form of martial arts), his focus lies on movement, breathwork, and cultural hybridity. As shown in a previous research residency at Kaserne Basel, his practices are deeply rooted in Manipuri culture, but he 'seeks to find a hybrid physical movement during this residency that transcends cultural boundaries' (Pro Helvetia). Nongmeikapam founded the Nachom Arts Foundation, which also houses the Surjit Nongmeikapam Company. Through this foundation, he has collaborated with many other organisations and people for several events. These include "MAKHOL Discussing Arts" (2020) and "Listening to the Body" (2020), a workshop and open discussion with Sanchita Sharma focusing on women inclusion (including trans women) and making space with the body as (non-)dancers. His choreographies powerfully illustrate the impact of (often) minimal movements or props in a cohesive performance, and they also challenge the traditional notions of what entails a *dance* performance as being composed of strict choreographies and sets of movement. Some of his choreographies "Nerves" (2016), "Folktale" (2020), and "Meepao" (2022) all aim to amplify voices and movements that are usually not featured on stage.



(Picture above: from Meepao)

In selecting Nongmeikapam, we hope to cross multiple chasms among Hong Kong's residents, whether or not they are permanent. Hong Kong knows many different inhabitants. There are

the locals, or at least, those perceived as locals with a Chinese-looking appearance and often speaking Cantonese. There are also migrants, expatriate workers, domestic workers etc. who will be seen as ‘other’ (in opposition to local), even though some of these may have grown up in the city and know it from the back of their hands. Whereas we hope to reach many people, our specific target audience/participatory group are domestic workers. Our main reasoning behind this will be explained in section III: the proposed project.

The city’s population is made up of about ten per cent of foreign expatriates. This number usually excludes the domestic helpers from South East Asia, like the Philippines or Indonesia, that keep the city’s middle- and upper-class households up and running. Nongmeikapam, based on his experience, seems like a fitting artist who is not only able to facilitate discourse but can amplify the workers’ voices and ‘ordinary yet exceptional contributions’ (Meepao, Nachom Arts Foundation). It is a way to guide them, and make space with and for their bodies in a place where they are otherwise not recognised as corporeal human beings. Similar to Meepao, we hope to create performances that can interrupt the hierarchical structures in which many find themselves. This could not be phrased better than as written by Surjit Nongmeikapam himself when he talks about “Meepao” on the website of Nachom Arts Foundation:

‘They gifted, the lived world a reason to appreciate life, find joy in the simplest of things and feel hope in chaos. We imagine our performing bodies to transcend the lived-world and dance with the spirits in unison to celebrate the liminal spaces that separate us.’

ii. A Nongmeikapam - Hong Kong practice

By inviting Nongmeikapam, we hope to challenge the norms of what is considered ‘good’ or ‘real’ art; to present alternative forms of dance that are more inclusive; and to provide opportunities for those who are cut off from funding. He has experience working within collaborative projects across different media and does not shy away from using local props, such as the bamboo stick used in “Meepao,” which we can relate to the Hong Kong bamboo construction installations. Because of his hybrid style, he is not confined to any specific techniques which allow him to transgress traditions and connect them on a new plain. Furthermore, Nongmeikapam is well-versed in English which simplifies communication between different groups of people. Hong Kong carries the image of a highly globalised city. As a former international trading hub connecting the Canton region with the rest of the world, before and during colonial occupation, Hong Kong has been a place of transit of people, knowledge, and art. Even so, the dance scene is rooted in conventional styles of classical ballet, contemporary dance, or Chinese dance forms predominantly. The inequity in social, material, and cultural capital between foreign expatriates and migrant domestic workers is also starkly visible in the art scene of Hong Kong. The social group of domestic workers is one of the many groups who are often excluded from many exhibition spaces, not just because of the frequently high entry fees. It also is particularly a result of the inequity of labour and leisure time that influence the accessibility to the art world as audience members, as Sarah Sharma points out, since one social group’s ‘free time is enabled by others’ absented labor’ (as quoted in Jasmine Trice, *City of Screens: Imagining Audiences in Manila’s Alternative Film Culture*, Ch.3 “Alternative Exhibition and the Rhythms of the City”, p.143). By inviting artist Surjit Nongmeikapam we aim to address the current failure of the Hong Kong art and dance scene to include not just a rare example of artworks by domestic workers (i.e., Guhit Kulay (Maria Christina Castillo Anire, Cristina Balao-as Cayat, Jonalyn Macalalad Molina, and Marilyn Santiago Lopez) in “Fanatic Heart,” Dec 10, 2022 – Feb 26, 2023, at Para Site) but also domestic workers as audiences.

Grant Kester's essay on dialogical aesthetics focuses on enabling shared discourses as a work of art itself. This is why we do not focus on creating a final product, but instead highlight different forms of dialogue through engaging people situated on the periphery or those excluded from the art world. Kester uses Habermas' idea of the public sphere to develop his model, from which he takes the idea of discursive forms of communication that 'create a provisional understanding [...] among the members of a given community' (Kester, G. "Conversation Pieces: The Role of Dialogue in Socially-Engaged Art," in *Theory in Contemporary Art Since 1985*. Kucor, Zoya and Simon Leung (2005), n.p., Blackwell). We pull this open by including and inviting people from 'subaltern counterpublics,' as phrased by Nancy Fraser in response to Habermas (Fraser, Nancy (1990). "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy." *Social Text* 25, 26).



(Picture above: from Folktale)

iii. Proposed Project

We are proposing to hold a two-week residency under the tentative title, "In Transit," which will include workshops (with dancers and non-dancers), performances on Hong Kong's characteristic Ding Ding, and an open dialogue between all participants. Though Nongmeikapam is the artist we are focusing on, we will invite him to bring with him two other dancers (of his choice) from the Nachom Arts Foundation or his company to support him and the other participants. Though this project is already quite thought-out, we leave the content to be filled in by the participants and, in specific, the main artist. In a similar vein, we do not require specific props but will set aside a budget that can be allocated for these kinds of means.

We hope this project will bring awareness to the participants' own bodies in transit and to the inequity with which bodies in transit of different social groups are treated, perceived, and in- or excluded from society and spaces of cultural production. Moreover, ultimately we want to

create spaces and practices of joy, corporeal awareness, and movement (both bodily as well as through transportation).

Workshop with Surjit & Co

The strength of the work of Surjit Nongmeikapam is the challenge to the norm of “good or high art”. Surjit works from a deep emotional connection between his body, and the environments within which we all exist. It does sometimes draw on conventional dance techniques such as Cunningham or other postmodern styles, but very much evolves from his knowledge of his local traditions and belief systems. However, as an international artist, the value to the students of HKAPA will be that their mindsets will be challenged and hopefully encouraged to shift to new understandings of movement possibilities and choreographic knowledge. We will approach the evening workshops with a similar motivation. For the domestic workers, we hope to create an entirely new experience to also facilitate and encourage greater interaction and integration with those who are perceived as regular art audiences and practitioners in Hong Kong.

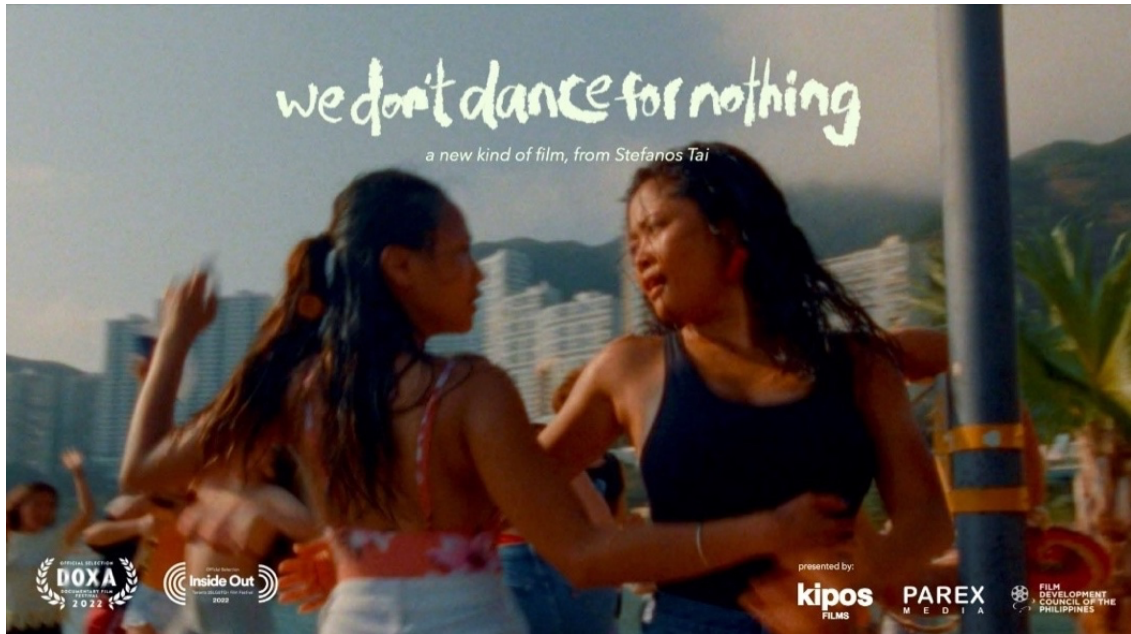
a. Dancers from HKAPA

Part of the project is also a collaboration with dancers from The Hong Kong Academy for Performing Arts (HKAPA), and because of this, we can use their spaces to practice and create without additional charges. In the first week of his residency, Surjit Nongmeikapam and the dancers of HKAPA will workshop performances that will be held in transit, on a Ding Ding ride through Hong Kong Island. The artist and the dancers will choreograph a dialogical performance throughout the whole week, focusing on how the body is situated as moving in transit, or on transit throughout the city. The workshop week 1 will also be an opportunity for Surjit Nongmeikapam and the dancers to explore Hong Kong in transit in a Ding Ding, to get a feel for the ways in which bodies move in and through the Ding Ding, which will meaningfully inform their performance.

b. Domestic Workers in Hong Kong

In cooperation with HKAPA and perhaps with the students’ own networks, we hope to amplify the voices of domestic workers that are rarely heard in Hong Kong. Despite their higher visibility than many other migrant workers as they spend a lot of time in large groups in public places, we have chosen this specific group as they can already be seen dancing in many of these places. Stefanos Tai’s documentary *We Don’t Dance for Nothing* (2022) inspired us to try to get closer to these people, to increase the connection and respect between them and other artists, and give them a platform as well as a place to learn possible methods of movement. As it is often illegal for domestic workers in Hong Kong to work outside their employment contract, these workshops would allow them to participate as themselves instead of having other people perform in their stead, as has happened in Tai’s documentary. Most importantly, just like Stefano Tai, we do not want to speak about or for them, but instead ‘pull the viewer into the material, and create this visceral feeling of being “trapped” (Tatler Asia). The film also pays testimony to the incredible and swift changes that take place regularly on every Sunday in Hong Kong’s public sphere. Because Sunday is their day off, and many domestic workers need to leave the home they work in during the week, they make the city their living room, and sometimes ballroom, for the day. The lively and fluid commons that arises on Sundays bears resemblance with the protester villages formed during the Umbrella protests or the 2019 protests in Hong Kong, albeit there is no definite data yet that points towards a political connection between the two. However, the strict Covid policies and crackdowns on public gatherings impacted protesters and domestic workers alike (Tom Grundy, 2022 “In Pictures: Hong Kong cracks down on domestic worker gatherings after Lam vowed ‘no mercy’ on Covid rule-breaking”). Just as Tai’s film suggests,

dance and protest and visibility are very significant for domestic workers of the contemporary Hong Kong.



(Picture above: film cover of *We Don't Dance for Nothing*, Tai)

c. Regular Theatre Audiences

Regular theatregoers and dance lovers in Hong Kong have a conventional opinion of good and/or high art and as patrons, they are willing to pay for and can afford the high entry prices for performances from the Hong Kong Ballet or other touring classical companies and traditional Chinese style dance from the Hong Kong Dance Company or others. These audiences are also generally averse to immersive or interactive projects and are comfortable with the existence of the “fourth wall.” The idea that art (including dance) can be experienced by all, does not reduce its power or value but rather provides the audiences with a greater insight into the fascinating thought processes of artists which they might otherwise be unable to experience. In this way, whereas they are not our explicit target audience, we do not exclude them as they might be encouraged to patronize these kinds of works in future.

Ding Ding Dialogue

Whereas the Ding Ding would be a major expense, it counts as a metaphor for bodies in transit while simultaneously being a space in transit. In other words, we emphasise physical presence.



(Picture on left side: TramOramic Tour Tram)

Departing from the question ‘What if people started dancing on the Ding Ding?’, we look at intentional movement in transitional places. As the Ding Ding might be one of the most affordable and the most tightly packed forms of public transport within Hong Kong, utilising this as a stage in transit will remind people of how bodies move in this packed infrastructure. During the second week, the artist will hold workshops on the topic of intentional movement in transit with participants who are not able to join the week before. The audiences and prospective workshop participants will be purposefully targeted and the performances will be held on three separate days. To be inclusive of our main target audience, domestic workers, one performance and one workshop (for domestic workers only) will be held on the first Sunday. The Ding Ding, much like the foreign domestic workers, are Hong Kong’s “unsung heroes [...] who keep local communities running smoothly” as Rachel Carvalho writes in her SCMP article about a photo contest which asked for domestic helpers’ submissions of Ding Ding photographs (2016, South China Morning Post).

Chai Time with Surjit

The two-week residency will conclude with a dialogue session, *Chai Time with Surjit*, between all workshop participants, performers, and audience members, on the last Sunday of week two. Once in the remote town of Mui Wo in Lantau, the attendees will be divided into three smaller groups, each of which will be joined by one of the three leading dancers to foster conversations. The idea behind this *Chai Time with Surjit* segment is inspired by the project, *one*, by Pierre Sernet. In the same sense, we hope to bring together participants from and within different environments to perceive the world they move in differently. One possible location for this session is the Silvermine Waterfall, but this would be further discussed in dialogue with the artists themselves.

This would be an occasion to really involve Kester’s dialogic aesthetics. Through this, we hope to be able to increase the domestic workers’ involvement and also get more involved with them personally.

Residency Schedule

We have built a provisional schedule that allows for a certain degree of flexibility. During the first week, we would focus on collaborating with the dancers of HKAPA during the weekdays at the academy. The afternoons and the first Saturday would be free for the performers to explore and experience Hong Kong, either with people from the organising team or individually, or to visit other art installations and meet local artists or organisations such as Asia Society Hong Kong (cf. app. 1). The first Sunday, we focus on domestic workers, which is why we have scheduled the workshop in the afternoon. Though we hope that the participants then will invite their friends and acquaintances who will get first access to registering, the audience on the Ding Ding will also be open for others. The second week will have workshops in the evening, as to allow other people (such as the general public) to participate as well. These will be taking space over two evenings each, to allow for enough space for both the workshop as well as the Ding Ding performance the following day.

(Picture on next page: preliminary residency schedule)

Preliminary Residency Schedule	MON	TUE	WED	THU	FRI	SAT	Sunday
Week 1	WS with dance students (10am - 1pm)					break	WS with domestic workers (12pm - 3pm) 1 st Ding Ding performance (domestic workers as performers)
Week 2	Open WS (7pm - 10pm)	2 nd Ding Ding perf. (open for all)	Open WS (7pm - 10pm)	3 rd Ding Ding perf. (open for all)	break	break	Chai Time with Surjit (2pm - 4pm)

iv. Practical Information

Though we will work within the budget of 100,000 HKD, we hope to be able to access venues, promotional material etc. by collaborating with sponsors such as the HKAPA. The Nachom Arts Foundation can occasionally access additional funding from their regular collaborators such as Goethe Institut, Japan Foundation or other organizations. Once this proposal is accepted, we can approach the artist Surjit Nongmeikapam to identify other potential collaborators to support the other dance artists from Nachom Arts Foundation. Additionally, we will allocate a reimbursement of 30,000 HKD to Nachom Arts Foundation that is for them to distribute among themselves.

All events will need registration beforehand, for which we would most likely use Google Forms as a mediating platform.

Workshops with the Hong Kong Academy of Performing Arts

As HKAPA has agreed to sponsor us and offer us a dancing room to work in, all of our workshops will be taking place at Studio 7 of HKAPA. Though we will have three visiting artists, they will all remain in the same studio and support each other and the other participants in the ongoing process. We would like to emphasise the movable nature of what is happening as they will not work towards a finished and preconceived result, instead, the focus is on dialogue and the body's possibilities and limits.



(Picture above Studio 7 at HKAPA)

Ding Ding Dialogue

On the website of HK Tramways we found the possibility to book a Ding Ding for private use. For this, we consider the Tram-O-Ramic Tram, a model from the 1920s that is used for historical tours and has an open-top balcony. This would be rented as a private charter in advance. The tram capacity is the highest, with 36 seats, and we would book this for three tours of two hours (cf. schedule). The hiring period is limited to the evenings after 19:30 until midnight.

The tram follows a fixed route depending on the duration of the reservation (ranging from 2 to 3.5 hours), for our tour this journey would bring us from Whitty Street Tram Depot past Causeway Bay and Happy Valley back to the starting point.

The performances on the Ding Ding will be choreographed and executed in accordance with the Hong Kong Tramways safety protocols. Participants and audiences will be given a sheet to sign regarding precautions and risks of the performance.



(Picture above: partial map for Hong Kong Ding Ding Tram, Eastbound Route)

Chai Time with Surjit

As aforementioned, we hope to be able to go into conversation with everyone and actively encourage them to go in dialogue with one another. For this, we have originally chosen the Silvermine Waterfalls in Mui Wo. In case this location works out, we will provide ferry tickets for domestic workers, these cost 25 HKD for each ride (return 50 HKD). Additionally, we will provide beverages (Chai) and snacks that will build the framework for facilitating discourse and exchange of ideas and impressions of the various participants and audiences of “In Transit.” If we discover, after a first visit, that Mui Wo might be too busy, our proposal would be to meet in the Tai Po Kau Nature Reserve in the New Territories.

(Below: left picture Silvermine Waterfalls, Mui Wo; right picture Tai Po Kau Nature Reserve)



Recruitment and Advertisement

The participants come from different fragments of society, the HKAPA dancers would be students who can enrol in the workshop. Additionally, we hope to encourage the students to reach out to other people in their network, especially if they know or are acquainted with domestic workers. For the domestic workers, we would focus on in-person recruitment in social spaces where they find their communities on days off, such as in Victoria Park or on pedestrian bridges. It would be interesting to pay specific attention to the people who are dancing to music as they may have a higher affinity or motivation to join the project. Alongside this, we would explore their Instagram and Facebook pages (i.e. <https://www.facebook.com/DWCornerHK/>) and encourage word-of-mouth forms of disseminating the news, as this has proven to be an effective form of advertisement. For the general audience, we would take traditional advertising avenues, such as spreading flyers (which will be printed in collaboration with our sponsor(s)) and posting on social media.

(Picture on right side:
Facebook Page Domestic Workers
Corner HK)



We hope that by lowering the cost for participation to almost zero by also covering the price of the ferry and tea, we hope to involve as many domestic workers as possible within the limited scale of this project. Nevertheless, we are aware of their limited free time and possible reluctance to spend that time participating in this project. ultimately, we hope that this will offer a joyful collaboration that can create meaning and, hopefully, show diverse perspectives.

Documentation

As part of the preparation, we have reached out to photographer and videographer Ar Liu who often works with dancers. Due to his interest in the project, he is willing to document this pro bono. Liu is specifically excited about the possibility of performing on a Ding Ding.

The final result could be edited into a short film or documentary and will have the possibility to be screened at international dance film/film festivals. Alongside this, we hope to also spread pictures on social media platforms. We have set aside approximately 2.000 HKD for possible extra costs and to still remunerate the artist for their hard work.

(Below: Ar Liu's work portfolio taken from his Instagram profile:

<https://www.instagram.com/arliugraphy/?hl=en>)



Budget Plan

Item	Description	Cost (HKD)	Total (HKD)
Travel costs			
Flights	Flights to and from HK	6.000/person	18.000
Visa	Handling fees	500/person	1.500
Accommodation			
AirBnB	Duration 16 days (3 people)	1.000/night	16.000
Artist fee	Surjit Nongmeikapam + two dancers for workshops, performances, facilitating discourse	30.000 (to be freely distributed by Nachom and Nongmeikapam)	30.000
Locations and venues			
Studio at HKAPA	Sponsored. Studio 7.	/	/
Ding Ding	Performance space for 3 tours (2h).	5.000/tour	15.000
Transportation			
Octopus Card	Nongmeikapam + two accompanying dancers for two weeks	500/person	1.500
Ferry expenses	In support of domestic workers (ca. 20 people)	50 (return)	1.000
Artist materials	Possible props, chai, snacks...	/	5.000
Per-diem			
Food, drinks...	For three people during 16 days	200/day	10.000
Documentation			
To photographer/videographer	Camera, editing...	/	2.000

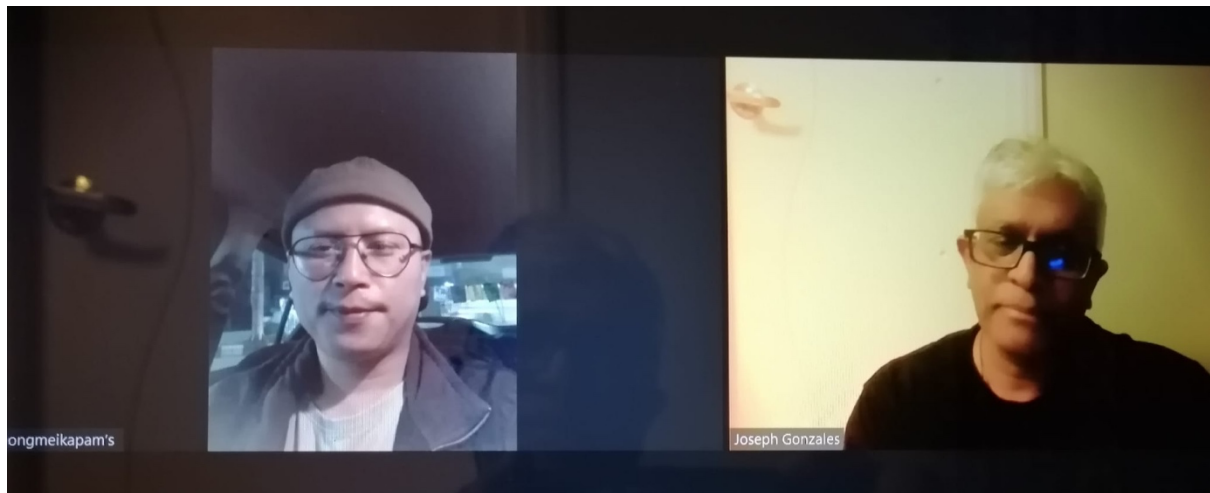
Advertisement	Sponsored printing of flyers, social media platforms, and Google Forms	/	/
TOTAL			100.000

v. Appendices

App. 1: Preparatory meetings with the artist and possible sponsors

Meeting with Invited Artist: Surjit Nongmeikapam

2 April 2023, Zoom



Discussions:

1. Contents of the Residency
2. Viability of the Ding Ding Dialogues
3. Workshops catered to different participants
4. Chai Time closing event
5. Explaining the demographics especially the presence of domestic workers in HK

Meetings with Producers

- a. Janet Yau - Founder Cultural Bridges (3 April 2023, HKAPA Studio 8)

Discussions:

1. Introduction of Artist
2. Contents of the Residency
3. Challenges/strengths of project
4. Possibility of application for LCSD/HKAF funding

Through Cultural Bridges (as the name suggests) Janet Yau aspires to bring a change to the Hong Kong arts environment and ecosystem. The proposal to bring Surjit Nongmeikapam and the Nachom Arts Foundation to Hong Kong sits perfectly with the ideas, aspirations, and objectives of Cultural Bridges. Janet Yau will help with recruitment of audiences for



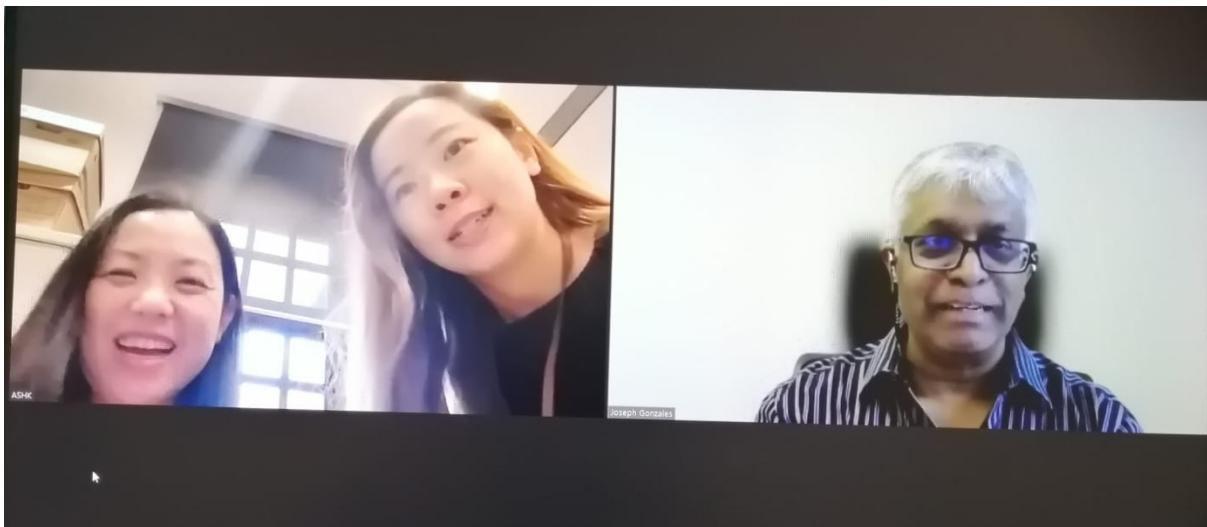
the workshop as she is familiar with tastes of the audiences, having worked for the Hong Kong Arts Festival, West Kowloon Cultural District and the Leisure and Cultural Services Department.

Janet will also attempt to bring potential producers to witness, and experience the performance that they might be encouraged to bring the project to their cities.

b. Asia Society Hong Kong (13 April 2023, Zoom)

Virginia Ng - COO/Arts and Culture

Hebe Tong - Arts and Culture Officer



The Asia Society Hong Kong often hosts Asian artists and they empathise with the project ideals that aspire to bring new or different aesthetics to the Hong Kong audience. Through connection our artists with them, we hope to be able to expand their network and support them beyond this single project. This would create a bond that is also sustainable in the long term.

In earlier meetings with the producers in charge of Arts and Culture at Asia Society, Hebe Tong and Virginia Ng discussed the various possibilities of working together on this project. Among the possibilities was the possibility of providing a space for our artist to conduct improvisation sessions in the space while the producers could share information about the site's history, the process of restoration, the award-winning designs, and the work of Asia Society in general. The producers also suggested that Surjit Nongmeikapam could share more information about Nachom Arts Foundation, as well as information about Manipuri (where Surjit is from), and its cultural arts.

Discussions:

1. Introduction of Artist
2. Contents of the Residency
3. Possibility of collaboration - Asia Society HK is open to the possibility of staging an impromptu improvisation session and talk at the venue.
4. Activation of Asia Society space
5. Programs for the members of Asia Society.

App. 2: Accessed sources

HK Tramways. "Charter Your Party Tram." accessed on March 22, 2023.

<https://www.hktramways.com/en/book-your-party-tram#/explore/6>

Nachom Arts webpage, accessed on March 2, 2023. <https://www.nachomarts.org/whats-on>

Pro Helvetia. "Surjit Nongmeikapam at Kaserne Basel." Accessed on April 18, 2023.

<https://prohelvetia.in/en/surjit-nongmeikapam-kaserne-basel/>

Tatler Asia. "Why This Filmmaker's Debut Is a Love Letter to Hong Kong's Domestic Workers." May 24, 2022. Accessed on April 19, 2023.

<https://www.tatlerasia.com/lifestyle/entertainment/we-dont-dance-for-nothing-stefanos-tai-interview>

Trice, J. N. (2021). *City of screens: Imagining audiences in Manila's alternative film culture*. Duke University Press.

Grundy, Tom. "In Pictures: Hong Kong cracks down on domestic worker gatherings after Lam vowed 'no mercy' on Covid rule-breaking." February 25, 2022. Accessed April 20, 2023.

<https://hongkongfp.com/2022/02/21/in-pictures-hong-kong-cracks-down-on-domestic-worker-gatherings-after-lam-vowed-no-mercy-on-covid-rule-breaking/>

Carvalho, Rachel. "Maid to measure: domestic helpers in Hong Kong are full of hidden talents, as ding ding photo competition sets out to show." February 6, 2016. Accessed April 21, 2023.

<https://www.scmp.com/news/hong-kong/education-community/article/1910002/maid-measure-domestic-helpers-hong-kong-are-full>

App. 3: CV

See following attachment.



Surjit Singh Nongmeikapam.

Language Skills

English and Manipuri (spoken and written) and Hindi (Spoken)

Date of Birth: 02 March 1986

Address: Koirou Thongju Part II, Imphal East – 795003, Manipur

Mob +91-9862783007

Email – bondancer@gmail.com

Web – www.nachom.com

Video - <https://vimeo.com/nachom>

<https://www.youtube.com/user/bonnong/videos>

Educational Qualifications

-3 Months certificate course in Dance Movement Therapy from Kolkata Sanved, Kolkata
March-May, 2010

-B.A. Choreography/Arts History in Natya Institute of Kathak and Choreography, Bangalore,
2005-2008

-1 Year Certificate Course in Hotel Management from IFCT Ram Institute of Hotel Management
and Catering Technology , Dehradun, 2003-2004

Brief Bio-note

Surjit Nongmeikapam (Bonbon), the founder and artistic director of Nachom Arts Foundation (NAF) is an Imphal-based choreographer and mover with a string of accolades to his name. He studied Degree in Choreography from Natya Institute of Kathak and Choreography, Bangalore under the guidance of legendary Late. Guru.Dr.Maya Rao (Didi) and has been working with several eminent artists in both national and international platforms. He has worked as a dancer with India's first contemporary Dance Company, Natya Stem Dance Company under Madhu Nataraj and Natya Maya under legendary Late.Guru. Dr. Maya Rao. He was trained in traditional Indian dance and martial arts forms before developing an interest in interdisciplinary arts and experimental works. He is one of the few dancers and choreographer in Manipur to engage with contemporary dance forms and seek to promote its development beyond the traditional conservative Manipur culture.

For years Surjit Nongmeikapam has been working as a choreographer, interdisciplinary performer, facilitator, dance movement therapists and has been giving workshops and classes in Manipur and other places in India as well as on international projects. His notable works include "OneVoice" which is a solo piece, was among the nominated for Theatre Spektakel Festival, Zurich in 2013. Surjit Nongmeikapam has also participated several festivals , some important festivals name , such as Theatre Olympics by NSD (2018) New Delhi, ITFOK (2018) Kerala, Dance Umbrella (London)2015, ImpulsTan (Vienna) 2015, Tanz in August (Berlin) 2015,Kyoto Experiment 2016,Sadler's Wells(London)2016,IGNITE Festival of contemporary dance (Delhi), The Attakkalari India Biennale (Bengaluru) and other in France, Belgium, Singapore, Spain many more. His collaboration work SoftMachine with Choy Ka Fai from Singapore artist who based in Berlin now. SoftMachine-Surjit Nongmeikapam is still touring around the world since 2013.

His choreography NERVES won PECDA Award in year 2014 for the best choreographer/piece and FOLKTALE also won the PECDA 2016 for the best choreographer/piece respectively and have been touring across India and abroad since then. He has also worked in dance films such as "Realms" by Akee Sorokhaibam, "Black Pot and Movement" by Chaoba Thiyam, "Underline" by Federic Lombard and "Lairen Mathek" by Premananda Nongthongbam. Recently his film SAMNABA-merge got best cinematography at The Himalayan Film Festival 2021, Leh.

Surjit Nongmeikapam is also a Co-Founder of Arts and Imphal. Arts And Imphal is an upcoming international contemporary arts festival at Imphal, Manipur. It is a platform to facilitate exchange and critical dialogues in society, making art accessible and sustainable for a connected and constructive community.

www.nachom.com

www.artsandimphal.org.

Oja/Gurus/Mentors for Surjit Nongmeikapam –

***Dr.Maya Rao** (*Natya Institute of Kathak and Choreography- Bangalore*)

***Oja Gurumayum Gourakishor Sharma** (*Huyel lallong Thang-Ta Iribung- Manipur*)

***Oja M.Ibomcha Singh.** (*Huyel lallong Thang-Ta Iribung- Manipur*)

***Madhu Nataraj** (*Natya Stem Dance Kampani- Bangalore*)

***Guru N.Memcha Devi** (*Guru Abunghal Dance & Music Cente Manipur*)

***Oja Heisnam Kanhailal and Ima Heinam Sabitri** (*Kalakshetra Manipur*)

***Guru Ranjan Mullaratt** (*Kalari Academy of Performing Arts, Bangalore*)

***Guru Shashadar** (*Acharya Seraikella Chhau –Delhi*)

***Brinda Jacob *Damien Jalet *Mandeep Raikhy *Mayanglambam Mangangana *Maya Krishna Rao *Michikazu Matsune *Takao Kawaguchi * Preethi Athreya, and others.**

PERFORMED –

National/Internationals

Festival name.

Name of work.

Date.

Where.

2022

- MANIREST DANCE – FILM FESTIVAL, **SAMNABA-merge (dance film)**, on 30th July, 2022, at *Alliance Francaise, Pondicherry*
- A Site for Encounter for Drawn From Practice, **DETRITUS**, on 28th – 29th July, 2022, at *Goethe-Institut / Max Mueller Bhavan Kolkata.*
- 7th Edition of Danse Elargie, **MEEPAO**, on 25 & 26 June 2022 , at *Theater De La Ville,Espace Cardin, Paris*

- Birmingham International Dance Festival, **SAMNABA-merge (dance film)**, on 17th June-3rd July 2022, at London
- A Site for Encounter for Drawn From Practice, **DETRITUS**, on 11th-12th & 17th June, 2022, at Experimenter- Hindustan Road, Kolkata
- AMI ARTS FESTIVAL YOUTH AWARD FOR PERFORMING ART 2021, **Performance Art (dance)** on May 7th 2022.
- Prakriti Excellence in Contemporary Dance Awards (showcases), **MEEPAO**, on 21st April 2022, at Alliance Francaise de Bangalore.
- Prakriti Excellence in Contemporary Dance Awards (showcases), **BIRD: Four stories in a Song Contemporary dance, choreographed by Preethi Athreya**, on 20th April 2022, at Alliance Francaise de Bangalore.
- PECDA , **LAIREN MATHEK-dance film** , 20th-23rd April,2022, at Bangalore International Centre.
- FESTIVAL OF CINEMAS OF MANIPUR, **Black Pot and Movement**, 15th April, 2022, at MSFDS.
- 1st Eikhoigi Imphal International Film Festival, **MEEPAO**, on April 2, 2022. At MSFDS, Imphal.
- BIRD SONG Exhibit, **Bird: Four stories in a Song Contemporary dance, choreographed by Preethi Athreya**, on 02nd April 2022, at MLR Convention Center, Bangalore.

2021

- Nritya Sanrachna a festival of choreographic works, org by Sangeet NatakAkademi, New Delhi, **MEEPAO**, on Oct 5 2021, at Rabindra Satabarshiki Bhavan, Agartala, Tripura.
- Kyoto Performing Arts center & University of the Arts x Kyoto Experiment International symposium, **Panelist session 3**, on Sep 26 2021. (On zoom)
- A 24-HOUR NON-STOP CONVERSATION with 100 theater-makers from 30 countries. **HowIRound for India**, speaker and performed, on July 21.(on zoom).
- The Himalayan Film Festival 24th to 28th September, Ladakh , **Samnaba-merge**, screening on Sept 26 2021, at Auditorium;Picture time. Got best cinematography award.
- I m / Material, JOMBA dance 2021, South Africa, **UNDERLINE** dance film, on Sept 4, 2021(online)
- 50 years Manipuri Cinema 2021, Imphal, **1sq.ft – Tokhai**, on April 17 2020, at Manipur State Film Development Society, outdoor live performance.
- 50 years Manipuri Cinema 2021, Imphal, **Samnaba-merge**, screening on April 17 2020, at Manipur State Film Development Society,

- Tokyo Real Underground festival 2021, **1min exercise for the ReButooh #02**, on April 15, 2021. www.tokyorealunderground.net
- **Bird: Four stories in a Song Contemporary dance**, choreographed by Preethi Athreya, Chennai, on Feb 2021, at *Alliance Francaise of Madras*.

2020

- Serendipity Arts Foundation for Serendipity Arts Virtual, Goa, **SAMNABA-merge**, on Dec 15 2020. (online)
- #SPAARKK2020, Attakkalari, Bangalore, **MAP OF HADOWS** dance of sickness & health- video poems , on Dec 5 2020.(on zoom)
 - #Art Alone 2gether, Art alone together, Kolkata, **Tokhai**, on Aug 23 2020, (on zoom)
 - Boxed5.0, Narthakiweb , Chennai, **Footsteps** dance video, on June 13, 2020(online)
 - d.r.i.f.t 2020, dharamshala residential international festival for festival, **EMBODIED**, on March 6 & 7 2020, at *The Clubhouse Mcleoganj*
- Double bill, org by maah , Jaipur , **To** by Surjit Nongmeikapam, on Jan 25 2020, at *maah space*.

2019

- Navras JKK Festival, Jaipur, **Nerves**, on 20th Feb 2019 at *Rangayan auditorium*.
- ArtEast Festival, **1sq ft - premiered**, on 14th March 2019, at *India International Centre, New Delhi*.
- Artists Unite, **Nerves (Solo)** - 2nd March 2019.at *Red Fort*.
- Double Bill performance, **The Shodow Of A Man (work in progress)** - by Marie Gutierrez and Surjit Nongmeikapam, on April 3rd 2019 , at *Our Theatre , Bangalore*.
- Teatros Del Canal, **SoftMachine –Surjit Nongmeikapam** , on 7-8-9 June *TeatroCanal theater*.
- LAIKS DEJOT – **All in 1** , On June 11 2019 , at *Noass*
- **The shadow of a man** , on 29 June 2019 , at *Gronoble*
- EQUAL VOICE FOR A COMMON HUMANITY FESTIVAL , **NERVES** , ON 15TH Sept 2019 at *Ranga Shankara*
- La Briqueterie – CDCN, **SoftMachine –Surjit Nongmeikapam** , on 20th Sept 2019. at *CDCN Theater*.
- Kaserne Basel , **To** by **Surjit Nongmeikapam** , on 18th and 19th oct 2019 , at *Kaserne Theater*.
- Woodstock School , **Nerves** , on 31st 2019 , at *Woodstock theater*
- School of Culture And Creative expressions AUD , **To** by **Surjit Nongmeikapam** , On 17th Nov 2019 , at *SCCE DANCE STUDIO*

- Arts And Imphal, International Art Festival, **Dancewalk** –Aizawl by Foofwa d’Imobilite, *on Dec 14 2019, street performance at Aizawl market.*

2018

- The Hunger Artist- premiered , **The Hunger Artist** , *on 3 and 4 Nov 2018 , at G5A Mahalaxmi, Mumbai .*
- XXV Festival International Santiago a Mil , **SoftMachine-Surjit Nongmeikapam** *on Jan 5 to 7,2018 ,Chile, Santiago*
- 10th ITFOK , **Nerves** *on 27rd Jan 2018 – at BM Theatre. Kerala, Trissur*
- Gati Studio presentation double bill , **1sq/ft and To- work in progress** *on 23 Feb 2018, New Delhi, Gati Dance.*
- Theatre Olympics , **Nerves** *on 28rd Feb 2018, L.T.G Auditorium ,New Delhi*
- Neekoe Foundation, **Nerves** *on 2nd March 2018, Dharpana Space, Ahmadabad.*
- Sapphire Creation Dance company/Samabhavana – **To(solo)** *3 March 2018 at ICCR Auditorium ,Kolkata*
- Lairel Mathek presentation , **Lairel Mathek** *on 19 March 2018, at RKSC Museum , Manipur*
on 07 April 2018 , at Play Practice, Bangalore
on 08 April 2018 , at Gati Dance Studio,New Delhi
- To - workshop participate performance , **To (work in progress)** *on 29 Mar 2018 , at Alliance Francaise Du Bengale , Kolkata*
- GREC 2018, **SoftMachine-Surjit Nongmeikapam**, *on 11 and 12 July, at Hiroshima auditorium, Barcelona 2018.*
- PECDA 2018 showcase, **To (collaboration with live music and poetry)** *30-August-2018 at Museum Theatre, Chennai.*
- Arts and Imphal, per-festival 2019 – **(1sq.ft - work in progress)** *on 12 Dec 2018, at LiftStyle Fitness Gym,Manipur.*

2017

- The Shillong Performing Arts Festival, **Contemporary Dance Performance** *on 11 Feb 2017 at U Soso Tham Auditorium.*
- India Arts Fair 2017, **The Big Dream** *on 3 Feb at OddBird Theater & Foundation, New Delhi*
- Vinod Doshi Theater Festival 2017, **Nerves** *on 02 Mar,2017 at Yashwantrao Chavan Natyagruha,Pune*
- CCN2 Le Grand Rassemblement 2017,**The Dance Without A Name-(Episode 1)** *on 27 and 28 May, at Magasin des horizons , Grenoble.*

- World Theatre Festival 2017, **SoftMachine-Surjit Nongmeikapam** on 02 June, at DNK-Space for Contemporary Dance and performance, Sofia
- 25 International Theatre Festival 2017, **SoftMachine-Surjit Nongmeikapam** on 04 June, at City Art Gallery “B.Georgiev”, Varna.
- Le Hourc 2017 **The Dance Without A Name-Episode 2** on 26 June, at outdoor space, Hourc.
- Dance Bridge Festival **Dance Without A Name-Episode 3** on 3rd August 2017, Kolkata
- The Park’s New Festival emerging and new work 2017, India tour

NERVES -

Chennai 03.Sep.2016 at Museum Theatre.

New Delhi 07.Sep.2016 at Shri Ram Center.

Kolkata 10.Sep.2016 at ICCR Auditorium.

Mumbai 12.Sep.2016 at Sitara Studio.

Hyderabad 15.Sep.2016 at Savitribai Phule Auditorium, University of Hyderabad.

Bangalore 19.Sep.2016 at ADA Ranga Mandira.

- Explore Festival 2017, The Netherlands.

SoftMachine-Surjit Nongmeikapam

On 23 Nov at De Oosterpoort, Groningen.

24 Nov at Stadsschouwburg Utrecht.

25 Nov at Het Nationale Theater, Theater aan het Spui.

28 Nov at Frascati Theater, Amsterdam.

29 Nov at Theater Rotterdam, Schouwburg.

30 Nov at Parkstad Limburg Theaters, Theater Heerlen.

01 Dec at Chasse Theater, Breda.

2016

- Kyoto Experiment, **SoftMachine-Surjit Nongmeikapam** on March 11-13 at Kyoto Arts Center Auditorium, Kyoto 2016
- La Villette 100% festival 2016, **SoftMachine-Surjit Nongmeikapam** on 9th and 10th April 2016, at Grande Halle, Paris
- IGNITE 2016, **The Big Dream** on 9th Oct at OddBird compound New Delhi 2016.
- Sadlers Wells Autumn/winter 2016 - **SoftMACHINE-Surjit Nongmeikapam**, 13 and 14 Oct, at Lilian Baylis Studio, London.
- PECDA 2016, **Folktale** – on 01.09.2016 at Kalashetra, Chennai.
- The Park Festival 2016 , **Nerves** - 6 cities tour –
On 02.09.2016 at Kalakshetra, Chennai
On 06.09.2016 at Rangamandira , Bangalore
On 10.09.2016 at Ravindra Bharathi , Hyderabad
On 13.09.2016 at ICCR Auditorium, Kolkata

On 16.09.2016 at NCPA Experimental Theater , Mumbai

On 21.09.2016 at Shri Ram Centre Auditorium , New Delhi

- Two evening of Contemporary performances 2016 - **Nerves** on 23 Nov at *The Giving Tree, Imphal*
- Two evening of Contemporary performances 2016 - **Folktale** on 24th Nov at *The Giving Tree, Imphal*
- Two evening of Contemporary performances 2016,- **The Unknown Landscape with Takao Kawaguchi's** on 24th Nov at *The Giving Tree, Imphal*
- Kolkata Performance 2016 - **The Unknown Landscape with Takao Kawaguchi's** on 26 Nov at *Buoyant Performing Arts Kolkata.*

2015

- IGNITE festival of contemporary Dance ,**SoftMachine- Surjit Nongmeikapam** on 13th Jan 2015 ,at *Meghdoot 3 , Sangeet Natak Akademi ,New Delhi*
- ITFOK Festival ,**SoftMachine-Surjit Nongmeikapam** , on 16 Jan at *Natyagriham, Thrissur 2015*
- IGNITE festival of contemporary Dance ,**U-Define** on 18th Jan 2015, at *Goethe-Institut / Max Mueller Bhavan, New Delhi*
- Attakkalari Festival, Platform 15. Emerging South Asia 2015, (**Nerves**), on Feb 9th 2015 at *Alliance Francaise De Bangalore.*
- A Dance Rendezvous, **Takao kawaguchi, Surjit Nongmeikapam and Laihui improvisation performance**, on June 5th 2015 at *MSFDS Manipur.*
- Double Bill, **Takao Kawaguchi and Surjit Nongmeikapam improvisation performance**, 13th June 2015 at *Japan Foundation, New Delhi.*
- Dans Fes , Esplanade , **SoftMachine-Surjit Nongmeikapam** on 17 and 18 Oct at *Esplanade Theatre Studio,Singapore 2015*
- ImplusTan , **SoftMachine-Surjit Nongmeikapam** on 10-12 August 2015 at *Weltmuseum Wien,Vienna.*
- Tanz im August , **SoftMachine-Surjit Nongmeikapam** on 21 -22.August 2015 at *Sophiensaele .Berlin*
- Hessisches Staatsballett , **SoftMachine-Surjit Nongmeikapam** on 14 Oct at *Staatstheater ,Darmstadt 2015*
- Dance Connect, **Nerves** on 18th Sept 2015 , at *Attakkalari Studio Bangalore 2015.*
- L'India-La Merce, **Nerves** on 22nd Sep 2015 ,at *Mercat de Les Flors , Barcelona.*
- O Espaco Do Tempo, **Nerves** on 13th Oct 2015, at *Montemor-O- Novo, Portugal.*
- Dance Umbrella Festival, **Nerves** from 21st to 24th Oct 2015, at *The Pit Barbican, London.*
- Puller projects - Work Space Brussels , **Unknown Landscape-Surjit Nongmeikapam/Arian Loze** on 19 Nov 2015 at *Kaaitheater,Belgium.*

2014

- 6th Bharat Rang Mahotsav Festival at National School of Drama, (**Maya 2**) at NSD open compound NEW DELHI 2014
- Double Bill performance - **Aniconic (Isak Immanuel)** on 26th March 2014 at ST Spot ,Yokohama,Japan.
- Double Bill performance – **OneVoice** on 26th March 2014 at ST Spot ,Yokohama,Japan.
- Calling - **Nerves solo** – (*work in progress*) on 30th March 2017 at Social Welfare corporation Peace Club,Osaka – Japan.
- New Maps Performaces - **Aniconic-A quiet landscape**, on July 25-27,2014 at SomArts Cultural Center,California.
- New Maps Performaces - **U Define**, on July 25-27,2014 at SomArts Cultural Center ,California.
- PECDA 2014- **Nerves** on 21st Nov 2014, at Rukmini Arangam Kalakshetra, Chennai.

2013

- The Attakkalari India Biennial, **U-Define** on 26 Jan , Alliance Francaise de (garden) BENGALURU 2013
- The Attakkalari India Biennial, **SoftMachine-Surjit Nongmeikapa**) on 26 Jan , Alliance Francaise de BENGALURU, auditorium 2013
- The Attakkalari India Biennial, **ANICONIC- a quiet landscape** on 31 Jan , Alliance Francaise de BENGALURU 2013
- Zurcher Theater Spektakel Festival, **OneVoice** on 22nd to 24th August 2013 at Rote Fabrik Aktionshalle , SWITZERLAND.
- 4th Narendra Sharma Festival of Dance, **OneVoice** on 18 Oct 2013, at Shri Ram Centre, NEW DELHI 2013
- SoftMachine-work in progress presentation- **SoftMachine-Surjit Nongmeikapam** on Nov 1st and 2nd 2013 at Theaterwork ,SINGAPORE
- (Dance film premiered and live installation performance) -**Black Pot and Movement-Touching Manipur ,Performance** on 12th April 2013 and Installation 12th April to May 4th at JF Gallery. , New Delhi
- 1st SND Festival of contemporary Dance- **OneVoice** on Nov 16th 2013 , at Tagore Theatre, CHANDIGARH

- Monsoon a platform for exchange between Indian & European artists. **Nerves-Solo- (work in progress)** on 30 Nov 2013, at Bozar mini auditorium, BELGIUM.
- Monsoon a platform for exchange between Indian & European artists. **Ariane Loze and Surjit Nongmeikapam- improvisation performance** on 7 Dec 2013 at Bozar/Centre for fine arts, BELGIUM.

2012

- INTERFACE, the INTERnational Festival of Alternative and Contemporary Expressions, **OnceVoice** on 23rd Sep.2012 at ICCR KOLKATA.
- IGNITE! Festival of Contemporary Dance, **OneVoice** on 1 Nov at British Council, NEW DELHI 2012

2011

- Loneliness of an activist, **Soaked stretched and submerged** on Feb 10 2011 at BIRLA ACADEMY OF ART AND CULTURE (Kolkata).
- GOYA –Chronieter of the war: The Disaters and War Photograph,2011 **Soaked stretched and submerged (a choreo-poem)** on 17 Sept 2011 –at Instituto Cervantee de Nueva delhi- 2011.
- **Shadows in the darkness** on 28 Sept , 2011
At School of Arts and Aesthetics- THEATRE & PERFORMANCE STUDIES FORUM (JNU Delhi) 2011
- All warmed up 2011-GSDR- **OneVoice** on 15 June 2011 at Shri Ram Centre , New Delhi.
- 1/3 An Evening of contemporary dance- **OneVoice** on July 15th 2011 at Alliance Francaise de Benguluru.
- 3rd Festival of hope,Justice and Peace- **OneVoice** on Nov 3rd 2011 MDU IMPHAL.
- 3rd Festival of hope,Justice and Peace- **Soaked, Submerged and Subdued** on Nov 5th 2011 at MDU IMPHAL
- INTERNATIONAL SUFI SUTRA FESTIVAL 2011- **Soaked stretched and submerged** from Feb 4-6, 2011 at Nicco Park, KOLKATA.

2008-10

- NAF Foundation Day .(**Dance For Peace**) – On May 9th 2008 at Manipur University.

- NAF Foudation Day . (**Dance For Peace**) - *On Oct 17th 2009 at JN Manipuri Dance Academy.*
- WORLD AIDS DAY (**ART**) - *on 4.12.2009 at RIMS Auditorium, Manipur.*
- Ningol Chakouba Festival (**DANCE FOR PROPERITIES**) - *on 19.03.2010 at BOAT , Imphal*
- World Cancer Day 2010 (**STORMY JOURNEY**) – *on 23.10.2010 at RIMS Auditorium , Imphal.*
- Youth Festival 2010 **RHYTHM AND MOVEMENT** –*on 28.10.2010 at BOAT ,Imphal.*
- World Torture Day **STORMY JOURNEY RETOUR** - *on 10.12.2010 at Ibhoyaima Leela Sanglen, Imphal*
- X-Jam.(**Collective movements performance**). *Date unknown Manipur Sangai Tourism Festival 2010.*

2005 to 2007

performed as a dancer for Natya Stem Dance Company and Natya Maya traditional Dance company, Bangalore.

CHOREOGRAPHED and YEAR.

Name of the piece.

When.

IN THE PATH OF ENLIGHTENMENT –(24.10.2008) & (9.5.2009)

DANCE FOR PEACE -(17.10.2009)

ART –WORLD AIDS DAY -(4.12.2009)

DANCE FOR PROPERITIES -(19.3.2010)

STORMY JOURNEY –*World Cancer Day (23.10.2010)*

RHYTHM AND MOVEMENT – (28.10.2010)

STORMY JOURNEY RETOUR –*World Torture Day (10.12.2010)*

OneVoice -*on 15 June 2011*

Maya part 1,part2 and part3 -2012 ,2013 ,2014

U Define -26 Jan 2014

NERVES solo -30 Nov 2013

NERVES ensemble -21 Nov 2014

Unknown Landscape-I/Arian Loze -19 Nov 2015

Folktale -01 Sep 2016

Unknown Landscape-II /Takao Kawaghuchi -24 Nov 2016

The Big Dream/Kartik Sood -09 Oct 2016

The Dance Without A Name – Episode 1,2 -27May & 26June 2017

To – work in Progress -23 Feb 2018

1sq.ft- work in progress(students) -23 Feb 2018

The Hungry Artist-03 Nov 2018

1sq.ft - trio performance -14 March 2019

The Shadow Of A Man - work in progress -03 April 2019.
To by Surjit Nongmeikapam -18 Oct 2019
SAMNABA-merge – 15 Dec 2020
Meepao- 05 Oct 2021
Detritus – 11 June 2022

COLLABORATION

Name of my collaborator.

Piece name & as a Choreographer/Dancer.

- with **Anusha Lall**(Choreographed)and concept/ direction by **Ein Lall.(Delhi)**
Title - 'V & W'(contemporary dance performance).

As a dancer.

- with **Guru N.Mamcha Devi** (Manipur)
Balaram Krishna-Manipuri classical dance

As a dancer.

- * With **Guru Dr.Maya Rao & Guru Madhu Nataraj** (Bangalore)
-SAARE JAHAN SE ACHHA,THE VISION OF AMIR KHUSRAU,HOYSALA
VAIBHAVVA,USHAS,MANDALA & YUGMA.(2004-8) India.

As a dancer.

- *with **Parnab Mukharjee**(Kolkata)
Soaked stretched and submerged (a choreo-poem)

As a choreographer/performer

- * with **Usham Rojio**(Manipur)

- Shadows in the darkness.

As a choreographer/performer

- *with **Karolin Ken**(Sweden)

- * with **Agu Tara** (Delhi)

- MAYA II/Stillness is Motion.

As a collaborator choreographer/performer.

- * with **Banamali Sharma**(Manipur)

-MAYA III - As a choreographer/Dancer.

- * with **Mayuka Gayer**(Japan/Paris)

- Black Pot and Movement (Dance film and
live installation performance)

As a collaborator choreographer/Dancer/Concept.

* with **Isak Immanuel(USA)**

- Aniconic, a quiet landscape.

As a performer.

* with **Choy Kai Fai(Singapore/Germany)**

- SoftMachine-Surjit Nongmeikapam.

As a collaborator choreographer/performer.

* with Rianto (**Indonesia/ Japan**)

Martial Dance of South Asia.

As a dancer.

* with **Takao Kawaguchi(Japan)-**

-Improvisation Dance Performance.

As a collaborator choreographer/performer.

* with **Ariane Loze(Belgium)**

- 'Unknown Landscape' an experimental performance.

As a collaborator choreographer/performer.

* with **Takao Kawaguchi's(Japan)**

- 'Unknown Landscape –II' as a collaborator Choreographer/Performer.

* **with Kartik Sood's (New Delhi)**

- 'The Big Dream' as a choreographer/performer.

* with **Johanna Sofia Heusser's (Switzerland)**

– 'Lairal Mathek' as a collaborator choreographer/performer.

* with **Gurleen Juudge's(Mumbai)**

–'The Hunger Artist'. As a choreographer.

* with **Marie Gutierrez's(France)** The Shadow Of A Man (work in progress)- as Direction ,
Choreography and performer.

* with **Preethi athreya (Chennai)** Bird as a performer.

Residency

- **Gati Summer Dance Residency**- April 9 to June 16, 2011.

Supported by Gati Dance Forum, New Delhi.

- **Yellow Line project** -Oct31 to 4 Nov, 2011.

Supported by Gati Dance forum, New Delhi.

- **Masterclass Session 2012** – on 1-29 March 2012 at Kalakshetra Manipur – Under the guidance of Late. *Oja.Heisnam Kanhailal and Ima.Heisnam Sabitri.*

- **Attakkalari International Choreography residency(FACET residency)** -Dec 5, 2012 to Jan 23 , 2013.

Supported by Attakkalari Bangalore.

- **Switzerland -Research Residency** - 19th Aug - 16th Sept , 2013.

Supported by Pro Helvetia, New Delhi.

- **Bozar Monsoon Platform.** - Nov 23rd – Dec 2nd , 2013.

Supported by Kobalt Works,Belgium.

- **Takao Kawaguchi in Manipur** - May 25th to 5th June, 2015.

Supported by Japan Foundation, New DELhi and Nachom Arts Foundation.

- **Dance Connect residency.**

1st step at *Graner – Spain* - 20th sep-4th oct,2015.

2nd step at *O Espaco Do Tempo – Montemor(Portugal)* - 5th oct to 15th Oct,2015.

supported by ASEF in Attakkalari-Bangalore.

- **Artist residency at Kaaitheater,Belgium** - Nov 2 to 19 nov,2015.

supported by Workspace Brussels

- **Akram Khan Company - London** - Nov 19th to 29th Nov 2015

supported by Prakriti Foundation, Chennai

- **10th Carnival of e-Creativity (CeC 2016), Shillong** - Feb 26th to 28th 2016.

- **Intersect 2016-17(Delhi/Manipur)**

Supported by Devi Art Foundation in collaboration with Gati Dance, New Delhi.

- **Kunstenfestivaldearts - Residents and Reflection (Brussels)**

-17th May to 21st May, 2017.

Supported by Prakriti Foundation, Chennai.

- **CCN2 Grenoble residency** – 22nd May to 28th May, 2017.

Supported by Prakriti Foundation and France Embassy.

- **Hourc** - 15th May to 24th May, 2017.

Supported by at Le Hourc.

- **Victim G - Body Space Time** - Jan 5th to 23rd Jan, 2018.

Supported by Gati Dance Forum

- **Indo-Swiss Exchange 2018** - Jan to March 2018 in Manipur, Bangalore and Delhi.

Supported by Atelier Mondial, Switzerland and Nachom Arts Foundation, Manipur. 2018

- **CCN2 Grenoble- artists in residency** – 13 July to 20 July 2018.

- **CND Camping 2018 Paris, Pantin.**

– on 18 – 29 June with France/Belgian, Choreographer - Damien Jalet.

on 25 – 29 June with Japan/ Vienna, Choreographer – Michikazu Matsune.

Supported by Institut Francais en Inde.

- **Swiss Dance Days festival. Lausanne** – 3 Feb to 10 Feb, 2019.

Supported by Pro Helvetia

- **Tanzkongress India Salon, New Delhi** – 11-12 Feb, 2019.

Supported by Max Muller Bhavan, New Delhi.

- **KASERNE Basel** – creation of TO - work in progress) 17th June to 5th July 2019

supported by Pro helvetia, New Delhi.

- **INDENT LAB** BY *Gati Dance Forum* , 14th Nov to 17th Nov 2019

DANCE FOR CAMERA

‘REALMS’ produce by Nachom ACM (name change to NAF) 2011.

Directed by Akee Sorokhaibam.

‘UNDERLINE’ - Supported by Yellow Line Project Residency, New Delhi

Film by Fredirec Lombard and Surjit Nongmeikapam.

Screened –

IGNITE festival New Delhi 2012

Poza Film – Dance Film Screening 2016, LONDON

and other cities in India like New Delhi , Bangalore , Pune ,Mumbai and Imphal

‘BLACK POT AND THE MOVEMENT’ – Supported by Japan Foundation, New Delhi

Directed by Chaoba Thiyam.

Screened -

Experimenta 8th International Festival of Moving Image Art 2013, India

Theater Spektakel, Zurich 2013 and Japan –International Dance Film Festival 2015)

‘Lairel Mathek’ – Supported by Nachom Arts Foundation.

Directed by Premananda Nongthombam.

Screened –

Play Practise – Bangalore. Gati Dance – New Delhi.

‘my nephews’ – a short experimental film.

Directed by Surjit Nongmeikapam.

SAMNABA-merge by Surjit Nongmeikapam – supported by Serendipity Arts Festival and Nacom Arts Foundation.

Teaching/workshop by Surjit Nongmeikapam at

DANCE UMBERLLA-LONDON , Riga Choreography School ,Woodstock School- Mussoorie,
GATI DANCE FORUM- DELHI , SHOONYASPACE- BANGALORE , DANCE BRIDGES
FESTIVAL –KOLKATA , BUOYANT PERFORMING ARTS- KOLKATA , MAAH SPACE –
JAIPUR , CHENNAI , MUMBAI ,SHILLONG, MANIPUR AND SO ON.