

Copy of Episode 2 - Tin

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00:00

Welcome to Curtain Call, a podcast from a school for the contemporary arts at Simon Fraser University. My name is Andrea and I will be your host. In this podcast, I'll be talking to several alumni in regards to their experience at SFU some projects they've been working on and important conversations that we have been having amongst the arts lately. On today's episode, we have Tin Gamboa a Filipina dance artist, as a member of the dysphoria, who was born and raised in Manila, Philippines till the age of 18 is mostly interested in mundane gestures and stories as mean to explore the realm of effect identity and positionality. An advocate for melding body in mind tin is currently supplementing in body understanding and artistic practice with theory and research as a Master of Fine Arts in SFU.



00:43

The first thing that comes to mind for some reason I want to preface what I'm going to say with like, I like the home or the environment that I grew up in, you know, it was quite, I think, in my opinion, is quite traditional, you know, um, and there was a lot of things that I was kind of like, oh, like, no, that's not for me. Like, oh, that's like, not for the likes of me. Right. I think that was often and still often is, in my mind that I have like a tally of all the things that I've like, been like, oh, that used to be a not for the likes of me thing that now I do. Okay, but so anyway, I remember in Grade Two, I had a friend, and she moved to Canada, and I was like, Oh, wow, she's one of those people. She moves to Canada. And one of the things that I was like, Nah, for the likes of me. And here we are. I've been here for 10 years. Wow. And I guess like my dad, I think, you know, honestly, I wouldn't be here if it wasn't for my parents. And my dad really just wanted my sister and I to have like an international experience. And so they applied for our permanent residency here as a family all the way when I was like in grade six, and it took six years for all of that to go through moved here. Honestly didn't really know what I was doing. I think it was really just like, I'm going to move there because I finished high school and like, my, my family didn't stay with me here. It was just me. So it was like, this is a good time to move and like go to school there. So I think I was just like, enamored by all of the excitement of transit, and like, oh, my gosh, I want to go somewhere. And I can just take the bus independence. Yeah. Which is wild that I learned independence here. And not were I was born and raised, which is like a whole other thing. But for a year, I went to a Catholic college called Corpus Christi. And that's in UBC. And at the time, I was still very Catholic. And I, personally, I no longer am. And then after that year, I was kind of like, I didn't dance at all. And I was just like, oh, that's that's really strange. didn't feel right. I knew that if I wanted to dance more

regularly, I had to put it into my schedule. Right. And we-An

Like everyone s



09:22

I think so



09:24

I think that's one another one was taking all the composition stuff and improvisation stuff. Um, I think those were, like incrementally changing the way that I, I don't know. It's like change the trajectory of my of what my practices I think, because I find like, in what I do now, I very much incorporate like real time composition or like viewpoints and stuff like that. And then in terms of a specific big project within the school. I used to think, Oh, yes, I'm, I'm only like, I often just want to dance for people. So I would dance for a bunch of students in their, in their own works and stuff like that. And I used to wonder like, how do how do those few like folks over there manage to keep making things? Like, how do they do that? And I used to think, not for the likes of me. I'm not I'm not one of those people, right. But then I did a directed studies with Rob, and it was gonna be a at first I was like, Oh, it'll be a performance piece. And to research. I took footage while I was in Zambia, and I took footage while I was here, just to have like people's hands and feet. And that initially was meant to be just like, sort of a research kind of a thing. But it ended up being the piece. It was a dance, a movement film. And I think from then, I don't know, I kind of fell in love a little bit with movement on film. I think I made another another dance film after that, that was, you know, more like rogue guerilla style. asked a few dancers from the program at the time, and then we just like, filmed it in Robson square. Got to share that, and also the first film at two different festival of recorded movement, seasons. And then the other one was also quite possible. My, my part n like also fits E

feel to have such a good relationship with your cast? And with, like, all the folks involved, and everyone felt so good, and it was such a, like, 10 other women feel like Filipino women, and on top of it, everyone got paid really well.



13:50

That's so nice. Like,



13:51

what an ideal situation.



13:53

Did you know that your cast before you cast them so



13:56

that I held auditions?



14:00

You feel like you're a celebrity coming back with like, money, just like auditions. And here's a project that pays really well.



14:08

It was like, let's have an audition. At the end of it when everyone laughed. I was like, I think everyone's in.



14:16

I love it. I love it. And now you're back at SFU and doing analytic.



14:25

So, it's a pretty wild ride, like leading up to here if you'd like to prefaces are so important. Um, so prior to the program, what up first, first off when I finished my undergrad, I was like, let's it going back to school? I've done Yes. Wonderful. Yeah. Um, and then, you know, was trying to figure out like, how does it feel to like, what is what is it like to be working outside of school? And one of the hardest things was trying to even like answer the question, what do you do? So

the timer just be like, nothing for Boys

the act of like, learning how to identify oneself and like position oneself, having all those interactions and having those practices like I think, despite the fact that it's up against these, like, larger things that are so strong and place, that they can still Like emerge through



20:03

was a pretty smart answer. That was awesome. And I know that you were saying that you didn't have the answer. And that's totally fair. Because if we had the answer, we wouldn't be where we are right now. We're all collectively trying to find the answer. But I totally, I totally agree with what you just said, especially with first years coming in. So going into like the contemporary arts and just being self aware of what's going on, in what's around them. And I think not only being self self aware of our identities, but also being understanding of others. And like, knowing that sometimes you might not be right, even though you believe you're right, like accepting that. Others may have more knowledge than you do on certain things, and just willing to understand and willing to learn from others so that we're all like, collectively, a consistently learning community, right and accepting community.



21:00

Yeah, that's lovely. I like just going back to what we were talking about earlier, about, like experiences of like adopting new techniques, what you were saying just now about, like, being able to adapt and being able to like, listen and be willing to be proven wrong. adopting new techniques, and adopting new ways of moving, like that, in itself is an embodied version of literally, I guess, like opening up your senses or your way of thinking to something that's different than you

I think, I don't think it was like a one of an, but I think at that phase of my life, I was just very consumed with the ability to adapt. Which is I think, in hindsight, fine. It was kind of like, sorry, I'm gonna like go on a tiny, tiny tangent so far, just like, I went on the like, if you do Vipassana meditation retreats, they're like a 10 day long, silent meditation retreat. And then in the evenings, we have like these little lectures, and I'm one of those lectures, the guy who's in the recording, who's the teacher, he was talking about how, like, in that practice, people are meant to, for those 10 days, not practice their religion, not practice, like, not take any of their usual medication. Yeah, and like are not suppo

responsibility to reference like to make sure that we're not misrepresenting a larger group, but also that we are, at the same time still representing ourselves. But I think one of my realizations in attempting to write that paper, like, maybe it's not so much about a being correct, but rather like being able to just like situate the self and such and understand the context and, and be like transparent and forthright about it.



29:21

Such a conversation that nobody ever talks about, or like nobody ever used to. And so I feel like we all have individually these repressed thoughts, or maybe not repressed but we will always had them in the back of our heads. And now that's being talked about. Now we're getting into, like, how can we make our thoughts articulate to other people?



29:41

This is just nice to see what somebody else who, you know, has, has like your own voice, like your own experience? I don't know. It's always cool to like interact with people within these like acknowledgments of like, saying There is an end difference within the place and the context that we do live. So I think that's, that's nice. Thank you.



30:10

Thank you for coming and thank you for having this conversation with me. You can follow this if you Contemporary Arts on Facebook, Twitter and Instagram. If you would like to sign up for our newsletter, you can go to contact us on the sfu.ca/sca website. If you're an alumni creating work, please visit the new submission form on the SFU website to let us know what you're up to. On our next episode we will hear from Milton them. Thank you for listening. Once again. My name is Andrea, your host for curtain call.