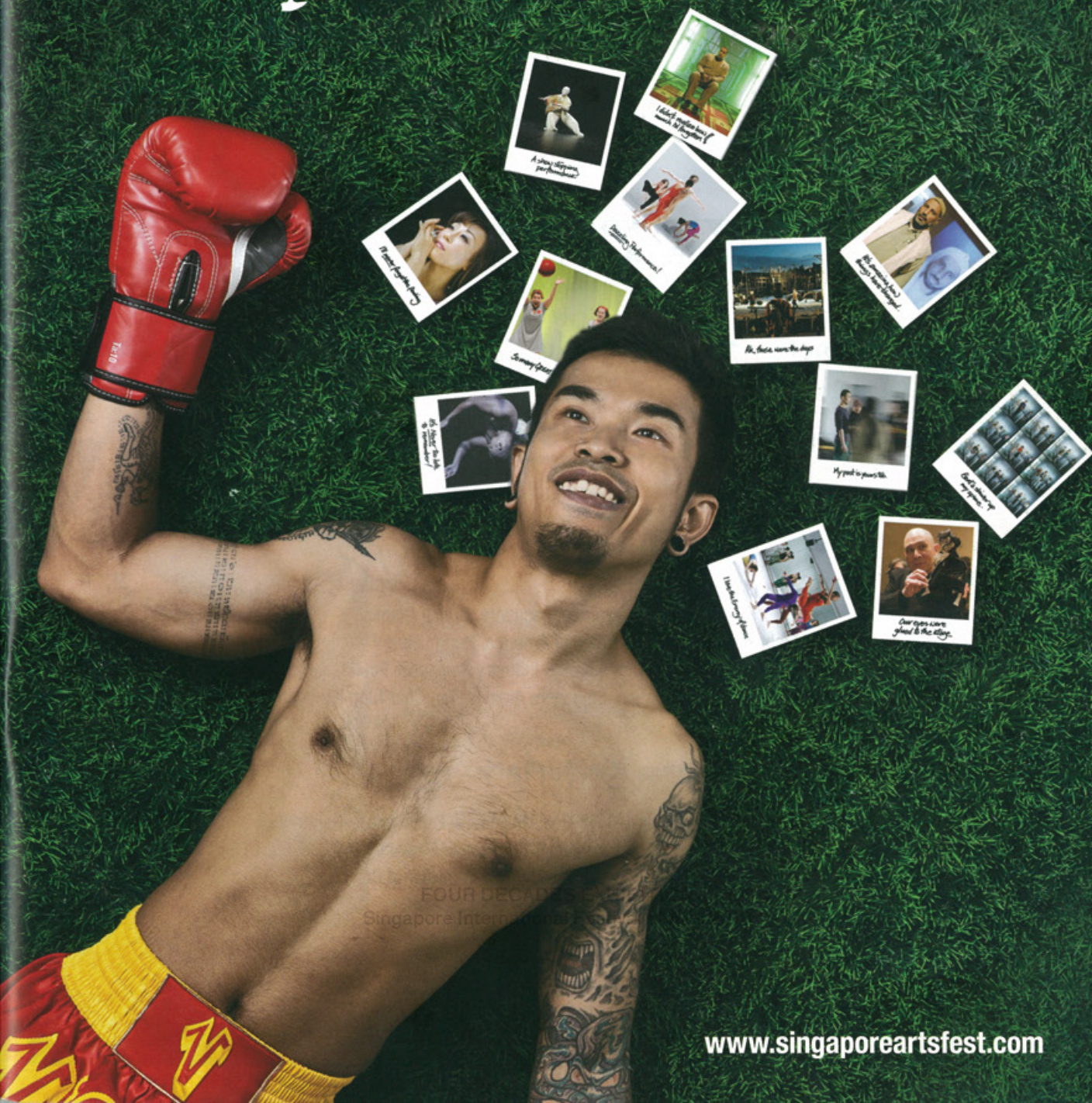


BROWSING COPY

Singapore Arts Festival 2011

13 May - 5 June

I Want to Remember



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Singapore International Arts Festival

www.singaporeartsfest.com

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Remember the Moments that Matter

Greetings from the Singapore Arts Festival!

The theme for this year's Festival is, *I want to remember*. It comes from a deep personal desire not for nostalgia but for a reconnection to memories, histories and places that we have forgotten.

Living in a fast paced city like Singapore often requires us to forget and erase memories. Sometimes, we don't even have the capacity to remember. And memory is a funny thing; it is never absolute or complete. At best, we try to piece together fragments and imprints, usually ending up reinventing as we reconstruct these memories.

With this theme in mind, a key highlight of the 2011 Festival is a collection that recalls the dance legends, Pina Bausch, Merce Cunningham and Kazuo Ohno, all of whom passed on between 2009 and 2010. We revisit their universe through current dance exponents making waves in their own right. They are Alain Platel/les ballets C de la B with *Out of Context: For Pina*; Boris Charmatz's reconstruction of Merce's choreography in *Flip Book* and Kazuo Ohno's son, Yoshito Ohno, performing *Kuu (Emptiness)*, a solo tribute to his father.

On the local front we have commissioned one of the largest number of Singaporean artists in recent memory to reconnect with our histories, dialects and lost civilizations dating back 3,500 years. A selection of local films will also explore memories in movement, song, time and space. One of them includes a short film by Royston Tan, commissioned for the 2011 Festival addressing the theme, *I want to remember*. Featuring five ordinary Singaporeans from different backgrounds, it explores our relationship with memories through an original song that will be extended into a community sing-a-long project. The film will run on free to air TV, outdoor and online.

Other highlights of the 2011 Festival include a series of works that will give audiences a totally new experience, that of physically engaging with the performances. For instance, in Teatro de los Sentidos or Theatre of the Senses with *Inhabitants*, the work will be developed through a deep engagement with the local community. Audience members will experience an intimate one-on-one performance blind-folded, depending on their smell, touch and hearing to remember their own city.

2011 will also see the return of the Festival Village, recast at the Esplanade Park. It will host a variety of free and ticketed performances as well as be a gathering point for all. The Festival Village will also play host to the first ever Kids Arts Village, curated, performed and managed by children.

Come join me in this journey of remembering. I look forward to seeing you at the 2011 Festival.

Low Kee Hong,
General Manager
Singapore Arts Festival

FOUR DECADES EXHIBITION
Singapore International Foundation



About Singapore Arts Festival 2011

The Singapore Arts Festival began in 1977 as a national showcase celebrating the local arts of Singapore's diverse communities. Over the last three decades, the Festival organized by the National Arts Council, has played a symbiotic and catalytic role in development of the artistic and cultural life of Singapore. It has helped transform the city's landscape, turning it into one of Asia's major cultural capitals of today. It has influenced the work of artists and generated a growing public demand for the arts, spawning new capital platforms, events and movements that help underpin the lively cultural scene in present day Singapore.

The Festival saw its turning point in 2010 as it embarked on a new phase of development under the leadership of Low Kee Hong. Key changes and initiatives include turning this international arts platform into a Creation and People's Festival with a vital year-long participation program, *com.mune* to sustain the Festival's engagement with the public beyond individual shows staged during the Festival period. The Singapore Arts Festival has now become an international showcase of ideas, art and discourse with a distinctive Asian flavour, known for its bold and innovative discussions between vernacular and contemporary art.

Curatorial Threads

Dance Greats

Between 2009 and 2010, three of the most important dance makers passed on, sending shockwaves through the dance world. They are Pina Bausch, Merce Cunningham and Kazuo Ohno. Their loss were acutely felt and as part of *I want to remember*, we have curated a series that remembers and pays tribute to their artistic contributions and their impact to the art world. They have served as mentors, inspirations and friends to a younger generation of artists and their essence lives on through them. The works in this series showcases the voices of this younger generation as they reflect on these dance legends.

Histories

In remembering, we also look at histories both public and private that inform our sense of self and identity. Ranging from events, periods and generations past, these productions serve as reference points as we navigate the future. Rather than being nostalgic, the reconnection to these histories informs the larger discourse about our sense of place in time and our relationship to a time forgotten.

Lost Languages and Memories

The condition of erasure and forgetting is something so familiar to the urban experience. The journey in wanting to remember has also led us to a series about excavating lost languages, memories and civilizations. These are important as they reconnect us to our roots and to gaps in our past, especially when we don't have any capacity to remember. Collectively, they contribute to the larger discussions about our heritage.

Personal Memories

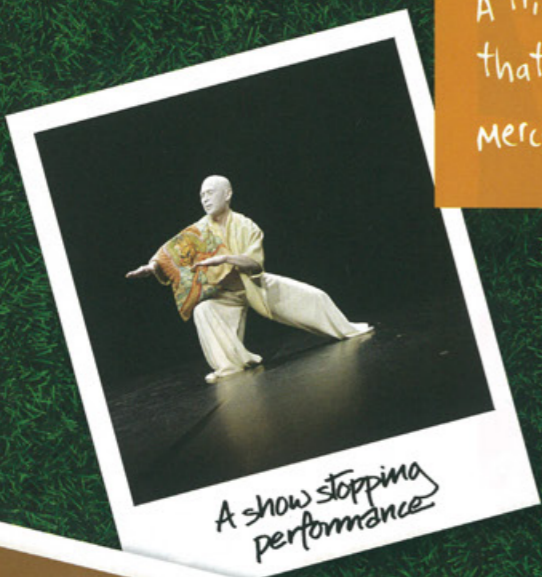
The investigation on *I want to remember* also looks at the personal. Usually, constructs of histories overshadow stories and memories of individuals who may not be part of the larger consciousness within our communities. At the Festival this year, we give voice to these personal stories that need to be told and celebrate their contribution as they complete a much richer picture about who we are, where we have come from and where we will be going.

Sites, Sights, Sounds

Our exploration of the process of remembering is not complete without looking at visceral triggers that activate memory fragments deep within us. Through reconstruction and perhaps reinvention of forgotten places, sights and sounds, this series of works further layers the relationship we have with memories. From the intimate to the spectacular, they energize a physical response creating a lasting memory that extends long after this festival draws to a close.

Dance Greats

A tribute to three dance legends that passed on recently: Pina Bausch, Merce Cunningham and Kazuo Ohno.

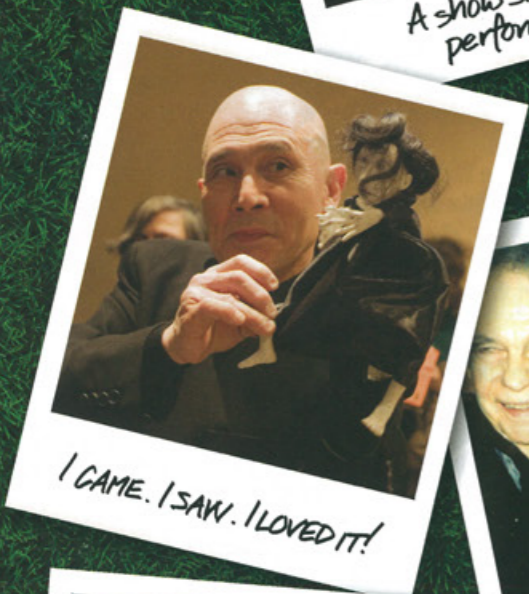


A show stopping performance



My past is yours too.

Chris Van Der Burght



I CAME. I SAW. I LOVED IT!

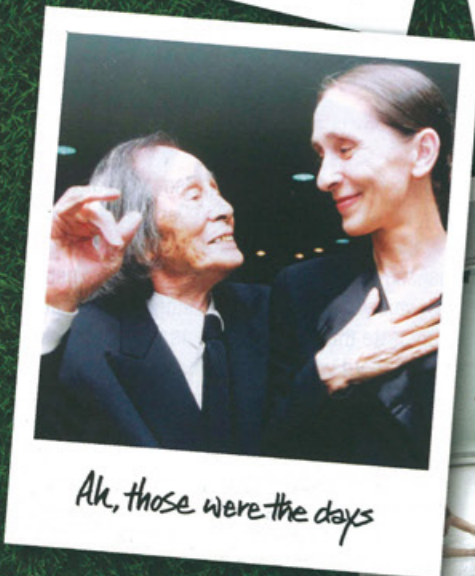


I LOVED IT ♥



What a feeling ☺

Chris Van Der Burght

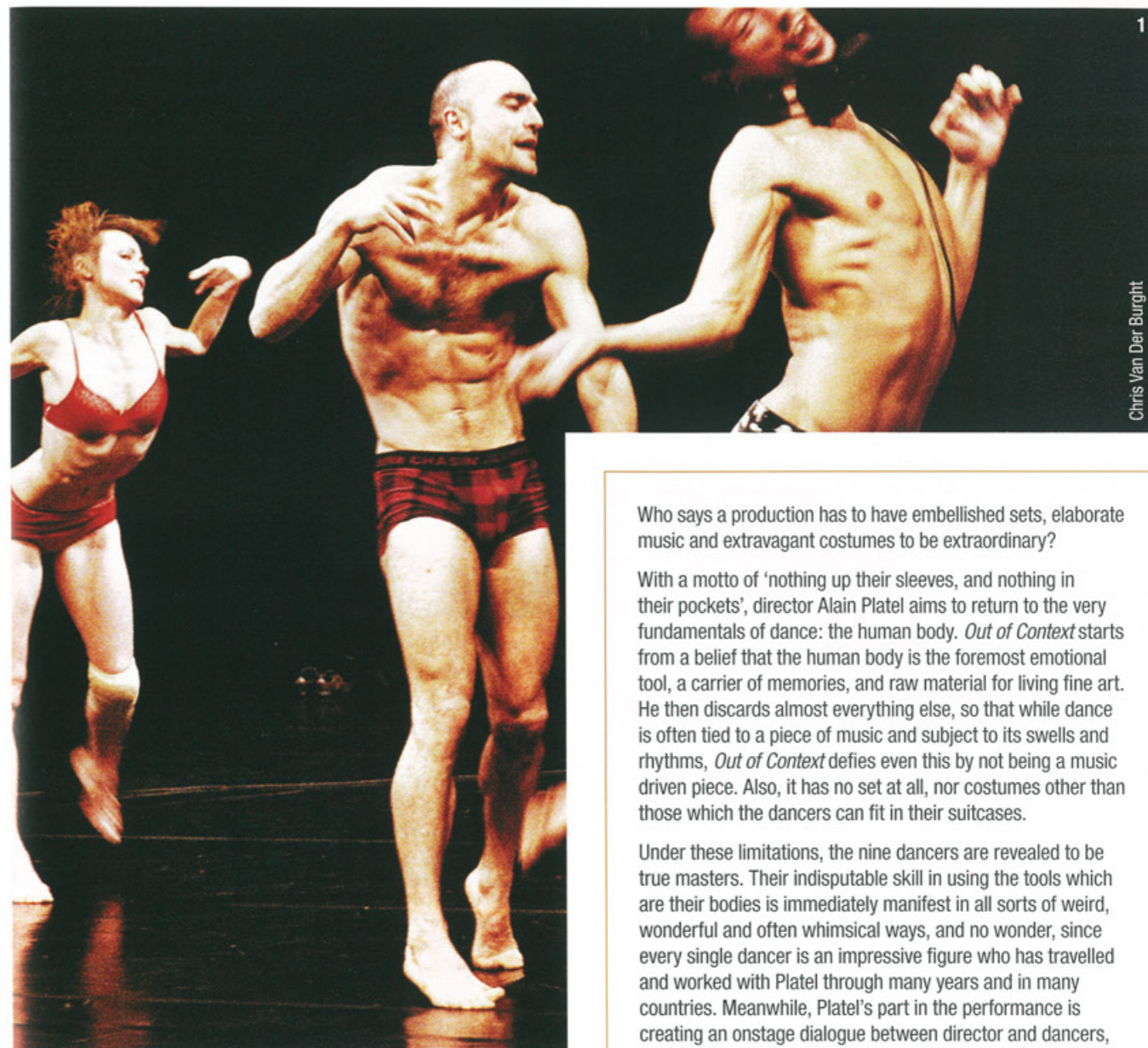


Ah, those were the days



I love the Energy of dance

Pierre Ricci



Chris Van Der Burght

out of context - for pina

les ballets C de la B (Belgium)
14 & 15 May
8pm
85mins (no intermission)
Esplanade Theatre
\$80, \$60, \$40, \$20

Danced and created by
Elie Tass, Emile Josse, Hyo Seung Ye, Mathieu Desseigne
Ravel, Mélanie Lomoff, Romeu Runa, Rosalba Torres
Guerrero, Ross McCormack

Concept and direction
Alain Platel

Production
les ballets C de la B

Coproduction
Théâtre de la Ville (Paris), Le Grand Théâtre de
Luxembourg, TorinoDanza,
Sadler's Wells (London), Stadsschouwburg Groningen,
Tanzkongress 2009/ Kulturstiftung des Bundes,
Kaaitheater (Brussel), Wiener Festwochen

Who says a production has to have embellished sets, elaborate music and extravagant costumes to be extraordinary?

With a motto of 'nothing up their sleeves, and nothing in their pockets', director Alain Platel aims to return to the very fundamentals of dance: the human body. *Out of Context* starts from a belief that the human body is the foremost emotional tool, a carrier of memories, and raw material for living fine art. He then discards almost everything else, so that while dance is often tied to a piece of music and subject to its swells and rhythms, *Out of Context* defies even this by not being a music driven piece. Also, it has no set at all, nor costumes other than those which the dancers can fit in their suitcases.

Under these limitations, the nine dancers are revealed to be true masters. Their indisputable skill in using the tools which are their bodies is immediately manifest in all sorts of weird, wonderful and often whimsical ways, and no wonder, since every single dancer is an impressive figure who has travelled and worked with Platel through many years and in many countries. Meanwhile, Platel's part in the performance is creating an onstage dialogue between director and dancers, reflecting the obsession that is the nature of this relationship. The show asks questions of them, and the result is intimate, inviting, captivating and often surprising, much less out of context than the title would suggest.

Out of Context is a dance dedication to the late and great German choreographer Pina Bausch, who helped redefine and liberate contemporary movement and presided at the birth of Dance Theatre, as well as being Platel's friend and great inspiration. While not a direct re-creation of Bausch's work or style, this production contains the essential elements that made her such a force: emotion, humour, joy of dancing, and close attention to the unique qualities of each dancer. Having captured audiences in Europe, America and beyond, *Out of Context* was named *Tanz Magazine's* Production of the Year for 2010.

les ballets C de la B was founded in 1984, evolving into an acclaimed artistic platform for various choreographers. One of its central principles is enabling artists from various disciplines to take part in a dynamic creative process, which then incorporates a unique mixture of artistic visions. While this makes the company's style hard to classify, common factors of its works include anarchy, eclecticism, fierce commitment and incorporation of popular culture. Its motto is 'dance is for the world and the world is for everyone'. Alain Platel is none other than the company's founder, and a lauded creator of radical dance theatre. He has won numerous awards for his work, including the prestigious Prix Nouvelle Realites Theatrales in 2001 from the European Union.

Post show dialogue after every performance.



FLIP BOOK

Boris Charmatz/Musée de la danse (France)
16 & 17 May
8pm
40mins (no intermission)
Drama Centre Theatre
\$60, \$40, \$20

Boris Charmatz is one of the new generation enfant terrible of the contemporary arts world in France, having just been appointed associate artist of the Avignon Festival. This piece is inspired by the seminal publication *Merce Cunningham, un demi-siècle de danse (Merce Cunningham: Fifty Years)* by David Vaughan which is a publication that covers details of the great choreographer's life and work from the age of five. Charmatz remembers reading it and reflecting how the collection of photographs in the book about nearly all of Merce's projects formed a choreography itself - one that reflected directly on Merce Cunningham's processes to create dance. For Merce, dance happens in between the postures, between two positions. For Boris Charmatz, he saw that he could invent a piece from this score of photographs, performed from beginning to end chronologically: "...on the one hand it would be a purely 'fake Cunningham' piece, on the other, I think that if we succeed that it could become a real one, a real Cunningham, a Meta-Cunningham event with a glimpse of his entire life and work..." - Boris Charmatz.

One of the key components of the Festival's Dance Greats tribute, *Flip Book* is not about re-staging Cunningham's works but an interpretation of his creative methodology, as well as re-looking at new ways of connection with the ideas and physical vocabulary of a dance genius, Merce Cunningham.

This project is a choreographic work that has been and can be performed by students and non-dancers (*Roman Photo*) as well as by former dancers of the Merce Cunningham Dance Company (*50 ans de danse*).

After studying at the Ecole de Danse de l'Opéra de Paris and at the Conservatoire National Supérieur de Musique et de Danse de Lyon, Boris Charmatz was engaged by Régine Chopinot to dance *Ana* (1990) and *Saint-Georges* (1991). In 1992, he was asked by Odile Duboc to join her company CONTREJOUR to dance *7 jours/7 villes* (1992), *Projet de la Matière* (1993) and *Trois Boléros* (1996). He also took part in the premier of *K de E*, choreographed by Olivia Grandville and Xavier Marchand (1993).

Boris Charmatz co-founded Edna Association with Dimitri Chamblas in 1992. Following the premieres of works the pair choreographed together, *À bras-le-cors* (1993) and *Les Disparates* (1994), Charmatz began creating his own works. From *Aatt enen tionon* (1996) to *Levée des conflits* (2010) he presented a series of highly memorable pieces.

He regularly takes part in improvisational events and continues to pursue his performing career. From 2002, and for a period of three years, he was researcher and creator in residence at the Centre National de la Danse in Pantin. As part of this he was developing the "BOCAL" project, a nomadic and provisional school (or perhaps more a research group, driven by an idea of a school for exploring themes in depth) which brought together 15 students from different backgrounds from July 2003 to July 2004. He has co-written a book with Isabelle Launay: *Entretenir / à propos d'une danse contemporaine* (published jointly by the Centre National de la Danse and Les Presses du Réel). His new book "*Je suis une école*" was published in 2009 by Les Prairies Ordinaires.

Currently Boris Charmatz is the director at the Centre chorégraphique national de Rennes et de Bretagne which he transformed into a Musée de la danse - Dancing Museum.

With François Chaignaud, Boris Charmatz, Raphaëlle Delaunay, Christophe Ives, Marlène Monteiro-Freitas, Olivia Grandville

Sound: Pascal Quéneau

Light: Yves Godin

Light technician: Arnaud Lavis

Production: Musée de la danse / Centre chorégraphique national de Rennes et de Bretagne

www.museedeladanse.org - www.borischarmatz.org

Post show dialogue after every performance.

Programme supported by:

INSTITUT
FRANÇAIS



Pierre Ricci



KUU (EMPTINESS)

Yoshito Ohno (Japan)
21 & 22 May
8pm
60mins (no intermission)
Drama Centre Theatre
\$45, \$20

Kuu is created and performed by Yoshito Ohno, son of the man who made the butoh dance form an international phenomenon, the late Kazuo Ohno. A touching and beautiful tribute to his father, *Kuu*, which means emptiness, is, in Yoshito's sense of it, the body. The idea of emptiness resonates with the themes explored in the works by Yoshito and his late father - that of non-attachment and freedom.

Said Yoshito, "I decided on *Kuu* to express my belief that I have been given by many, or rather, everyone around me: *Kuu* is the body itself, the idea of emptiness."

Yoshito made his stage debut with his father in *The Old Man and The Sea* in 1959, and in that same year which marked the premiere of the butoh dance movement, he performed with Tatsumi Hijikata, founder of butoh, in *Kinjiki* or *Forbidden Color*. A subsequent version of *Kinjiki* was performed by Hijikata, Yoshito and his father Kazuo. Yoshito has been performing internationally since the 1980s, and since 1986, has directed all of Kazuo Ohno's creations. In 2007, Yoshito was the artistic director for the gala event to commemorate Kazuo Ohno's centenary anniversary. He currently heads the Kazuo Ohno Dance Studio.

This performance is an important dance document from a key voice in butoh, and is part of the Festival's 2011 tribute programme to dance greats. *Kuu* was first performed in New York in 2007, and its performance in Singapore marks the work's Asian premiere.

Post show dialogue after every performance.

Master Classes for Teachers and Artists

Butoh Workshop
Yoshito Ohno
22 May
10.30am - 1.30pm
Drama Centre Visitor's Centre
\$25 per participant
Limited to 25 participants

Butoh is a performance that first burst upon the world in 1959 in Tokyo by Tatsumi Hijikata and Kazuo Ohno. Butoh is seen as a new art form, neither theatre nor dance. It offered a way to overcome the distance between the dancer and the body and between the body and the universe.

Butoh explores expressions that free the body from artifice, rejecting dance as self-expression and drawing inspiration from nature and from the imagination. This is one workshop all movement performers won't want to miss.



Dance Like Your Old Man



Horizon of Exile



Looking Forward - Man and Woman



Lifetime of Dance

dance/film

21, 28 May & 4 June
Various times

Cinema Europa, Golden Village VivoCity

dance/film explores the idea of expression of movement not possible in a 'live' performance. Created through the dialogue between a choreographer and a filmmaker, dance/film expands the dialogue with a 'live' performance, giving audiences multiple perspectives when approaching dance.

In remembering the Dance Greats, this year's dance/film extends the tribute to Kazuo Ohno, Pina Bausch and Merce Cunningham with a series of screenings dedicated to them.

Kazuo Ohno is the man known to have founded Japanese Butoh. He was known largely for his amazing gift to translate the Butoh artform into a feeling that his audiences found impossible to forget. *A Portrait of Mr O* and *Beauty and Strength* give us an insight into this unforgettable artist.

In Anne Linsel's 2010 Berlin Film Festival hit, *Dancing Dreams*, we see the last on-camera interview with German choreographer Pina Bausch before her death in 2009. It is in this documentary and in Ming Wong's *Kontakthope* that we truly see how Bausch's lifetime of work resonates with us in the most complex manner.

The Merce Cunningham films reveal to us the daring reinventor who was the quintessential voice of modern dance in America – unafraid to expand the language of dance through the film format. *Merce By Merce by Paik* is video art that speaks in the abstract language Cunningham was so fond of, while *A Lifetime of Dance* creates that link to understanding the choreographer through documentation.

Presented in our other dance/films, you will be able to explore and experience a full range of works that allow you a taste of what's being done today. Feel the sheer energy that comes together at the end to capture the essence of the modern life through short films by filmmakers all over the world.

The Festival also continued the dance/film commissioning platform as impetus for local artist collaboration. In our efforts to inspire and support local filmmakers, the Festival will be showcasing short films from award-winning local filmmakers like Victric Thng, Ric Aw, Pok Yue Weng, Sherman Ong and Ming Wong. Presenting fresh visions and new world perspectives, their work expresses new connections between the world of dance and film.

I Want to Remember... Kazuo Ohno (1906 – 2010)

21 May

3pm

Cinema Europa, Golden Village VivoCity

\$12

Celebrating the life and works of Kazuo Ohno, the man known to have founded Japanese Butoh, we present two films that give us insight into his professional and personal life. He was 103 and had continued to perform beyond his 100th year. When he dances, he vitalizes himself. An ordinary old man becomes a somebody who gives power to others. People love to encounter Kazuo because of that. He lives long, he moves people deeply. Kazuo Ohno is an artist who has enlarged human potential. He established the Kazuo Ohno Dance Studio in 1949, and built the Kamihoshikawa studio in 1961 in Hodogaya, Yokohama, for the creation and rehearsal of his choreography.

A Portrait of Mr O

Director: Chiaki Nagano

65mins/ Japan

Shot on 16mm, *A Portrait of Mr O* forms part of a trilogy of films directed by Chiaki Nagano featuring Kazuo Ohno. Filmed during a hiatus in the 1970 in which Ohno retired from public performance, this trilogy was incredibly daring for its time. The films focus on Ohno's improvisational performances and are full of the sensations of the Japanese avant-garde art movement at the time.

Beauty and Strength

110mins/ Japan

This comprehensive overview of Ohno's career is a good place to begin. It includes performances, film excerpts and interviews, examples of his drawings and writings, and biographical information. It allows us to discover many things not seen on stage – original footage of old performances and behind-the-scene looks into workshops and rehearsals.

I Want to Remember... Pina Bausch (1940 – 2009)

21 May

6.45pm

Cinema Europa, Golden Village VivoCity

\$12

Post show dialogue at the end of the screening

The two films here reflect the impact of Pina Bausch as a dancer as well as a choreographer whose works will go down in history. One sees her behind the camera in her directorial debut; while in necessary contrast, the other documents her in the last film she appears in, creating new life for her work through a new generation. Bausch was considered one of the most controversial dancer/choreographer of her era.

Kontakthope

Director: Ming Wong

21:53mins/ Singapore

Commissioned for the Singapore Arts Festival

A group of 22 dancers comprising of artists and curators in Berlin took part in a 2-day documented 'Tanztheater' workshop, where they practiced dance routines from Pina Bausch's *Kontakthof*, in which simple everyday gestures are choreographed to explore the relationships between men and women, individuals and groups, thereby mirroring the various dynamics amongst artists and curators who work together. In the resulting video work, the choreography extends across two distinct 'windows' of 'practice' and 'performance'.

'Casting' plays a pivotal role in *Kontakthof*, first created by Pina Bausch in 1978 for Tanztheater Wuppertal, then recast with a group of senior citizens in 2000 and with teenagers in 2008. Extending this strategy of casting for his project *Kontakthope* – Ming drew the cast from all the artists and curators based in Berlin that he has worked with since moving there 3 years ago. The final cast reveals the nature of his involvement with and his positioning within the contemporary art scene in Berlin, as influenced by his own artistic and personal identity.

Dancing Dreams

Directors: Anne Linsel, Rainer Hoffmann

89mins/ Germany

A sensation at the 2010 Berlin Film Festival, in *Dancing Dreams* Bausch selects 40 teenagers who had never even heard of her to be part of the dance performance *Kontakthof (Comfort Zone)*. The film follows ten months of rehearsals and opening night, as the young dancers from Wuppertal, an industrial town in Germany's Ruhr area, where Pina Bausch and her company reside, discover Bausch's genius and their own bodies. Bausch gently encourages the teenagers "to be themselves" as they slowly transform their self-conscious attempts at body expression to graceful, self-empowered movement. *Dancing Dreams* contains the last on-camera interview with the renowned German choreographer, who died in June 2009.

I Want to Remember... Merce Cunningham (1919 – 2009)

28 May

4pm

Cinema Europa, Golden Village VivoCity

\$12

Paying tribute to Merce Cunningham with films that bring us up close to the works of Merce Cunningham embodied in the language he understood best – abstract, daring and modern.

Cunningham, the American choreographer revered for his continual reinvention of dancing, also worked extensively in film and video, in collaboration first with Charles Atlas and later with Elliot Caplan. Cunningham's interest in contemporary technology led him to work with the computer program DanceForms, which he has used in making all his dances since *Trackers* (1991). In 1997 he began work in motion capture with Paul Kaiser and Shelley Eshkar of Riverbed Media to develop the decor for *BIPED*, with music by Gavin Bryars, first performed in 1999 at Zellerbach Hall, University of California at Berkeley. Cunningham's interest in new media also led to the creation of *Mondays with Merce*, a webcast series.

Merce by Merce by Paik

Director: Nam June Paik
28mins/ Korea

Merce by Merce by Paik is a two-part tribute to groundbreaking postmodern choreographer Merce Cunningham and avant-garde master Marcel Duchamp. *Blue Studio: Five Segments* is a stunning work of videodance by Merce Cunningham and his then filmmaker-in-residence, Charles Atlas. Paik and his collaborators question art, life and time through video. Paik's electronic manipulations cause time and space to be layered and transformed. Made in 1978.

Merce Cunningham: A Lifetime Of Dance

Director: Charles Atlas
90mins/ USA

Director Charles Atlas' quirky documentary made in 2000 on quirky subject Merce Cunningham is a riveting insider's look at the enigmatic dancer and choreographer. Full of humor yet understated, offbeat yet compulsively watchable-like Cunningham's own chameleon stage personality. Features beautiful clips from old and more recent dances and an explanation of the way in which he has and continues to revolutionize dance.

Dance Shorts I: I Want to Remember

28 May
6.45pm
80mins
Cinema Europa, Golden Village VivoCity
\$12
Post show dialogue after the screening

I Want to Remember

Director: Sherman Ong
15mins/ Singapore
Commissioned for Singapore Arts Festival

A man in an interrogation room remembers his time with his lover when the two countries were on. When the countries separate in 1965, his lover ended their relationship to follow her family. He remembers his carefree past with laughter and tenderness, disappointments and sadness, but never with regret.

mr COWBOY

Directors: Ric Aw & Pok Yue Weng
15 mins/ Singapore
Commissioned for the Singapore Arts Festival

"The truth is, everyone outlives an old self, in the course of a reasonably long life." Says mr COWBOY.

Our narrative undertaking for mr COWBOY is driven by our wonder of the world of the night watchman. Meet line-dancing fanatic mr COWBOY who has to work on the night of the largest line-dancing party. mr COWBOY is a melancholic exploration of the deep recesses of the human soul, a reminder that the desperate desire for companionship can make the most ordinary people do the unimaginable. Remaining faithful to Lucinda Childs' concept

of doubling, our investigation of her 1983 performance, *Available Light* leads us to understand her portrayal of beauty. In her words, "Repetition always suggests perfectionist zeal". This becomes an opportunity for us to translate dance into film and likewise, dance translates film.

Que Sera Sera

Director: Victric Thng
15 mins/ Singapore
Commissioned for the Singapore Arts Festival

Based on the song "Que Sera Sera", dancers express the physical language of the lyrics – enchanting and mesmerizing.

Walkalator

Director: Alan Wong
5mins/ Hong Kong

Walkalator rediscovers the life of the city through a group of young dancers performing on subway travelers, dealing with the present and the past. Choreographed by Alan Wong and Vicky Man.

Horizon of Exile

Director: Isabel Rocamora
22mins/ UK/Spain

"I am here seeking a direct method of reception from the body of the performer to that of the viewer."
– Isabel Rocamora

Set to a soundtrack by Jivan Gasparyan and punctuated by voice testimonies of Iraqi exiles, *Horizon* employs choreographed gesture to consider issues of land and identity. The bodies betray a serene violence, travelling as though released from consciousness or gravity, falling and recuperating, haunted by an irrepressible past. *Horizon of Exile* received an IMZ Dance Screen Award for Best Screen Choreography in 2007 and a Choreography Media Honors Award at Dance Camera West, L.A. Choreography by Isabel Rocamora.

"Masterfully crafted... the work is magical realism at its best, an engaging travelogue into the past in which reality shimmers like a gentle mirage, while the action keeps moving back and forth between an arid desert, geysers, a salt marsh, and finally a lake.... Horizon of exile communicates the artist's willingness to move beyond topicality. Her video-dreamscape, which sets off the austere physical beauty of the two women against the poetry and barren landscape, maps out a disquieting site of anxiety that is magically universal in its resonance" – Marek Bartelik, Artforum International, NY (March 2009)



Horizon of Exile

Dance Shorts II: I Want to Remember

4 June
4pm
80mins
Cinema Europa, Golden Village VivoCity
\$12

Dance Like Your Old Man

Directors: Gideon Obarzanek & Edwina Throsby
10mins/ Australia
Produced by: Chunky Move with Chequerboard Productions

Six women imitate their dads' dancing in a film about fathers as seen through the eyes of their daughters. These unseen men come to life through the dances and reflections of their children. Performers include Meaghan McHenry, Sara Black, Alexandra Dillon, Bec Reid, Penelope Bartlau and Ros Warby.

The film received a nomination in the Most Innovative Category of the 2007 Dendy Short Film Awards at the Sydney Film Festival and won two awards – Best Documentary and Nova Cinemas Award for Emerging Australian Filmmaker at the 2007 Melbourne International Film Festival Awards.

The Rain

Director and Choreographer: Pontus Lidberg
28mins/ Sweden

Tableaus of human encounters, where memories are mixed with longing for those that have yet to be realized. Slowly, the movement washes over our characters, forming a pattern of which they are unaware – they are all linked. The rain touches them all.

"The honorary mention goes to Pontus Lidberg, who with passion, precision and thousand litres of water has created a cinemagraphically original and sensual dance-drama." – Jury citation, Special Mention at the Gothenburg International Film Festival

Shot on Super16, *The Rain* received Best Film and Best Cinematography Award at the London Dance Film Festival

Looking Forward – Man and Woman

Director: Roberta Marques
10mins/ Brazil/The Netherlands

This film is a love letter from a man to his wife at the end of their long lives, and simultaneously a portrait of a younger couple at the beach, where both the waves and time run backwards in opposition to the drift of fate. The second film in a trilogy that plays with the reversal of movement and time in video and dance to create mind-binding illusions. With excerpts from the poignant *Lettre à D.* by the social philosopher and writer André Gorz. Choreography by Michael Shumacher, Pim Boonprakob and Ederson Rodrigues Xavier. An EMPAC DANCE MOVIES Commission 2008, supported by the Jaffe Fund for Experimental Media and Performing Arts - Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute, Troy, NY, USA.

Fasteners

Director: Marianne M. Kim
9mins/ USA

Fasteners is a portrait of a single female split in two, moving in and out of memory, fantasy, and isolation. It is an experimental performance video inspired by the movement of Japanese Butoh and the writings of Elias Canetti. The film references the phenomena of twin like behavior within the confines of imagined role-playing. The concept of reflection is literally and metaphorically used as memory and the portrait of a single "She" split in two. Performances by Katherine Behar and Marianne M. Kim

Nora

Directors: Alla Kovgan and David Hinton
32mins/ South Africa/USA
Choreographer: Nora Chipaumire

This is a film about memory. The dancing is an enactment of memory, a consequence of memory, or a dialogue with memory. – Directors' Notes

"[Nora] succeeds in combining a rough personal narrative with poetic, allusive imagery." (New York Times)

The film is based on true stories of the dancer Nora Chipaumire, who was born in Zimbabwe in 1965. In the film, Chipaumire journeys through the landscapes and vivid memories of her youth, bringing her history to life in a swiftly-moving poem of sound and image. Much of the music in the film was composed by legendary Zimbabwean musician Thomas Mapfumo. The film received "Audience Favorite" honors at the Dance on Camera Film Festival 2009 in New York City and the Grand Prize at the Asolo (Italy) Film Festival. It screened as Official Selection at the Rotterdam Film Festival and Toronto International Film Festival.



Looking Forward - Man and Woman



Looking Forward - Man and Woman

Dance Shorts III: I Want to Remember

4 June
6.45pm
70mins
Cinema Europa, Golden Village VivoCity
\$12

I Want to Remember

Director: Sherman Ong
15mins/ Singapore
Commissioned for the Singapore Arts Festival

mr COWBOY

Director: Ric Aw and Pok Yue Weng
15mins/ Singapore
Commissioned for the Singapore Arts Festival

Que Sera Sera

Director: Victric Thng
15mins/ Singapore
Commissioned for the Singapore Arts Festival

Looking Forward – Man and Woman

Director: Roberta Marques
10mins/ Brazil/The Netherlands

Dance Like Your Old Man

Directors: Gideon Obarzanek & Edwina Throsby
10 min/ Australia

Walkalator

Director: Alan Wong
5mins/ Hong Kong

I Want to Remember... Kazuo Ohno (1906 – 2010)

21 May
3pm
Cinema Europa, Golden Village VivoCity
\$12

Celebrating the life and works of Kazuo Ohno, the man known to have founded Japanese Butoh, we present two films that give us insight into his professional and personal life. He was 103 and had continued to perform beyond his 100th year. When he dances, he vitalizes himself. An ordinary old man becomes a somebody who gives power to others. People love to encounter Kazuo because of that. He lives long, he moves people deeply. Kazuo Ohno is an artist who has enlarged human potential. He established the Kazuo Ohno Dance Studio in 1949, and built the Kamihoshikawa studio in 1961 in Hodogaya, Yokohama, for the creation and rehearsal of his choreography.

FORUM: Re-interpreting Dance Through Film

20 May
4 – 6pm
Objectifs
Free by registration, email info@objectifs.com.sg

This forum explores the development of screen dance in Singapore and internationally. Sharing their experience is our panel of speakers including dance critic Tang Fu Kuen, academic Lim How Ngean, filmmakers Ric Aw, Sherman Ong, Pok Yue Weng, Victric Thng and German filmmaker Anne Linsel who directed the Pina Bausch documentary *Dancing Dreams*.

WORKSHOP: Screendance Workshop

Instructors: Anne Linsel & Tang Fu Kuen
21 May
10am – 1pm
Objectifs
\$10 per person
To register, email info@objectifs.com.sg
Participants do not need to be professional dancers but should have basic knowledge of movement and be interested in multimedia arts

In this workshop, learn to bring dance alive through the film format either through documentation, experimental video or fiction. Anne Linsel and Tang Fu Kuen discuss how best to deal with formats, genres, and story-approach, and provide a workshop assignment.



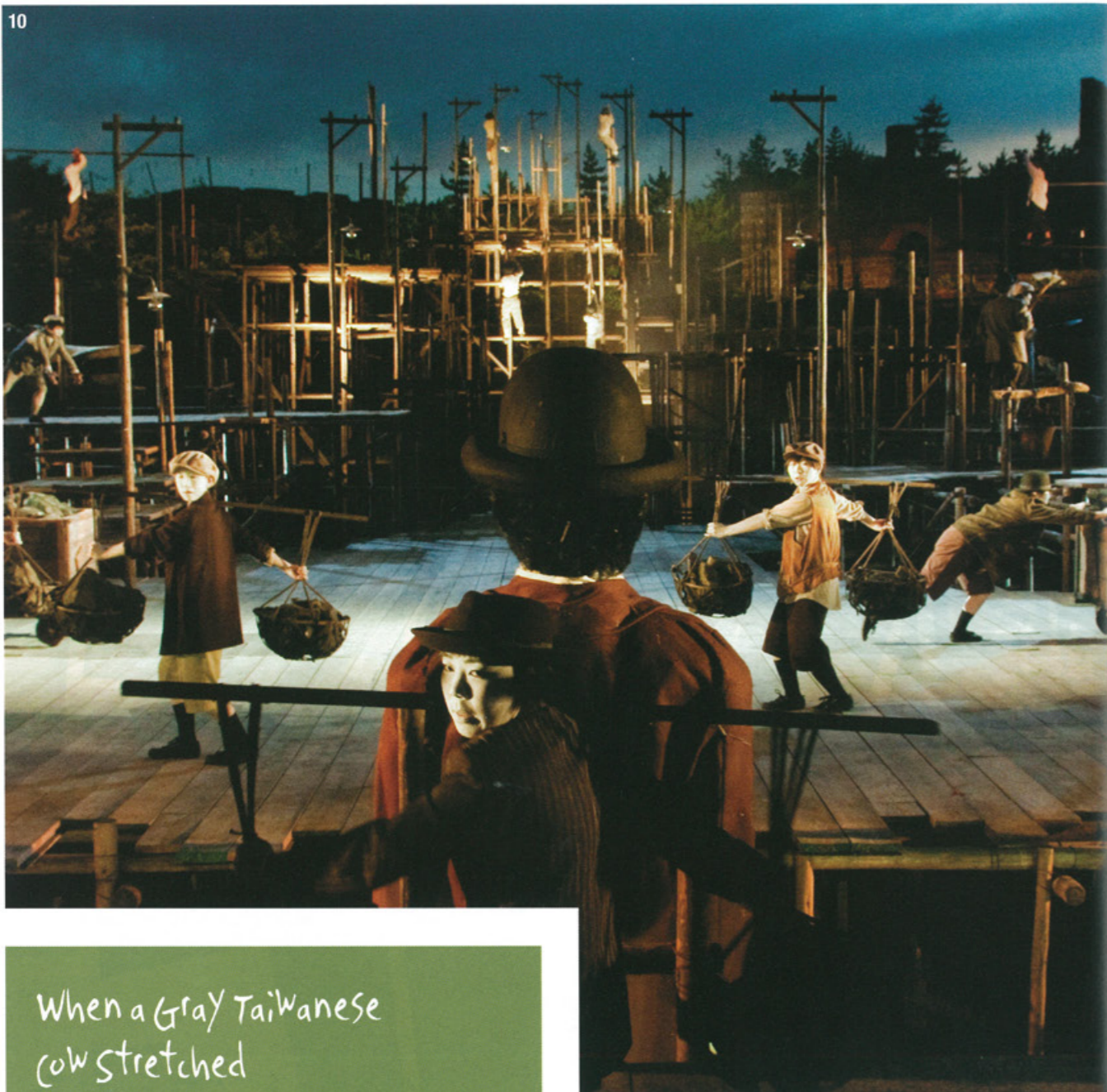
Merce by Paik



The Rain

histories
In looking at our relationship with times forgotten, these works inspire us to navigate the future.





When a Gray Taiwanese COW stretched

Ishinha (Japan)
13 – 17 May
7.15pm
2hrs (no intermission)
Main Stage, Festival Village
\$60, \$45
Performed in Japanese with English surtitles

Writer and director Yukichi Matsumoto and his award-winning company Ishinha create an epic story about a "Sea Road" linking up the cultural, social and aesthetic histories of the peoples of the islands bordering the Pacific Rim: from the South Sea islands through Southeast Asia up to Taiwan ending in Japan.

This exquisite show will be timed precisely to permeate the spectacular transition between daylight, sunset, dusk and night. Matsumoto wants to create a new form of drama, a drama of the future or 'tomorrow' where the company wants to show things or concepts that are difficult or impossible to represent in terms of shapes. He said, "as I studied more about the sea and its people, I came to realize that there were more varied peoples and languages than on the main continent: I thought if I made the sea the main stage I could tell a story of Asia no one has done before."

He has therefore created a hypothetical *Japan current* or so called *Black Current* to link the independent and scattered islands on which various episodes of the people who travel on this "Sea Road" can be represented. They tell their stories one by one – there is no one hero; everyone is a star. It is not the romantic or mythical "Sea Road" in traveler's tales that he is interested in, but a 20th century visualization with a perspective that is of one standing on the earth and not from photographs or maps that take in a 360 degree view from the sky. The performance shows concepts or things that are impossible to grasp or represent in terms of known concrete shapes or objectifying strategies.

Ishinha is famed for creating unforgettable theatre – meticulously planned outdoor stages, unique bird's eye views, unconventional choreography played out on epic scale. Unique too is their vocal soundscape – Jan Jan. Opera language, a kind of street "rap music" and the street language of Osaka where the company was born.

The performance opens the Festival and not only marks Ishinha's first appearance in Singapore, but also its first showing outside of Japan. Not to be missed!

Post show dialogue on 13 and 14 May.



THE 1955 BALING TALKS

Five Arts Centre (Malaysia/Singapore)
18 & 19 May
7.30pm
150mins (with intermission)
School of The Arts Gallery
\$20

The dates are 28 and 29 December 1955, when the revolutionary war now known as the Malayan Emergency has been going on for seven long years. In a simple school room in Baling, Kedah, a pivotal moment of Malayan-Malaysian-Singaporean history is playing out: the talks to finally bring an end to the war.

Re-live the heated debates and shrewd political maneuverings of Malayan Chief Minister Tunku Abdul Rahman, Chief Minister of Singapore David Marshall and Chin Peng of the Communist Party of Malaya in *The 1955 Baling Talks*. Experience the clash of wills and impassioned debate on issues that still resonate within and between Singapore & Malaysia today – notions of nation, loyalty, terrorism, reconciliation, surrender and independence, bluntly expressed by leaders at the highest political level.

Four sessions, each with a different set of reader-performers from both sides of the Causeway, including theatre & performance practitioners, politicians, civil society leaders, the legal fraternity, and journalists, will read the complete transcripts of the talks. Previous stagings of this piece have been celebrated for making history compelling to even blasé youth audiences, so expect a riveting and enlightening experience. Go on a journey back in time, to the two days that changed the course of history: *The 1955 Baling Talks*.

This unique theatre experience presented by Five Arts Centre pushes the boundaries of performance as we know it, in line with the company's bold tradition. Five Arts Centre is a collective of artists and producers dedicated to generating alternative art forms and images in the Malaysian creative environment, with a scope of work including theatre, dance, music, visual arts and young people's theatre. Since it was formed in 1984, Five Arts Centre has been committed to articulating multiple Malaysian identities and championing local creativity. Originally founded by legendary theatre directors Chin San Sooi and Krishen Jit, both of who have worked both in Singapore and Malaysia, as well as dancer-choreographer Marion D'Cruz, Five Arts Centre has been instrumental to the growth of the arts in Malaysia by creating experimental and cultural work, as well as providing platforms for arts practitioners, and has taken acclaimed work to Japan, Singapore, Hong Kong and beyond.

Post show dialogue after every performance.



Eleni Toumpas

RAGA JAZZ LIAISON

Loops (Australia)
20 May
8pm
45mins
Main Stage, Festival Village
Free

Loops is a contemporary group that explores the area where musical composition and improvisation meet. Loops draws from a multiplicity of musical cultures and genres – from jazz, world music, electronica, multi-media, and western classical music – to create their work. Their 100% original repertoire will surprise and fascinate music fans at the Festival.

LUCID DREAMING

Topology (Australia)
20 May
10pm
45mins
Main Stage, Festival Village
Free

Topology play a selection from their vast repertoire of original music in a performance called *Lucid Dreaming*. The group's very contemporary, fresh and engaging sound is the result of a special focus on taking the best approaches from different genres – the precision and structure of classical music, the spontaneity of jazz, the energy and conviction of indie rock. You'll experience a journey through a rich and varied musical and emotional landscape filled with delights.

Airwaves

Topology & Loops (Australia)
21 May, 8pm
22 May, 3pm
75mins (no intermission)
School of The Arts Concert Hall
\$60, \$40, \$20

This collaboration between Topology and Loops is a mammoth retrospective of 100 years of key moments in radio broadcast history. They make music from the important speeches of our time, working from the inherent melodies within the speeches. The voices of world leaders and controversial figures of our century – like Clinton, George Bush, Einstein, Freud, Malcolm X, Martin Luther King, Hitler, Gandhi, Churchill, Edward VII and many others etc – are transformed into song. This unusual performance will see the text of the speech projected on a screen whilst the musicians create a musical layer. This intriguing performance has the somewhat dubious distinction of having the most politicians present at an arts event at any one time! Real Time (National Arts Magazine) said of *Airwaves*: "Airwaves is a big piece, chockerblock, a must-have for the collection when the CD comes out. Play it entirely or dip in and out. Don't play it in the car while driving. Too distracting."

Post show dialogue after every performance.

Programme supported by Australian High Commission



The Wright Brothers

Written by David Hastings
Directed by Toby Hulse
Oxford Playhouse (UK)
24 & 25, 27 – 29 May
2.30pm & 7.30pm
60mins (no intermission)
School of The Arts Drama Theatre
\$60, \$40, \$20
Commissioned for the Singapore Arts Festival

Imagine life without planes, phones or television. From 1899, Wilbur and Orville Wright strove to achieve the first powered flight, through tireless study, experimentation and perseverance. Four years later, on a deserted American beach, they changed our world forever.

An inspiring story of two brothers who taught the world to fly, this intimate but epic adventure takes us on the Wrights' pioneering journey, turning the dreams of two small-town bicycle repairmen into a brilliant reality. The brothers' relationship, ambitious spirit and commitment to learning are at the heart of this powerful and moving story.

Written by David Hastings, directed by Toby Hulse and produced by Oxford Playhouse, *The Wright Brothers* reunites the winning team behind the hugely popular *One Small Step*, which has entertained audiences in 19 countries around the world, including Singapore. This creative team has received praise for combining a true sense of wonder, magic and play with well-researched, historical, educational scripts.

In *The Wright Brothers* in particular, text, strong visuals, film and physical performances by the actors present a historically and scientifically accurate exploration of the first manned flight, even down to its elements of mathematics, physics and engineering, in a charming, accessible manner that anyone can understand. Suitable for ages 7 and above, the show will inspire the use of drama to explore history and science. There will also be a School Resource Kit available to teachers and educators, and interactive post-show talks.

Be the first to experience this high-soaring production, as *The Wright Brothers* enjoys its world premiere right here at the Singapore Arts Festival.

Oxford Playhouse is one of the UK's leading regional theatres, and was the last English theatre to be built before World War II in 1938. Among its actor alumni are luminaries such as Dame Judi Dench, Sir Ian McKellen, Rowan Atkinson, Richard Burton and Elizabeth Taylor. The theatre aims to be A Playhouse For Everyone, presenting, creating and touring a wide range of productions to move and inspire people of all ages.

Post show dialogue after every performance.

Programme Sponsor:

SHAW FOUNDATION
邵氏基金

Programme supported by Frasers Hospitality

Master Classes for Teachers and Artists

Toby Hulse
11am – 5pm
Drama Centre Visitor's Centre
\$50 per participant per workshop
Limited to 30 participants per workshop

Object Theatre
20 May

Object Theatre takes found objects and animates them to tell a story on stage. Developing the techniques of this performance style will not only broaden our dramatic vocabulary as theatre makers, but also explore how we use focus, movement and status to animate the stage space around us.

Creating Theatre from Play
21 May

We are familiar with games as part of the processing of training as a performer, and many theatre makers use them as an exploratory part of the rehearsal process. This master class goes one step further by exploring how games can become the actual structure of a show, not only in devised work but also in scripted pieces.

Toby Hulse, an experienced director, playwright and theatre maker who specialises in work for family audiences, will share the approach that he used to create last year's *One Small Step* and newly commissioned *The Wright Brothers*.

Programme and Master Classes supported by the British Council and the Embassy of the United States of America



HERstory 她的故事

Drama Box (Singapore) 戏剧盒 (新加坡)

28 & 29 May

3pm & 8pm

80mins (no intermission)

School of The Arts Studio Theatre

\$36

Performed in Mandarin with English surtitles
Commissioned for the Singapore Arts Festival

While history often celebrates men, *HERstory* is a tribute to Singapore's forgotten women in the 50s and 60s. Inspired by the women of that generation, Otto Fong tells the story of a tenacious woman with an unfulfilled dream.

She was a young girl with a beautiful voice and a love for singing. Embroiled in the politics of that era, this young woman was forced to give up the chance to pursue her love in choral singing, while struggling to keep her family together during the years of turmoil. When the 21st century arrived and she thought she could finally lead a normal life, she found herself in the thick of a changing world, along with changing values, ethos and beliefs.

HERstory is directed by Kok Heng Leun, Artistic Director of Drama Box, one of Singapore's most prominent contemporary Mandarin theatre companies. Drama Box has a reputation of having an acutely sensitive understanding of social issues, while being committed to heightening civic responsibility and social awareness in a manner that is both entertaining and reflective.

Expect an insightful and honest tribute to the unsung heroines of Singapore.

Written by Otto Fong

Directed by Kok Heng Leun

Co-director: Peter Sau

Dramaturg: Chong Tze Chien

Cast: Li Xie

Tay Kong Hui

Peter Sau

Choral singing and music: Leslie Low & Vivian Wang

Set Designer: Hella Chan

Lighting Designer: Lim Woan Wen

Sound Designer: Jeffrey Yue

Costume Designer: Anthony Tan

Visual Media Artist: Han Xuemei

历史往往歌颂男性，这却是一代伟大女性的颂歌。由方永晋编剧，《她的故事》取材自50、60年代的女性，诉说当时妇女的沉默奉献。

她曾经是一位声音甜美、热爱歌唱的花样少女。然而，在政治动荡的年代，为了完成他人，她不惜牺牲自己。为了大时代的理想奋斗，她放弃了最爱的合唱，独自承担家庭的重任。踏入21世纪，时过境迁，她以为生活会重归正轨，却发现自己身陷世界观、价值观、道德观、信念体系迅速变更的新世代。

《她的故事》由本地顶尖当代华语剧团戏剧盒呈现，戏剧盒的艺术总监、本地著名导演郭庆亮执导。戏剧盒的表演以关注社会闻名，通过深具反思性，又不失娱乐性的方式呈献，旨在提升社会参与感与公民责任感。

戏剧盒以这一部深具洞见与诚意的演出，向被历史遗忘的女性致敬。

新加坡艺术节委约。

编剧: 方永晋

导演: 郭庆亮

副导演: 苏佳亮

剧本顾问: 张子健

演员: 李邪

郑光辉

苏佳亮

声乐与音乐: 刘怀立

王嘉佳

舞台设计: Hella Chan

灯光设计: 林菟雯

声效设计: 余思行

服装设计: Anthony Tan

视觉媒体: 韩雪梅

Post show dialogue after every performance except on 29 May 8pm.



Choral Association (Singapore) 新加坡合唱总会 (新加坡)

31 May & 1 June

7pm

90mins (no intermission)

Main Stage, Festival Village

Free

In response to the performance of *HERstory* by Drama Box celebrating the life and art of the heroine, the Choral Association performs a two evening choral singing programme focusing on the choral songs that were often sang during the 1950s to 1970s.

The Choral Association was officially established in June 1996, and has since become as the organiser for Choral Singing Festival. Although the main aim is to promote choral art, the choral association also actively partakes in promoting a diversity of the singing arts, such as operas, solo, duet, vocal music and singing competitions. The programme in this festival recalls the popular choir songs of an era when Singapore was finding its footing in its incredible drive to being the cosmopolitan metropolis it is today. Audiences who remember those times will find in these songs a window to revisiting that era; and new audiences will be able to listen to a choral repertoire that formed a small but vital corner of the cultural landscape of Singapore from the 1950s to the 1970s.

为了配合由戏剧盒推出的《她的故事》，新加坡合唱总会将呈现两晚的合唱节目，重温20世纪50至70年代流行的群众歌曲。

新加坡合唱总会正式成立于1996年6月，自此一直是合唱节的组织者。新加坡合唱总会的宗旨是促进合唱艺术的发展，但也积极促进各种歌唱艺术的发展，如歌剧、独唱、对唱、声乐以及歌唱比赛。这次艺术节的节目重现了新加坡努力跻身国际大都市的奋斗年代的流行的群众歌曲。老一辈听众可在歌声中重温那个时代的经典，而新一代的观众则能从中一窥上世纪新加坡50至70年代艺术发展史上重要的这一部分图景。



The Conference of The Birds

As directed by William Teo and realized by Jeremiah Choy (Singapore)
Produced by Orangedot Management
3 & 4 June
8pm
60mins (no intermission)
Main Stage, Festival Village
\$50, \$35

The Conference of The Birds is an allegorical poem by Farid Uddi Attar adapted for the stage by Peter Brook and Jean-Claude Carriere. The birds of the world embark on a journey to seek their spiritual king, the Simorgh, to answer all their questions and doubts; only to discover at the end that the Simorgh resides within themselves.

This staging, realized by director Jeremiah Choy, pays tribute to an earlier landmark production, created by theatre luminary the late William Teo who founded Asia-in-Theatre Research Centre. The original production was performed in a disused warehouse 20 years ago, now the site of the Singapore Repertory Theatre. This staging follows William Teo's original direction, not only recalls the work of a much loved theatre director (departed in 2001); it is also significant in that many actors and designers working in theatre today made a start in their careers in the original production.

Asia-in-Theatre Research Centre carved out a niche for itself on the Singapore theatre scene in the 80s and 90s. It was the only theatre group in Singapore which blended Southeast Asianised classical Chinese theatre and European hybrid contemporary theatre represented by Ariane Mnouchkine and Peter Brook. The result was that its productions had a visual simplicity that had been described as "stunning" (through its emphasis on the use of colours and textures in sets and costuming) and by an overall performance quality that was likened to a "rhythmic ritual".

It was only the second theatre group to stage productions outdoors, producing *Medea* in front of the Fort Gates at Fort Canning Park in 1988, long before the Park became a favourite venue for theatre. It was also possibly the first group to use unusual spaces, staging *The Conference of the Birds* (1991) and *Macbeth* (1993) in a disused warehouse in Merbau Road.

Asia-in-Theatre initially gained renown for its productions of Western classics, but branched out later into staging works that were group-researched and written, such as *Year Zero: The Historical Tragedy of Cambodia* (1996), *The Painted House* (2000), and *The Nine Weaves* series (which was begun in 1998).

On the 10th anniversary of William Teo's passing and the 20th anniversary of that first production of *The Conference of the Birds*, original cast member Jeremiah Choy reconstructs that same performance with a company comprised of a mix of original cast and new generation of artists, re-connecting this generation of performers and audiences with the work of an important theatre company during a watershed period of Singapore's evolving theatre history.

Post show dialogue after every performance.



SINGAPORE

The Necessary Stage (Singapore)

3 June, 8pm

4 June, 3pm & 8pm

5 June, 3pm

90mins

Esplanade Theatre Studio

\$36

Commissioned for the Singapore Arts Festival

The Necessary Stage (TNS) was formed in 1987 and has since created a niche in the Singapore theatre scene by producing intimate and thought-provoking work.

Through the years, TNS has fearlessly engaged with difficult and controversial issues like HIV/AIDS, mental illness, and the plight of foreign workers in Singapore. Their directness and honesty in approaching these issues make for compelling viewing – the issues are raised and discussed, but never at the expense of excellent, entertaining theatre.

The company owes much of its success to the vision and collaboration of its founder and Artistic Director, Alvin Tan, and its Resident Playwright, Hareesh Sharma. The two have worked together on dozens of productions, including the sold-out runs of *Gemuk Girls* (2008), *Model Citizens* (2010 & 2011), and *Off Centre*, their 1993 play which was eventually selected as a GCE 'O' Level Literature text.

TNS' *SINGAPORE* might seem an overly ambitious project for any other theatre company, but in the capable hands of Tan and Sharma, the exploration of its themes – Migration; Harmony; and Identity – is handled with a deft touch.

SINGAPORE looks at how a country comes into being. "Singapura", "Temasek"... how important is a name? TNS examines present-day Singapore by bringing to life a host of historical characters in real and imagined situations, juxtaposed with contemporary characters. Such a combination creates a fertile environment for the imagination – theatre that makes possible the impossible.

The narrative probes deeply into the history of a country, and along the way, it lays bare the psyche of the people who call it home. This show is an exciting mix of contradictions: seriously funny, bluntly cutting, and deceitfully truthful. Watch it, and see if you can find a bit of yourself in *SINGAPORE*.

Post show dialogue after every performance.

Directed by Alvin Tan

Written by Hareesh Sharma

Featuring an ensemble cast of: Karen Tan
Najib Soiman
Rodney Oliveira
Siti Khalijah Zainal
Sukania Venugopal
Susan Tordoff

Lighting Design: Chan Suven

Music Design: Philip Tan

Set Design: Vincent Lim

Master Classes for Teachers and Artists

Uniquely Singapore

Alvin Tan

16 April

10am - 1pm

The Substation Dance Studio

\$25 per participant

Limited to 30 participants

For a theatre that is rooted in social realism, characterization is of paramount importance. Devising theatre involves actors' input during the initial phase of the process which essentially means time and space to play and explore through hours of creative improvisations.

Participants will be given scenarios and they will respond to them in character, thereby discovering and developing their characters and character journeys. Alvin Tan will also share how this workshop is related to the larger process of devising theatre including the making of *SINGAPORE*.

Lost Languages and Memories

We excavate our lost languages, memories and civilizations and reconnect ourselves to our roots.



Courtesy of T.H.E. Dance Company

Amazing Performance!



I'll never forget that.



Courtesy of T.H.E. Dance Company

The best memories are shared



What a night that was!



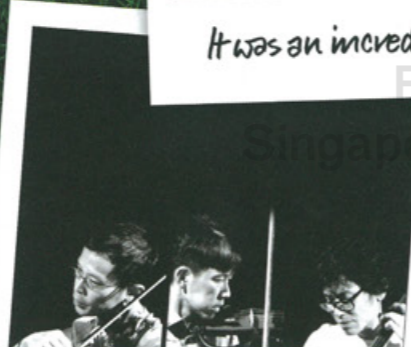
Courtesy of MIM

Faces fade, voices dim, seize them back!!



Lemi Ponifasio

It was an incredible sight



Friz and Nikko



Bai Yu Chi

Gan Yeok Thiam



Noelle Fong Jing Xuan

Chen Zhao Jin

You only hear them at Night 迷离境界

Noelle Fong, Gan Yeok Thiam, Chen Zhao Jin, Bai Yu Chi, Friz & Nikko (Singapore)
冯静萱、颜毓添、陈兆锦、白玉池、Friz、Nikko (新加坡)
13 - 16 May
9.15pm (English stories)
9.45 - 10.30pm (Chinese stories)
15mins per story, 3 stories per night
Secondary Stage, Festival Village
Free

Let the vivid voices of Rediffusion DJs, come to even more lurid life as they tell you ghostly ghost stories in person at the Festival Village and scare your socks off.

Rediffusion is Singapore's only subscription radio, broadcasting a complement of channels that have been providing news, storytelling, music, entertainment and education since 1949. With these radio plays and ghost stories, it shares a slice of its past and present, a past and present in turn shared by so many listeners of various ages and carries on the proud tradition of storytelling.

让丽的呼声广播员生动的声音带我们体验离奇刺激的生活，因为他们将在艺术村亲口讲述令人心惊肉跳的、可怕的鬼故事。

丽的呼声是新加坡唯一的付费电台，填补了其他广播节目的空白。自1949年以来，为大众提供了新闻、讲故事节目、音乐、娱乐和教育等丰富多彩的节目。通过广播剧和讲述鬼故事，丽的呼声与各年龄层的听众分享了电台过去和现在的点点滴滴，希望把说书的传统继续发扬光大。



REDIFFUSION RADIO PLAYS 丽的呼声广播剧

The Late Lei Dai Sor (Singapore)
已故的李大傻 (新加坡)
13 - 22 May, 24 - 27 May, 31 May - 2 June, 5 - 7pm
28 & 29 May, 3 & 4 June, 5 - 6pm
Secondary Stage, Festival Village
Free

In the 1950s and 60s, many Singaporeans sat mesmerized by their radio sets, listening to the legendary Lei Dai Sor. This Cantonese master storyteller told tales of swordfighting, detectives, ghosts and Chinese classics, stories so fantastic they were only matched by his own dramatic life. After losing his voice as a child from a strange illness, being abandoned at a rubbish dump, recovering his voice but losing several siblings and both his parents in tragic incidents, and finally being adopted by his school principal, he became a household name as a storyteller both on the island and in neighbouring Malaysia. During the height of his career in 1963, he hosted as many as 20 programmes a week for Rediffusion and other radio stations on both sides of the Causeway, as well as making guest appearances in several movies. He thrived as a radio personality until the local radio stations discontinued their dialect programs in 1982. Those whose lives he was such a big part of and who miss him dearly, and those who came after his time but want to hear the famous voice and experience the magic, can visit the Festival Village and return to the good old days of listening to sensational storytelling by the legendary Lei with *Journey to the West*.

20世纪50、60年代，许多新加坡人为电台着迷，围着收音机听李大傻讲故事。这位已故的粤语说书大师为大众讲述剑侠、侦探、鬼怪和中国古典故事，包罗万象，精彩纷呈，宛如他自身跌宕起伏的戏剧人生。自孩童时期因一场怪病而失声之后，他被遗弃在垃圾场。后来虽然恢复了声音，但几起不幸的事件夺去了几个兄弟姐妹和双亲的生命，最终被校长收养。后来成为蜚声本岛与邻国马来西亚的说书人，可谓家喻户晓。在1963年职业生涯顶峰时期，他每周为长堤两岸丽的呼声及其他广播电台主持多达20个节目，客串多部电影。在1982年本地广播电台停播方言节目之前，他的事业蒸蒸日上，几乎成了电台的标志。无论是听他说书长大的人，还是深深怀念他的人，或是身处不同年代，却希望听到他精彩表演体验神奇魔力的人，都可以前往节日村，重温美好的旧时光，倾听传奇李大傻绘声绘色地评述《西游记》。

"Testament to just how willing this young company is to get out of their comfort zones and simply try something new..." - Mayo Martin, Today online



Courtesy of T.H.E Dance Company

AS IT Fades

从消逝出发 - 破碎与扭曲

T.H.E Dance Company

舞人舞团

21 May

8pm

60mins (no intermission)

Esplanade Theatre

\$60, \$40, \$20

Commissioned for the Singapore Arts Festival

A place where memory and reality blur into each other, a place where silhouettes shift ceaselessly. In this constant flux, a breath, thin and delicate, is perhaps the only thing that is concrete.

Through an intense workshop process with his dancers, T.H.E Dance Company's artistic director, Kuik Swee Boon, creates a work that continues to explore the nature of the relationship between the body and dance, a very special relationship often indescribable in words. Titled *As It Fades*, Kuik delves again into contemporary local life and reflects the many experiences its people go through; their lives, pasts and emotions – anxiety, happiness, loss, anger, fear. He draws inspiration from a local context with his use of Hainanese folk songs as well as the memories of his dancers to create a dance that is sublime and speaks directly to our hearts.

George Bernard Shaw wrote that "unconscious self is the real genius. Your breathing goes wrong the moment your conscious self meddles with it."

This work will be yet another milestone for this young local contemporary dance company.

"游走于光影，记忆与现实的后花园中。在消逝的风景前，接下一叶呼吸。。。实实在在。"

舞人舞团艺术总监郭瑞文通过工作坊不断地探索身体和舞蹈的本质，致力于语言或文字无法表达的层次与观众进行交流。《从消逝出发 - 破碎与扭曲》旨在探索当代环境中周遭事物生命的起落与状态，诸如爱、焦虑、期待、留恋、不舍、恐惧等等——即人类在消逝及新生的过程中所经历的各种身体情感体验。

萧伯纳曾写道：“无意识的自我是真正的天才。你的呼吸出现问题在你有意识的自我插手的时候。”

对于这位才华横溢的舞蹈编导及其舞团而言，这部艺术创作必将成为另一座里程碑。

本作品为新加坡艺术节委约制作。

Mwaster Class for Teachers and Artists

Kuik Swee Boon 郭瑞文

15 May

10am – 12pm

Goodman Arts Centre Dance Studio

\$25 per participant

Limited to 25 participants. Participants are required to have at least 3 years of dance training and performance experience.

仅限25人出席，参加者必须拥有至少三年舞蹈背景，包括舞蹈训练或表演经验。

Choreographer Kuik Swee Boon of T.H.E Dance Company will conduct a movement workshop based on *As It Fades* a Singapore Arts Festival commission.

舞人舞团的艺术总监郭瑞文，将以《从消逝出发 - 破碎与扭曲》举办一场舞蹈大师班。欢迎大家踊跃报名。



JAVANESE MOONLIGHT Intertwined

Bedoyo Dirodo Meto and Acapella Mataraman
(Indonesia)

24 & 25 May

8pm

105mins (with intermission)

Main Stage, Festival Village

\$20

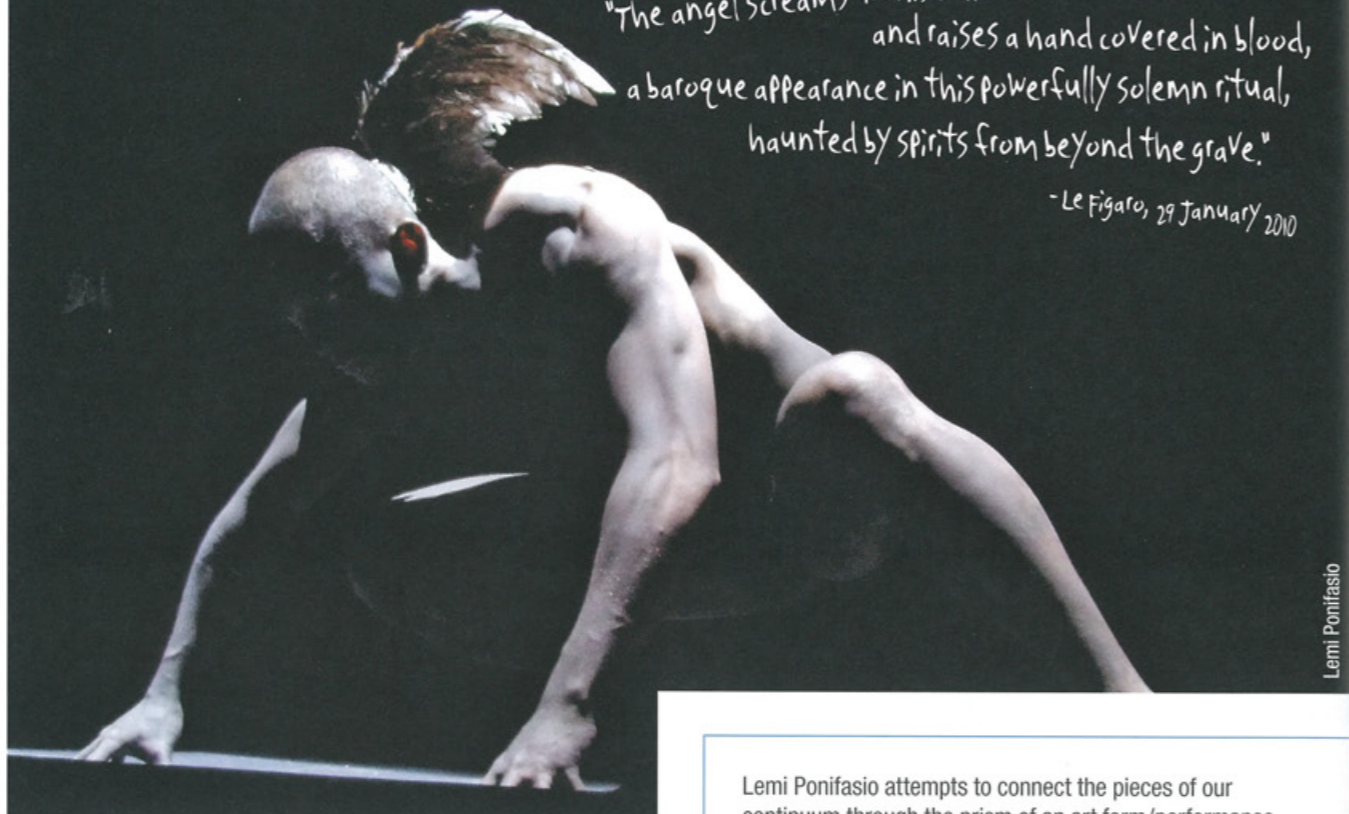
In this double-bill of Indonesian artists, the first half of the evening will see court dancers performing Bedoyo Dirodo Meto, a sacred dance of the highest ideal of refinement in the court of the Mangkunegaran Palace of Solo City in Central Java. All Bedoyo dancers are part of the Royal Court, associated with Ratu Kidul, the invisible, mythical goddess of the South Sea.

The Bedoyo tradition is soaked in ritual and symbolism. It is not an active or expressively movement oriented dance – the seven male dancers move in one flowing movement from one precarious stance to another, their individual presence falling away to blend into one harmonious collective moving body accompanied by 13 musicians.

Wahyu Santoso and Daryono, palace dancers, researched this ancient dance for two years (Wahyu's research focused on the lyric poem and Daryono's research focused on the dance) and reconstructed it as a contemporary performance recalling the original all male dance troupe of the 18th century, using the handwritten accounts discovered by ISI researchers to choreograph this version.

The Acapella Mataraman, a group of acapella musician-actors who reconstruct Javanese gamelan and traditional Indonesian music into a new and exciting form, shall take centre-stage in the second half. They weave Javanese gamelan and traditional music from the Indonesian archipelago, combined with acapella music and sounds generated totally from the human voice. They also borrow the theatrical humour of the Javanese folk form which is playful and often making fun of themselves – the Mataraman performance – presenting a new kind of Javanese theatrical music performance, enhanced by costume changes and fresh interpretation of lyrics sung in various tones of voice – a form of Javanese Folk musical that is elevated to new heights!

Something ethnic that folk music fans will not want to miss out on!



"The angel screams in his impotence
and raises a hand covered in blood,
a baroque appearance in this powerfully solemn ritual,
haunted by spirits from beyond the grave."

- Le Figaro, 29 January 2010

Lemi Ponifasio

Tempest: Without a body

Lemi Ponifasio/MAU (Samoa/New Zealand)
27 & 28 May
8pm
90mins (no intermission)
Esplanade Theatre
\$80, \$60, \$40, \$20

In *Tempest: Without A Body*, Lemi Ponifasio makes a powerful, visually ravishing and apocalyptic response to the sinister escalation of post-9/11 state powers and the erosion of individual freedoms.

Infused with the potent shadows of Paul Klee's *Angelus Novus*, *Tempest* interweaves Shakespeare's *Tempest* story of institutional injustice with the ideas of Italian political philosopher Giorgio Agamben. The resulting work questions how readily contemporary society accepts practices that have been previously considered inhuman and exceptional. Ponifasio's powerful theatre demands attention with its authentic and unprecedented style, speaking of conflicts, terrorism, colonialism as well as the hope for a life of dignity and respect.

Lemi Ponifasio's distinctive dance language and method of making work is shaped by his Samoan roots but committed to our time. One of the most distinctive choreographers in the world today, Lemi Ponifasio, draws from the native cultures of the Pacific to create, like a shaman, new symbols that also speak of our present. Ponifasio's unique work is hard to define in conformity with the parameters of theatre and dance of the West. Shunning folklore clichés, fashion and pop culture, his stage-works are a world of poetry, ceremonies, gods, animal, dance, contemporary theatre and of civil commitment.

Lemi Ponifasio attempts to connect the pieces of our continuum through the prism of an art form/performance that is part dance, part theatre, part oratory, part ceremony – reconstituted through a thoroughly new performance language realized for the contemporary age. This is another performance eliciting a powerful perspective of the Festival theme, *I want to remember*.

With the support of Creative New Zealand International

"Lighting and stage design plunge us into a sombre décor. On a huge suspended block, nothing but a sea of rampant red, symbolic of the physical and cultural destruction of the Maoris by British colonists, breaks the black immensity in which a dozen dancers, all men, appear with a presence that is sometimes ghost-like and sometimes animalistic. Whether moving forward in tiny steps like bustling geishas or slapping their thighs in a warlike choreography, their physical mastery is staggering.

Two symbolic figures emerge in the midst of these volatile spirits. On the one hand, Tame Iti, a Maori activist (who was recently released on bail), takes on all the anger and resistance of his tribe in a ballet which oscillates between haka and intimations of vengeance with a touch of irony. On the other hand, there is an angel with a broken body and a pair of wings that are too small who roams on the plain of desolation and fury while portraits of old women of the Tuhoë tribe eye the audience scornfully from a back screen: a tiny visual jewel within the whole setting that liberates an indigenous voice which has been stifled for too long". (Catherine Makereel, *Le Soir*)

"Stark, dreamy images, slow ritualistic movements and fleeting presences. Several monk-like men dressed identically in black sped about with small steps, slapped their own thighs or gestured in precise unison. A human creature on all fours paced restlessly inside the borders of a cage of light and eventually vanished into inky, swamp-like blackness." (The Times UK, 15 August 2010)

"One of the most astonishing works of 2010 – *Tempest: Without a Body* – cataclysmic, primitive/elegant, and yet peaceful." (Wendy Perron, *Dance Magazine*)



A Heritage Journey: Elegance of Nanyin

寻根之旅 – 南音雅集

Singapore Chinese Orchestra (China/Singapore)
新加坡华乐团 (中国/新加坡)
28 May
7.30pm
100mins (with intermission)
Esplanade Concert Hall
\$100, \$80, \$60, \$40, \$20

The splendid Singapore Chinese Orchestra (SCO) presents a world premiere intriguing work which celebrates and recalls the roots of the Singapore Chinese Hokkiens. In June 2010, Maestro Tsung Yeh and renowned composer Law Wai Lun went to Quanzhou to seek inspiration to create works showcasing the charms of nanyin music. This important work is a journey that re-visits the starting point of the journey of the overseas Hokkiens who left their southern Chinese homeland to seek new lives overseas, particularly those who made new lives in Singapore. The music traces Tsung Yeh and composer Law's personal journeys that are echoed in sound artist, Casey Lim's words: "the journey and meeting the land where my ancestors came from reminded me of my father – I saw my history, my ancestry – yet in how I live, I am different from them... yet they created me."

The work is borne out of this reconnection with identity, with the roots of Hokkien music and culture; and also in a way circumscribes how far or different this generation are now from their ancestors.



Tsung Yeh

Audiences will be treated to a night of unique repertoire – combinations of orchestra, ensemble playing, choral work, and other special sound effects coupling live music with electronic mixing by the SCO, Quanzhou Nanyin Ensemble, Siong Leng Musical Association, Victoria Chorale and The Vocal Consort.

Post show dialogue after performance.

Co-commissioned and co-produced by the Singapore Arts Festival and the Singapore Chinese Orchestra

2010年6月,新加坡华乐团音乐总监葉聰与著名作曲家罗伟伦、多元艺术家林国材联袂前往中国福建省泉州,决意从南音寻找新的音乐灵感。这一段寻根之旅,追溯的是新加坡华人中闽南人的历史、人文及音乐根源。

"抚今追昔,继往开来"。新加坡华乐团将联合泉州南音乐团、本地湘灵音乐社、维多利亚合唱团和歌弦合唱团,呈献一场由罗伟伦精心创作,结合华乐管弦乐合奏、协奏、小合奏、室内乐重奏及独唱、合唱多种形式,并加入闽南方言音效及电子音效等其他因素的演出,将观众带入一段优雅感人的音乐之旅。

音乐会由新加坡艺术节及新加坡华乐团共同委约与制作。

Artists Share

21 May
3 – 4.30pm
library@esplanade Open Stage

Join the Singapore Chinese Orchestra in a dialogue exchange as they share their work and creative processes in creating *A Heritage Journey: Elegance of Nanyin*.



SOUL CAPTURE 金沙·找魂

T'ang Quartet (Singapore) 唐四重奏 (新加坡)
 Music by Hu Xiao-ou (China) 编曲胡晓欧 (中国)
 31 May & 1 June
 8pm
 60mins (no intermission)
 School of The Arts Concert Hall
 \$60, \$40, \$20
 Commissioned for the Singapore Arts Festival

Gold artefacts symbolic of sun worship. Masks to call upon divine forces. Hypnotic music from stone chimes – the culture of the ancient Shu Kingdom has left the art history realm awed and breathless.

Encapsulating the alluring mysticism and mystery of the era is *Soul Capture*, a multi-disciplinary work employing film, music and installation art by Singapore's classical finest, T'ang Quartet.

Open your mind and your heart to the haunting music composed by award-winning Chinese composer Hu Xiao-ou... and feel your very soul stir.

Post show dialogue after every performance.

《金沙·找魂》创意来自屡获国际作曲殊荣的中国作曲家胡小鸥，并由世界著名的四重奏组唐四重奏 (T'ANG QUARTET) 演奏。该作品使用了尖端的多媒体技术，融合了包括音乐，视觉，装置等多种艺术形式，《金沙·找魂》将探索金沙古国的神秘历史，展示灿烂的蜀文化和美奂美仑的金沙艺术珍品。作品结合了神秘和激情的元素，定会在国际艺术节上产生悠远影响。

这是新加坡艺术节委约的作品。

Artists Share

28 May
 3 – 4.30pm
 library@esplanade Open Stage

Join T'ang Quartet and Hu Xiao Ou in a dialogue exchange as they share their creative processes about their work, *Soul Capture*.

FOUR DECADES
 Singapore International





Anders Jiras

CRACK

Arco Renz/Kobalt Works & Amrita Performing Arts
(Germany/Belgium, Cambodia)
Choreographed by Arco Renz in collaboration with the
dancers (from Amrita Performing Arts)
14 May, 8pm
15 May, 3pm
60mins (no intermission)
School of The Arts Drama Theatre
\$45, \$20

The image the world has of Cambodia is closely associated with the atrocities of the Pol Pot era. However, a closer look reveals a different story. Today's Cambodia consists of a young and vibrant society, struggling to lift itself from isolation into the contemporary world, driven by its youthful population, eager to move forward while still coming to terms with the tragic legacy it has inherited. Their preoccupations now are with the struggles of the present – winning over widespread poverty, economic exploitation, corruption and lack of education. Just like any other progressive Asian populace, their hopes, dreams, struggles and desires unify them in a heady rush towards the complexity of the modern 21st century world.

This new commission for the Singapore Arts Festival sees Brussels-based choreographer Arco Renz working closely with dancers from Phnom Penh based Amrita Performing Arts to physically translate the experience of these new conditions into the dance parameters of time, space and physical energy. Exploring the themes of emergence from isolation towards integration in the complexities of the contemporary world, this work ascribes and describes through contemporary dance, music and performance, the zeitgeist of a transformed country. It also contemplates the relationship between tradition and the contemporary, set against the backdrop of the past and the current social milieu.



Anders Jiras

Arco Renz creates work that explores emotional abstractions through intense physicality coupled with light, sound and multimedia. In his creations, he consistently broadens the principles of abstract dramaturgy to light, sound and multimedia interfaces. A central focus within Arco Renz's specific choreographic idiom is the comparative study of various Asian traditional performing arts.

Amrita Performing Arts is an International NGO based in Phnom Penh. It was founded in 2003 with a mission to help preserve the wide spectrum of Cambodia's traditional performing arts through a program that emphasized national capacity building in all aspects of production management. As a reflection of observed shifts in the country's artistic climate, its mission has evolved to focus more on contemporary creativity in theatre and dance. Since its inception in 2003, Amrita has produced full scale productions of Cambodian dance and theater for performances in Cambodia as well as extensive tours throughout Asia, the United States, Europe and Australia.

Kobalt Works (Brussels, Belgium) is the production organization founded by choreographer and dancer Arco Renz. Since the establishment of Kobalt Works in 2000, Arco Renz has developed a successful artistic track, creating and touring several performances as well as developing transcultural and multidisciplinary research and exchange programs.

Post show dialogue after every performance.

Commissioned for the Singapore Arts Festival with support from the Goethe-Institut Southeast Asia and the Flemish authorities.



"its gleefully democratic spirit
and old-fashioned showmanship
certainly aims to please - and does so
so quite winningly"
- New York Times



Rainer Werner

Life and Times - Episode 1

Nature Theater of Oklahoma (USA)
19 – 21 May
7.30pm
3.5hrs (with intermission)
School of The Arts Drama Theatre
\$80, \$50, \$20

With a stunning mix of conceptual strictness and overboard enjoyment, the young New Yorker Off-Off-Broadway company Nature Theater of Oklahoma, under the direction of Pavol Liska and Kelly Copper, embark on their epic project – *Life and Times*.

A musical, which starts out based on the life story of one of their own company members, *Life and Times*, is the latest in the company's series of works dealing with oral traditions. For this project, director Pavol Liska posed sound designer Kristin Worrall a seemingly simple question: "Can you tell me your life story?". The resulting verbatim transcript of this original phone interview became the libretto for a musical unlike any other, as the company sings every word – including every "um", "uh", "oh" of the original phone conversation, raising what might be considered very mundane and ordinary life to the level of something truly transcendent.

The first part of a planned series of ten, Episode 1 of *Life and Times* covers from the time of birth to 8 years old and features a cast of 10 with live musical accompaniment.

Nature Theater of Oklahoma is an OBIE award-winning New York performance group under the direction of Pavol Liska and Kelly Copper. Since *Poetics: a ballet brut*, which was the company's first dance piece created as an ensemble, Nature Theater of Oklahoma has been devoted to making the work they don't know how to make, putting themselves in impossible situations, and forcing themselves to work out of their own ignorance and unease to develop something fresh and surprising. It strives to constantly create an unsettling live situation that makes audience detachment impossible and demands total presence from everyone in the room. The company's raw materials are the ones they find around them, such as overheard speech, found space, and observed gesture. By taking something seemingly superficial or ordinary (like a phone call) and raising it to another level of importance and meaning, the company affects a shift in the perception of everyday reality that the audience will take with them even beyond the performance, and into the world in which they live.

Since 2004, Nature Theater of Oklahoma has created some of the most notable theatre pieces to emerge in recent years from New York. Their pieces are unmistakable in their mixture of conceptual precision, passion, and an inimitably smart, witty blend of contemporary visual art strategies, theatre traditions and performance conventions.

Pre-show talk in School of The Arts Drama Theatre at 4pm on 21 May only.

Master Classes for Teachers and Artists

Song and Movement Workshop
Pavol Liska and Kelly Copper
16 May

10am – 4pm

The Substation Dance Studio

\$50 per participant

Limited to 12 participants. Participants should be comfortable and willing to participate in singing and dancing.

The workshop will be an introduction to the company's working methods for *Life and Times* and in particular how they work with banal language and transform it through music and dance. The participants will gain an understanding of the performance tasks in this show and how the role of "chance" operates in their work.

Memory II: Hunger 回忆2: 饥饿

Living Dance Studio (China)
生活舞蹈工作室 (中国)

21 & 22 May

1 - 9pm

8hrs (no intermission but audience are free to enter and leave the theatre during the performance)

School of The Arts Studio Theatre

\$45

Patrons with medical conditions are not advised to fast
Commissioned for the Singapore Arts Festival

The content of this new project focuses on the Great Famine from 1959 - 1961.

In a unique take on the Festival theme *I want to remember*, Living Dance Studio from China performs the second incarnation of an 8 hour piece called *Memory II: Hunger*. They first performed *Memory I* in 2008, which touched upon the artists' experience of growing up in the 60's and early 70's in China.

Memory II was inspired by that first piece, this time confronting the monumental event of the Great Famine of China, which occurred between the years of 1959 - 1961.

In this piece, the artists selected 19 - 25 year old Chinese to go back to their hometowns to interview their own grandparents about the conditions and hunger of that time. The interviews were filmed on DV cameras and both interviewer and subjects fell headlong into a fascinating conversation that would change them irrevocably from then on. For many of the ordinary elder folk who lived through that time of great misery - needless to say, it was traumatic, liberating, difficult and complex for them. The young interviewers had no less an intense experience of confronting and living through this event vicariously - many whose contemporary experience in prospering, modern China would seem almost the complete anti thesis of any experience of hunger, deprivation and despair.

All materials from the interviews were collected and edited into "Folk Memory Video Files". In *Memory II*, a 'Memory Room' displaying these narratives will be featured. Concurrent with the replaying of these interviews, the elderly participants of the project, will walk upon the stage 'live', reconnecting and recreating a link to that past event 50 years ago; in a performance that also implicates and inserts the watching audience into the 'event' of remembering the Great Famine. Audiences to this performance will be encouraged to fast the night before attending the show so that when they attend the show at 1 pm, they will actually feel what it is like to be hungry for the next 8 hours of the performance. This is a unique Performance Event for those who are game enough to experience fully a contemporary perspective of The Great Famine, which is highly participative and interactive.



At the end of the show, performers and audience alike will participate in a communal meal to 'break fast' - a meal that the communist revolutionaries ate as a staple diet.

There will also be screenings of new works at the Festival Village from Chinese filmmakers with themes of 'memory' or 'seeking memories' prior the performance. Zou Xueping's film *The Starving Village* is about the last years of her grandmother's life and stories of 15 people who lived through the famine; Zhang Mengqi's *Self Portrait With Three Women* recounts a journey of self discovery tracing back to her mother and grandmother.

生活舞蹈工作室于2008年创作了《回忆》作品，是一个有关60年代文化大革命期间的个人记忆作品。《回忆2: 饥饿》即这个计划的第二部作品，涉及发生在中国1959年至1961年期间的一场饥饿灾难。

为了这个作品收集到更多不同地方的“历史当事人”的资料，生活舞蹈工作室组织了20多人参加的“历史寻找者”团队（也包括参与这个作品制作和演出的人员），去到全国10几个省的数十个村子去拍摄采访那些当年的“历史见证者”，共拍摄采访220人（岁数从55岁至90岁），影像资料有300多个小时。这些都是最重要的“活着的历史”，将成为这个剧场作品的重要影像资料。

延续生活舞蹈工作室一贯的作品形式：文献记录剧场方式，创作团队组织了年龄介于19至25岁的年轻人，回乡采访自己的祖父母、去拍摄采访那些当年的“历史见证者”。同时，舞台上的每个表演者都是“历史的寻找者”（他们实际都参与了“饥饿”历史的调查和采访工作），他们在寻找历史过程中的经验和反省思考也将和“历史回忆”共同呈现在舞台上。作品将由肢体运动、台词、影像、装置和多媒体构成。演出长度8小时。

为了配合这场演出，艺术村也将播放中国电影制片人在他们的出生地制作以“回忆”或“寻找回忆”为主题的纪录片。吴文光的《治疗》通过回忆作者母亲和自己文革期间的成长经历，通过回忆达到一种人生的治疗；邹雪平的《饥饿的村子》拍摄自己的奶奶临终前的最后两年时间，以及村子里老人讲述饥饿灾难期间的故事；章梦奇的作品《自画像与三个女人》则从寻找自我开始，追述了她母亲与外婆这三代女人的回忆故事。

这是新加坡艺术节委约的作品。

Yesterday 昨日风采

Yesterday - Mobile Karaoke 昨日风采 - 流动卡拉OK

Song-Ming Ang (Singapore)

洪松明 (新加坡)

24 May - 5 June (except 30 May)

Evenings

90 - 120mins

Various locations from Tuesday to Thursday;

Festival Village from Friday to Sunday

Commissioned for the Singapore Arts Festival

Yesterday is a series of innovative audience participation performances, inspired by the old, sprinkled with a dash of the new, and presented through one of our favourite national pastimes - karaoke! The stage for this series of performances is a travelling lorry outfitted with blaring speakers reminiscent of election time, with the addition of a karaoke system. The lorry visits different heartland areas and the Festival Village over two weekends, inviting everyone to come on board and belt out their favourite songs.

Hop on to give a no auditions-required singing performance in the language of your choice, from a song list consisting solely of tunes from at least 20 years ago.

This special show tours for a limited time only, with the lorry serving as a travelling stage and stopping by various neighbourhoods during the weekdays. On the last day, join us at the Festival Village for a Choir karokethon on the lorry's stage!

It's Singapore Idol meets Golden Oldies in this audience-participation karaoke-on-wheels project, named *Yesterday* after the good old songs of decades past such as The Carpenters' "Yesterday Once More" and The Beatles' "Yesterday".

Yesterday - Mobile Karaoke is a work by artist Song-Ming Ang, who uses simple ideas like this to highlight the social aspects of music. With works spanning audiovisual screenings, DJ sets, interactive installations, laptop improvisations and listening parties, all of which have been presented in exhibitions and festivals from London to Hong Kong and Melbourne, *Yesterday* marks a further realisation of this artist's philosophy of making the simple sparkling, for all sorts of people to enjoy on different levels.

《昨日风采 - 流动卡拉OK》是一项鼓励观众参与的创新表演，其灵感来自老歌，添加创新元素，表现形式为广为喜爱的国民休闲活动——卡拉OK！舞台将是一辆配备了扩音器，外加了卡拉OK音响系统的货车，像极了选举的场景。为期两个星期，这辆货车将开往全岛各中心地带和艺术村演出，并邀请民众上车演唱自己的拿手好歌，大展歌喉。

您可自由选择任何演唱歌曲，也可自备卡拉OK CD，唯一条件是演唱歌曲必需有至少20年歌龄。别错过这次无需面试的歌唱表演机会！

《昨日风采 - 流动卡拉OK》是本地艺术家洪松明发起的，旨在实践简单的想法，让音乐走入社会基层。松明的作品范围包括视听录制、DJ表演、互动装置、以及即兴电子音乐表演等，并曾在伦敦、香港、墨尔本等地展出作品。《昨日风采 - 流动卡拉OK》标志着艺术家进一步努力实践其艺术理念，即以简单的方式，为各行各业的民众提供不同层次的音乐享受。

这是新加坡艺术节委约的作品。



"What is surprising is the extent to which almost everyone, even knowing that this is a carefully staged performance, is drawn into the fiction... There's something intriguing, even profound, going on here about the lack of simple intimacy in our lives and our susceptibility to a kind word or glance that gets to the heart of our alienation from one another."

- The Times, on *Internal*

Aaron De Keyser

Internal / A Game of You

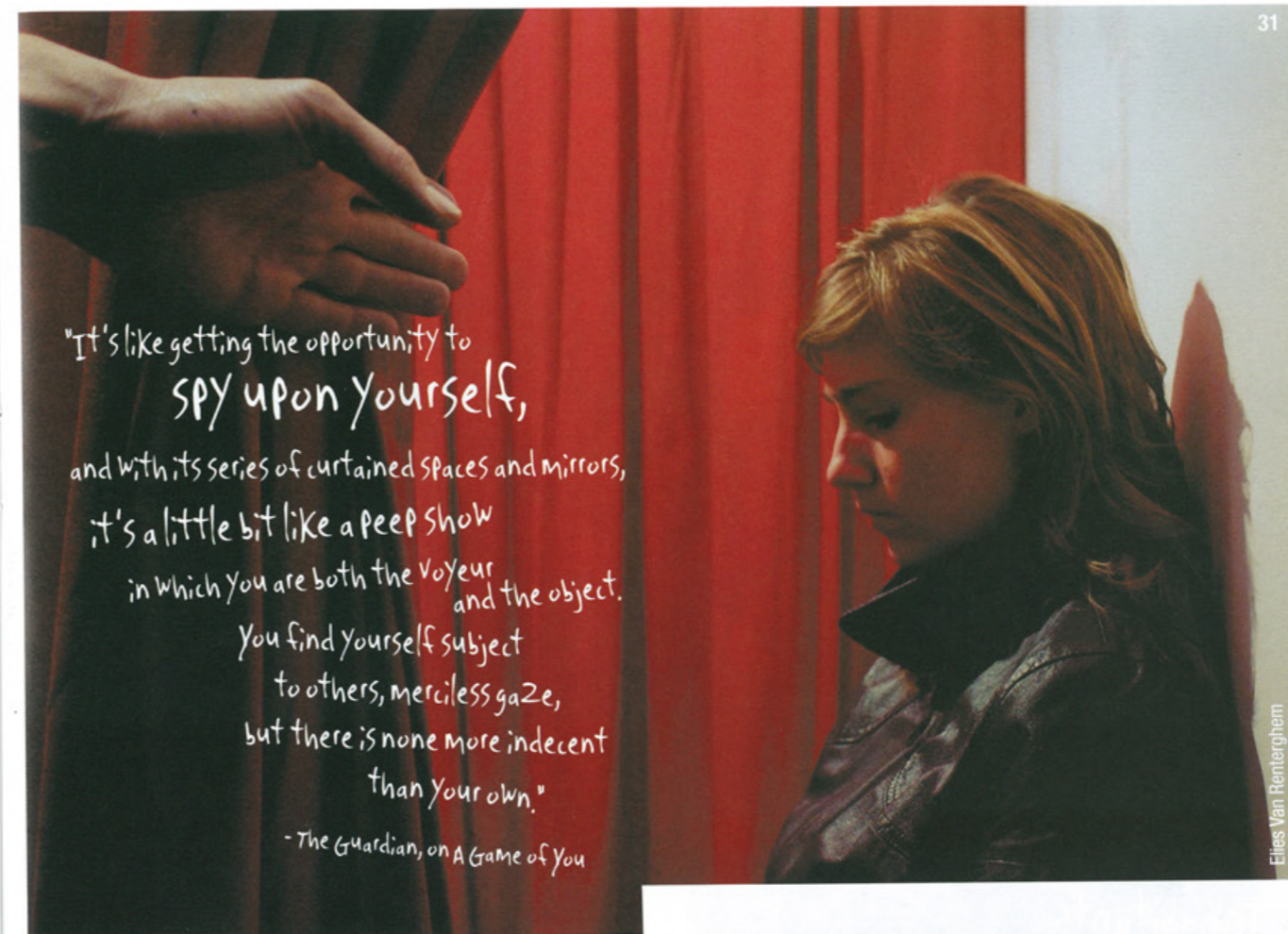
Ontroerend Goed (Belgium)

If you ever thought theatre was all about bright lights, spectacular sets, showy costumes, loud actors and hum along show tunes, here is something for those whose tastes run along different lines. Behind the limited seats of each performance, beyond the velvet rope guarding the entrance lies theatre that is dark, sexy, adventurous and fun...

Ontroerend Goed is a theatre performance group, a group of theatre makers who create their plays using both theatrical means and performance elements. The group wants to rediscover the intensity of theatre together with the audience and convey an image of modern people, with their critical approach, sense of relativity, imagination and emotionality. Basic to the theatre of Ontroerend Goed is fun, cleverness and humour, be it dark, trite or absurd. You the audience, are invited to be part of the performance, and be the performance.

The ten-year-old group from Belgium has won numerous accolades internationally for their unconventional work, including Edinburgh Fringe First and Herald Angel Edinburgh 2009 awards. This marks the company's much-awaited premiere in Asia.

Ontroerend Goed is supported by The Flemish Community, The province of East-Flanders & the City of Ghent.



"It's like getting the opportunity to spy upon yourself, and with its series of curtained spaces and mirrors, it's a little bit like a peep show in which you are both the voyeur and the object. You find yourself subject to others, merciless gaze, but there is none more indecent than your own."

- The Guardian, on *A Game of You*

Elies Van Benterghem

Internal

Ontroerend Goed (Belgium)

25 - 27 May: half hourly from 6 - 7.30pm and 8.30 - 10pm

28 & 29 May: half hourly from 2 - 4.30pm and half hourly from 7 - 9.30pm

25mins

School of The Arts Gallery

\$25

Contains brief scene of nudity, which may be deemed unsuitable for young audiences.

Theatre audiences usually want to find out more about a character. But do you care what the character finds out about you? *Internal* turns the tables over a dating table. Five actors meet five audience members in person at a speed-date, at which they promise agreeable, intimate, personal treatment. But as they share their surprisingly personal stories, build up a charming atmosphere of confidentiality and intimacy, and you offer your own in return, be prepared to start questioning yourself and what impression you want to give to the actor that you may very well fall in love with. How will you feel after your short meeting comes to an end? *Internal* puts participants in a state of self-questioning which lasts long after the session is over.

This charming, disarming and surprising performance has played throughout Belgium, the Netherlands and England to rave reviews, with invitations to play in various other locations throughout Europe and America.

Internal is produced in association with Vooruit, KC België, Inkonst & Richard Jordan Productions Ltd.

A Game of You

Ontroerend Goed (Belgium)

1 - 3 June: half hourly from 6.30 - 10pm

4 & 5 June: half hourly from 2 - 4.30pm and half hourly from 7 - 9.30pm

30mins

School of The Arts Gallery

\$25

Recommended for ages 14 and above

A fundamental dynamic of a theatre experience is said to be the existence of a performer and an audience. But if you are led into different rooms that look both familiar and foreign at the same time, and you always seem alone, who is the performer and who is the audience member? Is someone watching you, or are you watching yourself?

A Game of You sees seven actors craving to spend time with you, in a safe space, playing a careful game as they get to know you, the you that even you may not have known before. Be led through a series of encounters that challenge your presumptions of identity - both of self and others. At the end of your curious journey, you may well decide that you are both the audience and performer. But what will you like or loathe what you have learnt of yourself?

This winning work premiered in 2010, and has played to glowing reviews in countries throughout Europe, including Dublin, London, Belgium and the Netherlands.

A Game of You is produced in association with Vooruit, KC België, Inkonst, in coproduction with Battersea Arts Centre (BAC) & Richard Jordan Productions Ltd. with the support of the National Theatre Studio.



Inhabitants

Teatro de los Sentidos (Spain/Singapore)

24 – 29 May, 31 May – 5 June

6.30pm, 8pm & 9.30pm

70mins (no intermission)

Drama Centre Black Box

\$40

33 people per show. Audience members have to arrive at the venue 30mins before the start of the performance. There will be no latecomers' entry. Audience members will have to remove their footwear for the show and are encouraged not to bring along bulky items. For audience 12 years old and above.

What is a city made of? That is the essential question the Barcelona-based theatre company ask in their piece. Rather than defining a city via its visible forms i.e. the landmark monuments – Eiffel Tower for Paris, Big Ben for London, Sydney Opera House for Sydney etc – Teatro de los Sentidos examine what they consider essential – invisible and the unseen, the threads which connect the inhabitants with each other, or separates, traps, liberates them; threads that make a vital weave which converts the city into a live organism with its joys, its hazards, its miseries, its hopes and its negations. Threads that connect (or separate) people with the city's past and future (inhabitants). They ask how the threads of encounters and "disencounters" are weaved? Which permits one to weave one's own tissue or individual story?

Working with Singapore actors, dramaturgical research and the Teatro de los Sentidos team, these questions are asked, penetrating the sights and sounds of our city, exploring the weight of original myths, their flavours, celebrations and rituals. Reconstituting these findings into stories that take the audience into a game of listening, of awakening the senses, of recovering a new awareness of each other individually and collectively within the 'invisible' side of Singapore – hopefully to find another way to inhabit our city!

Teatro de los Sentidos' founder and artistic director Enrique Vargas said, "We look for stories that make our right to intimacy resound. Stories that show us the unfinished, imperfect point of ourselves – what is left to be 'weaved'. Also in our work we value the importance of what is left unsaid, unseen, unperceived, 'unverbalized', of what is known by intuition, ineffable, invisible. These are some of the questions and reflections with which we are constructing a great collective game, a great game that is, above all, a free activity full of sense that absorbs, nourishes and transforms us." Giulio Baffi a Neapolitan thinker and writer, said of their work that he "had not entered to listen to a play but he had entered a play to be listened."

Rosella Battisti, L'Unita a publication in Naples, Italy wrote, "Just like Calvino's invisible cities, Vargas' Naples (another performance based on the city) has so many aspects, so many relationships, that you end up feeling a little bit like Alice or Dante lost in the jungle of threads, where everybody looks for their own, hoping it is not too short." La Republica said of their work: "It's an experience that plays with the boundaries of fear, beauty and risk. To glance into your deeper self in order to find a solution, instead of remaining a prisoner of hypocrisy; trying to invest on the fate of land itself." Other praises include "this theatrical experience shows us the true bit of our city" (La Vanguardia); "makes us think of children's games, naivety and virgin territories" (El Punt); "Excellent and seductive" (Borsen); "Unforgettable and poetic" (Kvallposten).

The award-winning theatre company is comprised of performers/researchers of diverse nationalities and fields of expertise who work on the poetics of the senses and research into the relationship between sensory language, body memory and theatre. Recent awards include Best Play 2008, Pittsburgh Press, USA; TZ Rosen Public and critics award, Munich, Germany (2008); Honor Award, Festival Internacional de Teatro de Valladolid (2006); MAX Award to new tendencies, Spain (2005). The company performed in Italy, Spain, Denmark, Germany, USA, UK, Holland, Switzerland, France and South America. The Festival performance marks the first Asian city that the company will be making work in.



Re: Almost Left Behind

Thespis (Singapore)

27 May, 7.30pm

28 May, 3pm & 7.30pm

90mins (no intermission)

The Substation

\$16

Almost a travelogue, but not quite.
A group of young travellers embark on a year-long exploration,

Like driftwood,

Each

a repository of

memories,

Visiting new places

And revisiting old haunts.

Where have they gone, and why have they come back?

Where are they returning to, and upon their return,

How will they choose to remember their journeys?

Through recounting and retelling lived experiences,
new meanings are constructed, and a collective story in
response to

memories. travelling. space. home.

is revealed in an intimate, interactive multi-disciplinary
performance exhibition.

13 travelers return from journeys with stories waiting to be told. Through different story-telling methods, this multi-disciplinary work explores memory, travelling and the voices of a generation of 20-somethings. Directed by Tan Liting and Thong Pei Qin, *Re: Almost Left Behind* invites the audience to decide what they want to see and do, creating their own memories as they sojourn through the piece housed within and around the Substation.

This experiential journey is presented by Thespis, an arts-interest group led by a driven team of National University of Singapore Theatre Studies students and alumni members who are interested in cultivating young artists in local tertiary institutions. Their projects are entirely initiated and carried out by motivated youth and Thespis provides them with a safe platform within the campus context to hone their skills to become better and ready artists. Their productions also seek to interest and critically engage audiences by causing audiences to rethink performance concepts.

This production is presented under the Festival's Platform Campus, a platform dedicated to bringing a deeper level of artistic development to the local educational institutions. The Festival and Thespis team would like to express their appreciation to Republic Polytechnic and NUS Office of Alumni Relations for supporting the work-in-progress showings in Dec 2010 and March 2011. This production is also supported by The Substation.



Matthew G Johnson

In the Middle

Foo Yun Ying & Zhuo Zihao from
T.H.E Emerging Choreographers (Singapore)
28 May, 8pm
29 May, 3pm
60mins (with intermission)
Drama Centre Theatre
\$16, \$12

In The Middle, a double-bill commission for the Singapore Arts Festival in collaboration with T.H.E Dance Company, will feature choreographers Foo Yun Ying and Zhuo Zihao, both of whom were first discovered under *T.H.E Emerging Choreographers* in 2009 (a choreographic development series started by T.H.E's artistic director Kuik Swee Boon). This production will be presented under the Festival's *Platform Campus*, a platform dedicated to bringing a deeper level of artistic development to the local educational institutions.

Together with a group of selected dancers from the local tertiary institutions, Foo and Zhuo will broach the intimate subject of memory – its vagueness, its splendour, and how its existence shapes the present and the future.



Matthew G Johnson

or So It Seems...

This dance explores how memories become subtly different each time we call them to mind and become coloured instead with elements of the present. Time never stands still – even in memories, recollections wither, and the past can never be wholly restored. But does that mean that these changed memories have no value, or should they be treated as new experiences in themselves?

Or So it Seems... recreates the dream-like state and suspension of time that occurs when we are remembering. From the outside, this form of looking back into our past puts us in a trance, for those fleeting moments shutting out the world around us, not fully conscious or aware of any external stimuli. Meanwhile on the inside, the events we remember flash across our minds like a video, sometimes logically linked and sometimes in random sequence.

But however long these moments last, we eventually drop out of them and return to reality. These beautiful moments are ephemeral, and this transience is also captured in the choreography.

Performed to original music, this evocative piece is choreographed by Foo Yun Ying, an illustrious young dancer/choreographer and scholar of dance. Foo studied and performed dance in Hong Kong, the UK and Europe with acclaimed choreographers such as Cheng Tsung-Lung (Taiwan), Mui Cheuk-Yin (Hong Kong), Ong Yong Lock (Hong Kong), John Utans (Australia), Pawan Chow (Hong Kong), Filip Van Huffel (Belgium), Jonathan Lunn (UK) and Martin Forsberg (Sweden). Foo also performed with the Jonathan Lunn Dance Company (UK) in their production *Reading Room* in 2008, and worked extensively with Singapore's Kuik Swee Boon, Artistic Director of T.H.E Dance Company.

Recapturing... Vague

A child is born with myopia so serious he is almost blind. Years later, as a grown man and an emerging choreographer, he tries to remember his boyhood days, but what he can conjure up are not visual images, but the stuff of other senses.

Recapturing... Vague is inspired by Zhuo Zihao's mission to recall the feeling of his myopic childhood, a feeling formed out of senses other than sight. The resulting dance evokes something diaphanous, a sentiment of something so close and yet so far, akin to perceiving with certainty the existence of something through frosted glass, but not knowing what the something is beyond shadows and vagueness.

Recapturing... Vague is performed by a small and select team of dancers, accompanied by an original soundtrack and visual projections, and choreographed by Zhuo Zihao.

After winning scholarships to and graduating from both LASALLE College of the Arts in Singapore and the Hong Kong Academy for Performing Arts, Zhuo has worked with numerous notable choreographers from USA, Spain, Hong Kong and Taiwan to name a few. He was also a resident artiste and choreographer with Odyssey Dance Theatre in Singapore, having choreographed works for them such as *Chrono.Sphere*. His choreography work also includes creating pieces for the Hong Kong Dance Festival 2006 (Site Specific) and *Flowing* for T.H.E Second Company, as well as co-choreography for *Within.Without* in M1 Fringe Fest. As a dancer, Zhuo is one of the founding members of T.H.E Dance Company, and has performed with them both locally and overseas in China, Indonesia, Poland, France and Dubai.



2

TAO Dance Theater (China)
陶身体剧场 (中国)
Duan Ni and Tao Ye (Choreography and Dancers)
段妮、陶冶 (编舞和演员)
3 & 4 June
8pm
60mins (no intermission)
School of The Arts Drama Theatre
\$45, \$20

TAO Dance Theater 2011 creation "2" is co-commissioned by the Singapore Arts Festival, Dansmakers Amsterdam and NorrlandsOperan. In this piece, the artists recorded some of their conversations during rehearsals and daily life. After which, the texts were sent to the composer who used the natural spoken rhythms and written punctuation to develop a musical/sound score.

TAO Dance Theater intends for the meaning of this character 2 to be uncertain, because it is not possible to use one word to express the artists' attitude. Perhaps 2 represents something as simple as two souls in conversation, or one talking to oneself; they used the point of view of this abstract symbol to express this work and even a new method for creation continuing into the future. Is the next one 5 or 9 or...? This is not certain; but what is certain is that these new discoveries will bring forth for future creations, a New Free World.

In the rush of the moment there is no time to think, the present already becomes past, the future is already now, how do you choose if you are coming or going?

Post show dialogue after every performance.

陶身体剧场2011年作品《2》是新加坡艺术节、舞蹈制作-阿姆斯特丹艺术节及瑞典NorrlandsOperan艺术中心共同委约的新作。这作品记录了在排练中许多对话,包括生活中一些语言去形成文字后留给音乐家发展。

"2" 这个字的意义陶身体剧场希望的是不确定的,因为不能用某一个词汇去表达这份态度。"2"代表的也许就是两个灵魂的对话与自言自语;用一个抽象的符号角度去表达作品或许是今后创作中一个永远延续下去的方式。下次是"5"还是"9"?不能确定,但可以肯定这会为今后的创作带来一个全新自由的世界。在许多事情发生当下还来不及思考的时候,当下已成为过去,而未来已是现在,你唯一能选择的是进来?还是出去?

Learning Workshop

Dance Concepts Creation Class 舞蹈思维开发课

Duan Ni and Tao Ye

段妮、陶冶

4 June

1 - 3pm

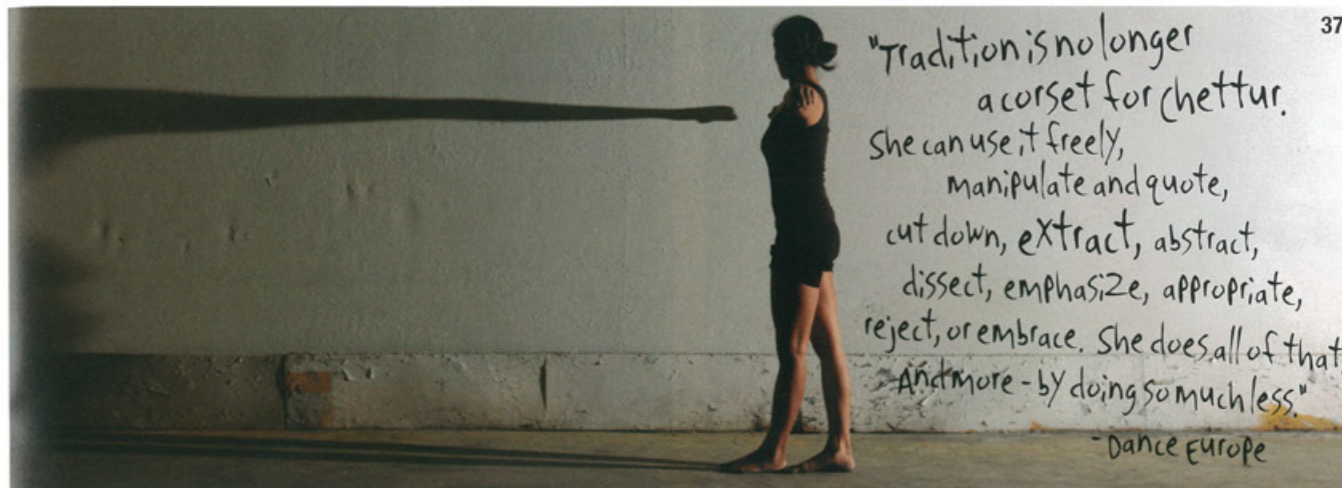
The Substation Dance Studio

\$15 per participant

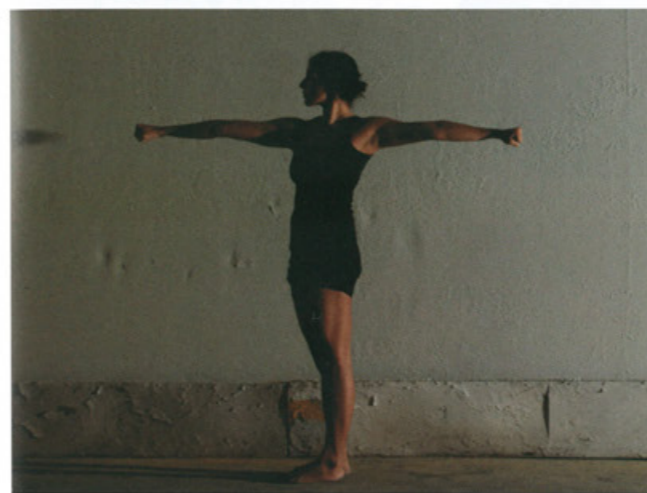
Limited to 30 participants. Workshop will be conducted in Mandarin.

The body has memories. Its language is more immediate and honest than our spoken one. This workshop utilizes sound and gesture games to bring participants into a new mental space. Through guided improvisations, this class will wake up one's body, enhance personal awareness, and take participants one step further on the path of self-understanding.

身体是有记忆的,它比我们的言语更加真实与诚实。课程利用游戏及声形的方式将身体带到一个新的空间。用引导式即兴的方式唤醒自己的身体,从而增强个人意识,得到进一步认识和理解自我。



"Tradition is no longer
a corset for Chettur.
She can use it freely,
manipulate and quote,
cut down, extract, abstract,
dissect, emphasize, appropriate,
reject, or embrace. She does all of that.
And more - by doing so much less."
- Dance Europe



Sara

Beautiful Thing 2

Padmini Chettur (India)

4 & 5 June

8pm

60mins (no intermission)

Drama Centre Theatre

\$45, \$20

Padmini Chettur is one of India's most influential contemporary dance practitioners. She began her dance training in the traditional Indian dance form of Bharatanatyam, and in 1990, at the age of 20, joined the dance company of Chandralekha.

The late Chandralekha was arguably one of India's most important contemporary dance artists. Her experiments in fusing the ancient form of Bharatanatyam with yoga and Kalarippayattu (a martial art from Kerala) was unpopular with purists, but her bold ideas won her fans amongst such luminaries as Pina Bausch and Susanne Linke.

In the 10 years Chettur worked with Chandralekha, Chettur began her own study of the geometry of the human body and its relationship with the space around it. She had spent three years studying organic chemistry prior to her joining Chandralekha's company, and Chettur's study of matter had a profound impact on her approach to dance. The way in which atoms and molecules move and arrange themselves, as well as organic chemistry's fixed path to a correct solution for a problem are strong influences on the way she thinks about bodies and the kinetic potential of bodies.

Rather than starting from or drawing from Western dance forms, Chettur's approach chooses to develop a contemporary dance idiom from within traditional Indian dance forms. She embraces some aspects of the traditional dance while forgoing other aspects, like how she chooses to let go of the physical conditioning, while remembering the techniques of holding ground. She re-examines the geometry of how the body is projected as a series of triangles. She wants to unlearn the habits of spine and fingers to create a new vocabulary, but yet keeps in mind that what the body has already learned, already lived, will always be a powerful force that subconsciously informs the curiosity of the dancer, and the choices that the dancer will make.

This dance performance - her eleventh creation - is ultimately about how the memories of who we were incessantly influence who we become. Chettur investigates this theme through her own experiences, not only in dance, but also in life.

Fans of dance, whether traditional or contemporary, will find that Padmini Chettur's work is a fascinating demonstration of how the old can and has become the new.

Dance Europe aptly describes her process: "Tradition is no longer a corset for Chettur. She can use it freely, manipulate and quote, cut down, extract, abstract, dissect, emphasize, appropriate, reject, or embrace. She does all of that. And more - by doing so much less."

Post show dialogue after every performance

Commissioned for the Singapore Arts Festival, co-produced by Szene Salzburg and co-presented by Festival Bo:m

Artists Share

31 May

7.30 - 9pm

Drama Centre Function Room 1

Padmini Chettur will discuss the dance aesthetic in India then and now, and share insights on her new work.



Radio Muezzin

Stefan Kaegi (Rimini Protokoll) (Germany/Egypt)
4 & 5 June
8pm
80mins (no intermission)
Esplanade Theatre
\$80, \$50, \$20
Performed in Arabic with English subtitles

Can technology transform the face, and voice, of something as transcendent as religion?

A muezzin is an official chosen for his good character, who proclaims the Islamic call to prayer, both five times a day for daily prayer as well as on Friday for public worship. Unlike his Jewish and Christian counterparts who may use trumpets or bells, the Islamic muezzin relies only on his sonorous voice, declaring the greatness of his God and inviting his fellow Muslims to salvation. In Cairo, these servants of the mosques often spend almost their entire lives inside it, acting as janitor of these houses of worship and the ones who lock it up, organise its cleaning, and even sleep there, thus seldom seeing their families.



Five times a day in Cairo, muezzins also become the voice of the city. Cairo is called the city of the thousand mosques, but in reality there are some 30,000, so when the time for prayer rolls around the calls of the muezzins become one big, manifold sound layer of delightful dissonance above the town. Not only do they have a huge presence vocally, but historically, they have contributed many stories as well. For example, the first muezzin was a slave who was eventually freed because he had such a sweet voice. Until the Fifties, it was also common to catch sight of blind muezzins climbing up to the minaret in order to call to prayer – called Adhan – to all four directions of town.

The Minister for Religious Affairs is currently introducing the centralised muezzin. Via one radio station, only one proclaimer at a time is to go on air for simultaneous transmission from all state-owned mosques. This will silence thousands of Egyptian muezzins, and put an end to the hitherto cultural cacophony.

In *Radio Muezzin*, a performance which might become the swan song for these servants of the mosque, the principal characters are four Egyptian muezzins: a blind Qur'an teacher who spends two hours on the mini bus each day to get to the mosque; an Egyptian farmer's son and former tank driver who vacuums the mosque's carpet on a daily basis; an electrician who started to recite the Qur'an by heart after being involved in a serious accident while being a migrant worker in Saudi Arabia, and a bodybuilder that doubles as the vice world champion in reciting the Qur'an, whose Qur'an cassettes are very popular among taxi drivers. All four meet an engineer who has acquired the skill of encrypting radio signals at the Aswan High Dam.



In a mosque made up of carpets and ventilators, these four very different muezzins and one engineer become the protagonists in a reconstruction of their lives. As the show progresses, they find themselves becoming individual representatives of a religious culture, instead of passively allowing the many faces of the Islamic culture to be reduced to just one, simplified, enemy image for people in the rest of the world.

Between their words and the video images of their everyday life, new stories come into being, speaking about the transformation of the call to prayer in the age of technical reproduction.

After three months of research, rehearsals and a try-out in Cairo, *Radio Muezzin* had its uproariously successful world premiere in Berlin in March 2009, where loud calls to prayer are prohibited.

With his Egyptian collaborators, Stefan Kaegi created *Radio Muezzin*. Stefan Kaegi and his group Rimini Protokoll, are a collective composed of a trio of theatre directors (Kaegi, Daniel Wetzell and Helgard Haug) recognised as being the leaders and creators of the theatre movement known as "Reality Trend" (Theater der Zeit) which has exerted a powerful influence on the alternative theatre scene. It begins with an actual, concrete situation in a specific place and then developed through an exploratory process, usually interpreted by non-professional actors. They have attracted international attention with their dramatic works, which, like *Radio Muezzin*, takes place in that grey zone between reality and fiction. Some of their documentary pieces include



Kreuzwortratsel Boxenstopp about eighty year old ladies confronted by Formula One; *Deadline* which is a performance made by funeral masters, graveyard musicians, surgery students, funeral producers etc.

In 2007, Stefan Kaegi individually also started collaborating internationally, working with Argentinian writer and director Lola Arias in Sao Paulo, Munich and Berlin staging Brazilian police officers and their biographies in living museums; and in 2008 on a play with six to thirteen year old global nomads from Lausanne, Switzerland in a show titled *Airport Kids*. Stefan Kaegi was awarded the European Cultural Fund's Routes Award in 2009. In 2010, the production *Cargo Kuala Lumpur – Singapore* by Stefan Kaegi/ Jörg Karrenbauer was also presented at the Singapore Arts Festival.

For *Radio Muezzin*, Stefan Kaegi worked closely with Mahmoud Refat, renowned Egyptian sound artist, musician, producer and founder of 100Copies Music & 110LIVE Electronic Music Festival to compose music and design the sound for the show. He also worked with Mohamed Shoukry, a prize winning Egyptian visual artist, with degrees in Environmental Sculpture and Video Sculpture, to design the stage. A young emerging Egyptian theatre director Laila Soliman is the dramaturgist and Belgian film writer and director Bruno Deville creates the video design for this piece.

A production by HAU Berlin and Goethe-Institut Egypt. In Co-production with Festival d'Avignon, Bonlieu Scène nationale Annecy, Festival d'Athènes et Épidaure, steirischer herbst festival, Graz and Zürcher Theater Spektakel. Funded by the German Federal Cultural Foundation, Swiss Arts Council Pro Helvetia and the Department of the Mayor of Berlin – Senate Chancellery – Cultural Affairs. In cooperation with El Sawy Culturewheel, Cairo.

Programme Partner:





Tee-rak / Eternity



Lighthouse



Fish Love

filem filem

21 May, 7.45pm and 26 May, 10pm
Secondary Stage, Festival Village
Free

Featuring shorts and a feature based on the theme of *I want to remember*.

I Want to Remember

Director: Royston Tan (Singapore)
5:42mins/2010
Commissioned for the Singapore Arts Festival

I want to remember is about personal memory – the unforgettable moments in our lives, whether sweet, bitter or bizarre. Good or bad, these life moments inform and influence the way we act, giving us strength in adversity and solace in sadness. But most importantly, memories give us hope; the hope to look forward to each coming day, in quiet anticipation of the next unforgettable moment that will add to our life story.

This new short film spotlights and celebrates personal memories of a diverse group of Singaporeans including a street opera artist, Youtube pop star and a muay thai boxer. A first for the Festival, this short film was commissioned in place of the Festival's usual television commercial with the 45sec version running on free to air TV, online as well as various outdoor media. The full length film will be screened at the Festival Village and the catchy soundtrack will also be extended into a community sing-a-long project that will close the Festival.

Fish Love

Director: Royston Tan (Singapore)
3mins/ 2010

Another one of Royston's new works that will be screened at the Festival, *Fish Love* is a surreal conversation between the old mountain and a fish exploring the themes of longing and memory.

Official selection of the Sapporo International Short Film Festival, Japan.

Known for his distinctive cinematic style, Royston has received over 41 international and local film awards for both his feature and short films, notably *15 and Sons*. He has been recognized in Asia with several awards including ASEAN Director of the Year (2001), Young Artist of the Year (2002) by the National Arts Council in Singapore and in 2003, Netpac Jury has recognized him as one of Asia Most Promising Talents. In 2004, Royston Tan was cited as one of the "Top 20 Asian Heroes" by Time Magazine. In 2010, Royston received the Singapore Youth Award, the highest youth accolade from the National Youth Council.

Lighthouse

Director: Anthony Chen (Singapore)
23mins/ 2010

A mother takes her three children on a road trip but finds that home cannot easily be left behind. A story of memories and new beginnings.

Official Selection, Karlovy Vary International Film Festival, Czech Republic.

Anthony Chen's short film, *Ah Ma (Grandma)*, received the Special Mention Award at the 60th Cannes Film Festival, a first for Singapore. His follow-up short film, *Haze*, was nominated for the Golden Bear for Short Film at the 58th Berlin International Film Festival. In 2010 he was awarded the National Art Council's Young Artist Award.

Tee-rak / Eternity

Director: Sivaroj Kongsakul (Thailand)
105mins/ 2010

In a small farming town, a middle-aged man rides his motorcycle through the silent landscape. He is a ghost who has returned to "walk the footsteps" of his youth. His name is Wit and he died three days ago. *Eternity* follows a man through three stages of being – as a ghost wandering through his childhood home, as a young man falling in love with his future wife, and as an absence in the life of his surviving family in the days following his death.

Eternity received support from the Hubert Bals Fund, Asian Cinema Fund and the Office of Contemporary Art and Culture, Ministry Culture of Thailand.

Winner of the Tiger Award, International Film Festival Rotterdam, Holland.

Sivaroj Kongsakul graduated with a degree in communication arts from Suan Sunandha Rajabhat University. He began his career as an assistant director for Penek Ratanaruang, Wisit Sasanatieng, and Aditya Assarat on many of their short films, television commercials, and music videos. He was also the cinematographer for Apichatpong Weerasethakul's short *Worldly Desires*. Since 2002, he has directed ten short films. His two latest films, *Always and Silencio*, were both invited to the Clermont-Ferrand Short Film Festival and won awards there as well as at other festivals around the world. *Eternity* is his debut feature film.



OPEN-STUDIO 2011 共作室

In a different tongue:
A LANGUAGE OF OUR OWN to 男男自语
Visit www.singaporeartsfest.com for details on the two readings

A play that explodes the modern migrant Chinese identity in America written in English - will it work in Mandarin and in multicultural/multilingual Singapore?

That is the question Writer/Translator Robin Loon & Director Casey Lim ask and they search for an answer in OPEN-STUDIO 2011.

Written by Singapore Writer Chay Yew, *A LANGUAGE OF THEIR OWN* was first directed by Ong Keng Sen in 1995 in New York, and 11 years later was brought to the Singapore stage by Casey Lim. In its various stagings and incarnations, what remains moving is its portrait of the minority psyche: in the use & loss of language, in the integration of the migrant into the homeland, in the loathing and despair of the minority stereotypes.

Can a Mandarin translation still capture the musicality of the original English text while conveying the humanity of the minority psyche? Or does the change in language literally changes the language and the terms of engagement?

In a 6-month long process, Robin Loon & Casey Lim undergo a painstaking process of translating, transposing and transforming - first of the text literary, then of the text as performance text, and finally the text as a memory text. Casey Lim's memory of his staging will cast the new upon the old, Robin Loon's memory as an audience of the 2006 production will cast the old onto the new.

With the help of a team of seasoned actors who work in both English & Chinese Language theatre in Singapore, OPEN-STUDIO 2011 will rhapsodize on the before & the after.

Come join the OPEN-STUDIO 2011 team as they muse on the journey from *A LANGUAGE OF OUR OWN* to 男男自语.

OPEN-STUDIO Dramaturg:	Dr Robin LOON
Project Translator:	Dr Robin LOON
Consulting Director:	Casey LIM
Collaborating Actors:	Nelson CHIA, Oliver CHONG, Edward CHOY, Robin GOH, Jeffrey LOW, Peter SAU

Sites, Sights, Sounds

We explore our relationships with our pasts by looking at visceral triggers that activate deep memory fragments.



So much more than watching 😊



So many GREAT memories



Gentle shiver up my spine.



Never forget the feeling



Never felt anything like it.



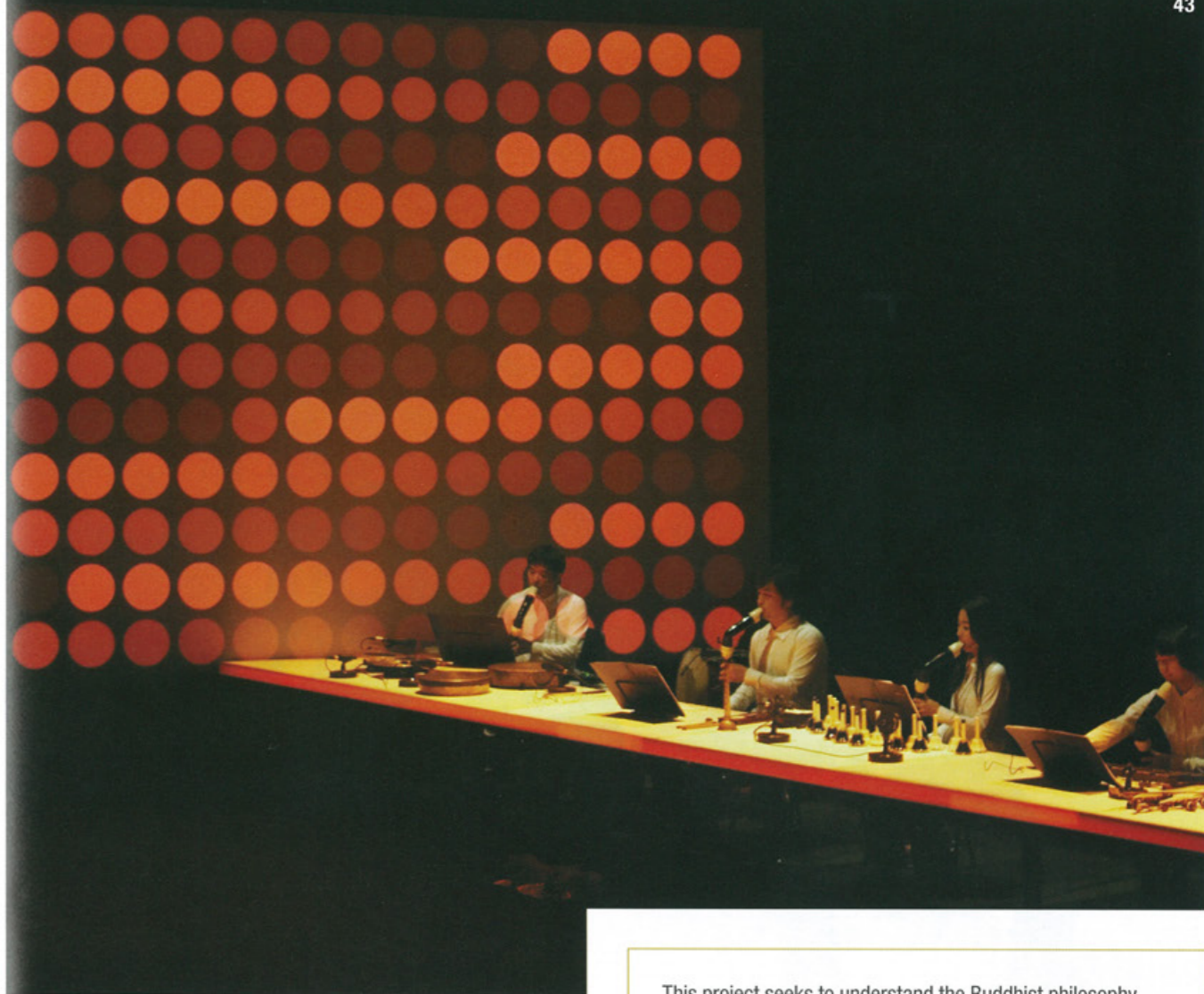
The sound was Incredible



The sight and sounds were unbelievable.



I ♥ being hands



Li and Sa

Be-Being (Korea)
20 May, 8pm
21 May, 3pm
70mins (no intermission)
Esplanade Theatre Studio
\$36

The visually and aurally stunning Buddhist music project *Li and Sa* is an enthralling confluence of Korean traditional music, Buddhist chant and dance, modern music performance. Live music is played, mixed and engineered with electronic sounds, against an absorbing backdrop of omnipresent video projections.

Li and Sa is a creation by music and performance collective Be-Being, comprising some of Korea's most prominent and illustrious artists in traditional and modern music: Jang Young-Gyu is a famed composer; Won-Il Na, Ji-Yeon Koh, Joon-il Choi, Ji-Yoon Chun and Seung-Hee Lee are respected traditional Korean musicians; while Young-Hoon Oh is a prestigious sound engineer. They are aided in this project by a young Buddhist priest Jeong Gak, who is an advisor, as well as performer in this work. The performance reflects and mirrors a modern sensibility – informed by a keen awareness of art forms centuries old, which are reconstituted to speak with a contemporary resonance.

This project seeks to understand the Buddhist philosophy embodied in art, and reinterpret traditional Buddhist music and dance from the perspective of contemporary art. The title *Li and Sa* refers to Do-Li (reason) and Sa-Sang (phenomenon), which are two different but complementary approaches to Buddhist philosophy. Li represents an intellectual way to find consciousness' purpose; Sa represents an affectionate way to have sympathy for everything. This duality underscores all Buddhist rituals and musical practice.

Be-Being's process of creating music illuminates some of the magic of this performance. The members find a theme within the realm of traditional music and parlay this motif into a whole sequence of music, chant, imagery and rhythms – a new, interdisciplinary art form, and a sort of total art based on Korean traditional music and visual arts.

Li and Sa marks Be-Being's first collaboration and was first staged in Seoul in 2008. It toured Europe late in 2010 to wonderful reviews.

Post show dialogue after every performance.

Artists Share

21 May
11am – 12.30pm
Esplanade Theatre Studio

Members of the Korean performance company Be-Being will share insights and demonstrate techniques behind their remarkable melding of traditional Buddhist, contemporary and electronic music in *Li and Sa*.



Academy of Ancient Music and Sumi Jo (UK/Korea)

16 May
7.30pm
2hrs (with intermission)
Esplanade Concert Hall
\$150, \$120, \$80, \$50, \$20

HANDEL Concerto Grosso Op.3 No.2
VIVALDI Nulla in Monda Pax
HANDEL Tornami a vagheggiar from Alcina
ALBINONI Concerto for 2 Oboes
HANDEL Sonata a5
VIVALDI *Sposa, son Disprezzata* from Bajazet

PURCELL *The Fairy Queen: Instrumental Suite*
PURCELL *Music for a While*
HANDEL Let the Bright Seraphim from Samson
HANDEL Concerto Grosso Op.3 No.5
VIVALDI *Agitata, da due venti* from Griselda
HANDEL *Arrival of the Queen of Sheba* from Solomon

Academy of Ancient Music (UK)

17 May
7.30pm
2hrs (with intermission)
Esplanade Concert Hall
\$120, \$80, \$50, \$20

HANDEL Overture: Saul
CORELLI Concerto Grosso Op.6 No.1
HANDEL Organ Concerto Op.4 No.6
BACH Concerto for Violin & Oboe

PURCELL Chacony in G minor
VIVALDI Bassoon Concerto in D minor
HANDEL Organ Concerto Op.4 No.5
BACH Suite No.1 in C major



Though art is said to be immortal, some have tried to force facelifts on even the great classics. Back in 1973, music by Bach, Handel, Haydn and Mozart was played in a 'modern' style: the instruments, the pitch, the number of players, and the very essence and spirit of the performances had all changed dramatically since the composers' lifetimes. Though this created a brand new piece of music which could often be good, what of the music as the composer originally intended it?

The Academy of Ancient Music (AAM) keeps old music in a state of eternal freshness not by cosmetic changes, but by effectively turning back the clock... actively finding out more about the ancient composers' original intentions and getting back to the style in which music was originally performed.

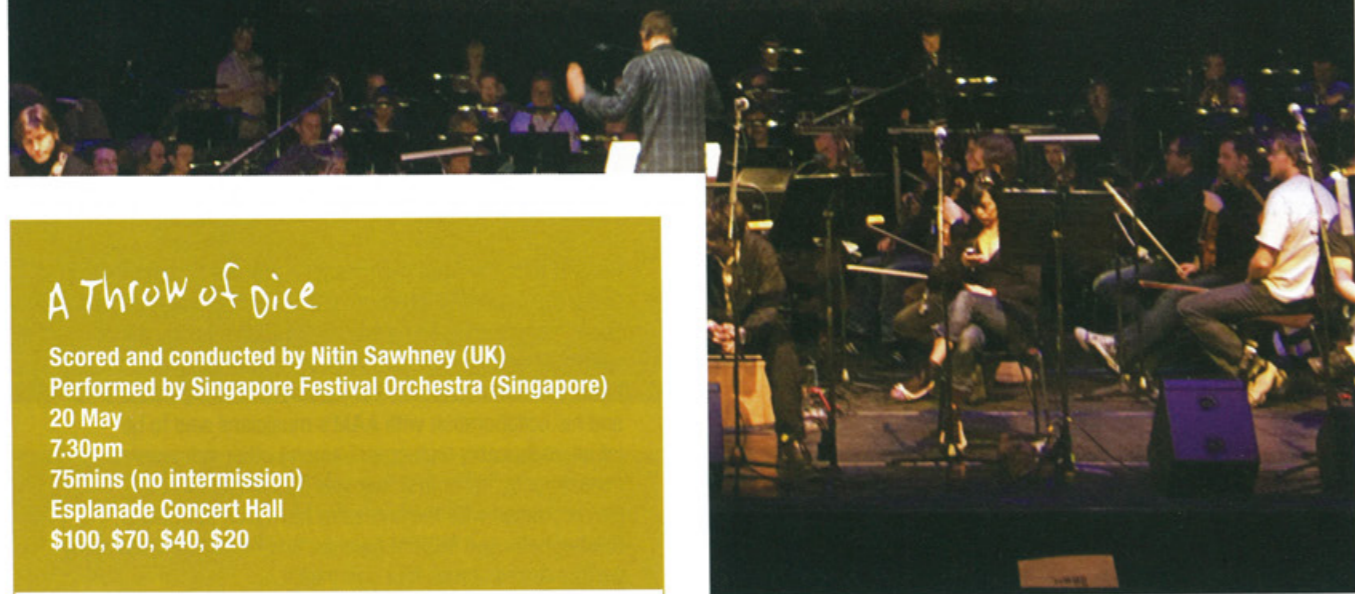
In the spirit of returning to that style, Christopher Hogwood, founder of the AAM, used special "period" instruments dating from the time when the music was composed. Stringed instruments were strung with animal gut, not steel. The trumpets had no valves. The violins and violas didn't have chin-rests, and the cellists gripped their instruments between their legs rather than resting them on the floor, all contributing to why the AAM has been called a 'superb period instrument band'. But it wasn't just the instruments or the sound of the music which had been trimmed to a perfect purity; centuries of masterworks were heard anew. AAM performances were full of energy and passion and joy, as reviewers declared that their work 'blow(s) centuries of library dust' off the pieces they play. Music lovers worldwide were electrified, and one of the world's great orchestras was born.

For this tour, the AAM will present a powerful programme under the masterful direction of its Music Director Richard Egarr – the leading and multi-award winning early music specialist who is now successor to Hogwood's legacy. Egarr has been hailed as 'the Bernstein of Early Music', and his collaboration with AAM's musicians said to be 'of an impeccably high order', among other extravagant compliments. In his first four years as Music Director his recordings with the orchestra have won the Edison, Gramophone and MIDEM Awards; and he has directed many performances across four continents.

The AAM's entrancing music will be further lifted by one of the world's most sought-after sopranos. The incomparable Sumi Jo has performed as a concert artist and opera singer throughout Europe, America and Asia. She has performed several fine operatic roles such as her critically acclaimed *Queen of the Night* in *The Magic Flute*, as well as performing at numerous galas including for the World Cup. Sumi has a string of best-selling recordings to her name, and has won a collection of awards, including being elected as 'Artist for Peace' for UNESCO in 2003.

Feel centuries younger as the AAM and Sumi Jo transport you back to a bygone era when the lineup of Vivaldi, Handel, Bach, Purcell, Albinoni and Corelli had freshly completed their works, and fall in love with the orchestra which does not simply seek to revolutionize the classics, but present the pristine form in which their composers intended them to be.

Post show dialogue after every performance.
Pre-show talk in Esplanade Concert Hall at 5pm on 17 May only



A Throw of Dice

Scored and conducted by Nitin Sawhney (UK)
 Performed by Singapore Festival Orchestra (Singapore)
 20 May
 7.30pm
 75mins (no intermission)
 Esplanade Concert Hall
 \$100, \$70, \$40, \$20

In the Asian premiere of *A Throw of Dice* renowned composer and musician Nitin Sawhney conducts his own band members and the Singapore Festival Orchestra in a performance of his highly acclaimed soundtrack to the beautiful silent film classic Prapandcha Pash (*A Throw of Dice*). This marks Sawhney's return to the Singapore Arts Festival, after a well-received turn in 2010. This new work follows a tour that has been to London, Toronto, Holland, Italy, New Zealand, Chicago, Doha and Sydney.

The film *A Throw of Dice* is German director Franz Osten's great work inspired by the pivotal gambling episode from Indian classic *The Mahabharata*. It tells the absorbing story of two kings with a passion for gambling and the same woman, where one of them loses everything after being tempted by the other king; but when the latter's misdeeds are revealed, is rejuvenated and ultimately reunited with the woman he loves. In the archives of the British Film Institute for over 70 years, it has been lovingly restored, a fitting tribute to the beautifully photographed film.

With aid from the Singapore Festival Orchestra and his versatile band, Sawhney's Western score artfully dovetails with the film's fluid drama. Yet it is the filigreed Eastern touches in the music that lends some flavour of a bygone era. The director Osten was a German with a fascination for Indian culture and the film bridges the gap between the expressive Weimar period in German culture and the luxuriously photographed Indian films of the silent era – a brew that Sawhney reflects in the music. Aref Durvesh's aggressive tabla playing propels the action forward; Ashwin Srinivasan's virtuosic control of the bamboo flute sweetens the romance between the hero King Ranjit and Sunita, the peasant woman he courts. As engrossing as the film is, the music is never relegated to the background. Audiences here will relish the special and unique combination of watching a film accompanied by a soundtrack played 'live'!

Post show dialogue after the performance.



Steve Gullick

Sound system - Last Days of Meaning

Nitin Sawhney (UK)
 21 May
 11pm
 90mins (no intermission)
 Main Stage, Festival Village
 \$50 (includes 2 drinks)

Nitin Sawhney's sensational drum'n'bass/dub-step/asian break-beat club set created waves in Singapore last year. This year he returns with a more mellow and reflective, though no less exciting, set based on the themes and ideas from his 9th and newest studio album, *Last Days of Meaning*.

Played by the legendary actor John Hurt, the album's main character – Donald Meaning – is an embittered old man, fearful of immigrants, terrorists and the outside world. He sits in a room raging against childhood memories, society, himself and a small tape recorder sent to him by his ex-wife.

The cassette – recorder contains the songs of the album: a message of reflection, shared memory, empathy and ultimately hope. Featuring an array of brilliant performances by singers and musicians alike, the new album is a response to the fear, dogmatism and entrenchment that we sometimes acquire with age.

Nitin and key members of his band will perform a live DJ set that includes tracks from the album with Nitin on DJ decks, keys & guitar, Aref Durvesh on tabla & dholak, Ashwin Srinivasan on bansuri flute, Nicki Wells & Tina Grace on vocals.

Programme Sponsor:





Jonathan Murray

Mother India 21st Century Remix featuring DJ Tigerstyle (UK)

26 & 27 May
9pm
45mins (no intermission)
Main Stage, Festival Village
\$30

Mother India 21st Century Remix, or *MI21*, is a daring and dynamic live audio/visual project to re-score and re-visualize the groundbreaking 'tour-de-force' of Indian cinematic history which was *Mother India*, before a live and astonished audience.

Nominated for an Oscar in 1957 for the Best Foreign Film, *Mother India* was a massive epic which came to symbolise the post-colonial Indian psyche, as interpreted through the ambitions, struggles, compassion and sheer will to survive of the central 'Mother' character Radha. Profoundly influential, this film was highly acclaimed for its stunning cinematography, powerfully dramatic storyline and indelible soundtrack.

In an audacious experiment to modify the legendary movie, arts development agency Kala Phool now puts *Mother India* in the adventurous hands of DJ Tigerstyle, one of the world's leading turntablists and electronic composers as well as the former World DMC and ITF champion. This DJ will radically reinterpret the score in a unique live electronic performance, to commemorate India and Pakistan's Independence.

DJ Tigerstyle's masterful use of turntables and electronics will be accompanied by the prodigious talents of cellist Matt Constantine, drummer David Shaw and gifted visual editor with an extensive multidisciplinary portfolio, Josh Ford. All will collaborate to transform the 1957 *Mother India* into *MI21*, a film experience for a contemporary audience.

Called 'a powerful and moving glimpse of a challenging, unwieldy masterpiece' and 'the movie experience of the summer', this performance presents an extraordinary reimagining of an extraordinary film. *Mother India* turned *MI21* will move the masses anew through its experimental and specially cut and remixed vision, and audiences may well decide that *Mother India* is one truly funky mama.

Kala Phool is one of the UK's leading and lauded art development agencies, delivering a gamut of innovative, exciting and diverse art projects through different media that includes festivals, collaborations and exhibitions.

Post show dialogue after every performance.

Learning Workshop

Mother India Talk + Demonstration on working with Music and Film
DJ Tigerstyle, Cellist Matt Constantine and Drummer David Shaw
26 May
12pm – 5.30pm
Possibility Room, National Library Board, 100 Victoria Street
\$15 per participant
Limited to 25 participants

The artists of the Mother India 21st Century Remix performance give you a first-hand encounter on how they worked together, and devised the powerful music track for this iconic film. Great for young emerging musicians and artists!

Equipment supported by Vestax Singapore



Jonathan Murray

DJ Tigerstyle Showcase (UK)

27 May
11pm
60mins (no intermission)
Main Stage, Festival Village
\$35 (includes 2 drinks)

DJ Tigerstyle is an award winning turntable stylist and party music guru. He has performed his inimitable brand of hip-hop and drum & bass music at major music events and festivals around the world, and produced music for the likes of iconic Japanese animators MANGA Entertainment as well as the BBC's Channel 4. One of his career highlights is co-producing a track featuring world renowned British violinist Nigel Kennedy, a familiar name to classical music fans.

What sets DJ Tigerstyle apart? Unlike most DJs and turntablists, he uses three turntables, two mixers, and an MPC and CD deck to create his unique, visual style of turntable performance. He continues to push the boundaries of club and electronic music today – fusing his cutting edge electronic productions to perform live tracks in front of appreciative audiences round the world. Fans of his music performance style, new (and old) clubbers who love drum and bass and hip-hop will not be disappointed when they catch his set at the Festival Village this year!

Programme Sponsor:



Equipment supported by Vestax Singapore

A fresh-faced account of Mahler's fourth symphony... (In "Des Knaben Wunderhorn") Harding's accompaniments (are) always delicate and persuasive. - The Independent



Mahler chamber orchestra with Daniel Harding

2 June
Brahms Symphony No. 3
Brahms Symphony No. 4

3 June
Mahler Symphony No. 1 'Blumine'
Selection from "Das Knaben Wunderhorn"
Verlor'ne Müh
Das irdische Leben
Rheinlegendchen
Wer hat dies Liedlein erdacht

Mahler Symphony No. 4
7.30pm
90 mins (with intermission)
Esplanade Concert Hall
\$180, \$140, \$90, \$50, \$20

The Mahler Chamber Orchestra (MCO) is unique in the musical world in that it was created by musicians in 1997, together with conductor Claudio Abbado. Composed of around 40 musicians from 20 nations, the orchestra is in demand all over the world playing operas and concerts and functions independently of external sponsorship. The orchestra has a musician led ensemble approach, both in the outstanding quality of its work as well as its organizational structure, which enhances their appeal. For the Festival, new generation wunderkind Music Director and Principal Conductor Daniel Harding will focus on the Romantic repertoire, developing higher levels of richness and tonal vitality enhanced by their chamber music approach.

In keeping with the Festival's theme of *I want to remember*, the Mahler programme honours the MCO's namesake, Gustav Mahler, who died exactly one hundred years ago – in May 1911 – in Vienna. This programme brings together the Lied and the symphony, the two genres central to Mahler's output. The theme of "remembrance" is also inherent in this music: Mahler incorporates elements of folklore, alluding to older traditions, into his work. This gesture holds true especially for the texts that he chooses to set to music: the texts of the Lieder on the programme, as well as the soprano solo in the last movement of the fourth symphony, are from *Des Knaben Wunderhorn*, a collection of folk songs from the Middle Ages to the eighteenth century that was published in Heidelberg by Clemens von Brentano and Achim von Arnim in 1805.

In the same way, Johannes Brahms also turned to older musical forms in his work. This notion is most apparent in the last movement of Brahms's fourth symphony. Here, Brahms uses a theme referencing the final chorus of Johann Sebastian Bach's Cantata BWV 150, and sets it as a Baroque Chaconne.

Since its inception in 1997, the MCO has had a close relationship with the music of Brahms, and has performed it regularly with great success. Now, the orchestra embarks – for the first time – on a complete Brahms cycle, during which it will take all four symphonies on tour. Singapore Arts Festival has the honour of having the MCO present symphonies 3 and 4 of that cycle.

The Mahler Chamber Orchestra have won rave reviews all over the world.

"Daniel Harding's conducting with the Mahler Chamber Orchestra really takes risks and pushes so hard at the limit of the chamber scoring it comes close to expressionism; he... is offering new perspective" (The Guardian).

Festival Village @ Esplanade Park



Amazing Performance!



Ah, those were the days



I LOVED IT ❤️



What a night that was 😊



Faces fade, voices dim. Seize them back!!



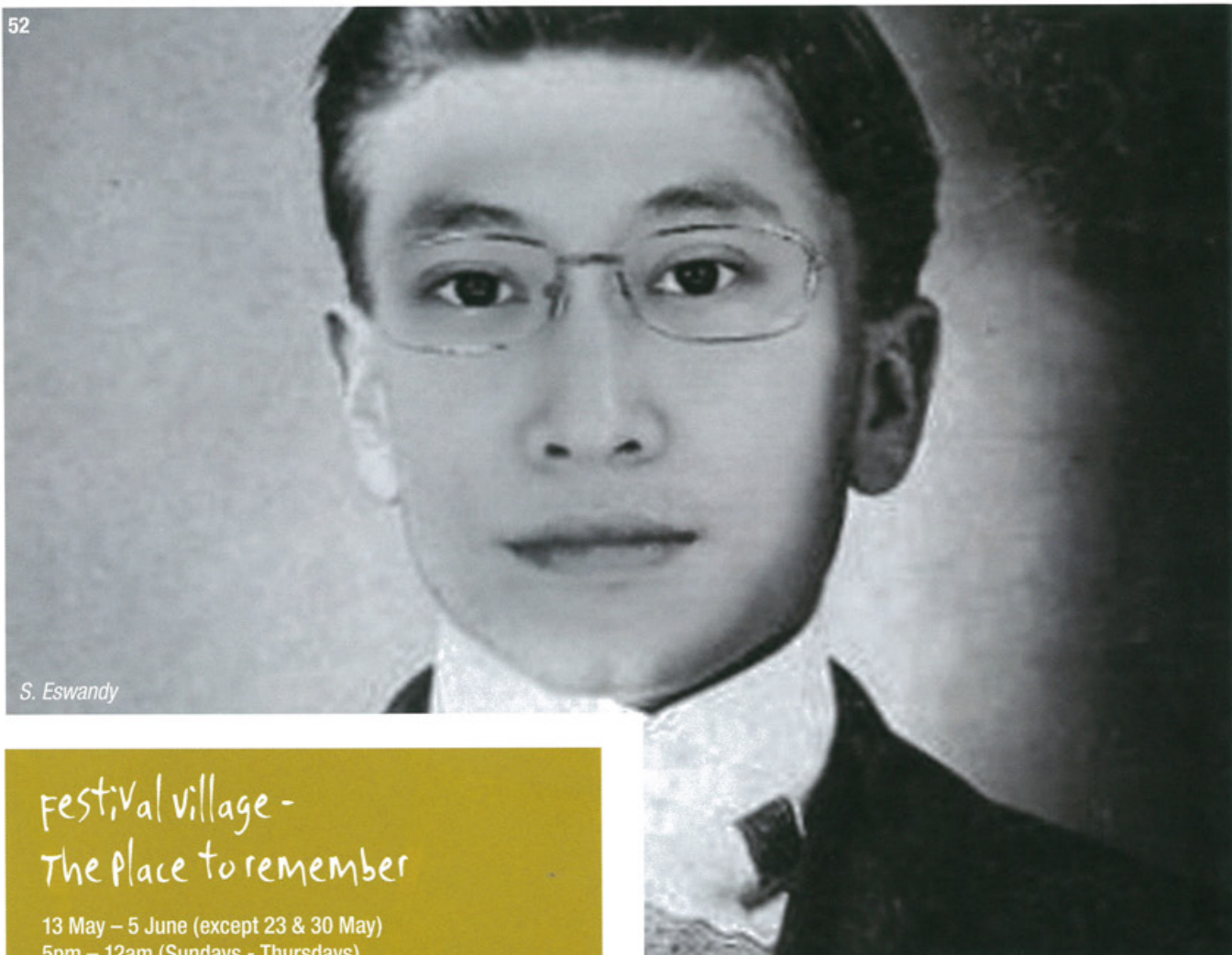
It was an incredible sight

Elisabetta Carecchio

Harold Hoffman

Michael Munn

Steve Guillick



S. Eswandy

Festival Village - The place to remember

13 May – 5 June (except 23 & 30 May)
5pm – 12am (Sundays - Thursdays)
5pm – 1am (Fridays & Saturdays)

Bring memories to life and create new ones at the Festival Village @ Esplanade Park.

The heart of the Singapore Arts Festival 2011 is your place to be inspired by the arts. See amazing shows. Meet friends and mingle with performers. Enjoy a drink and a meal under the stars.

Whatever you do, don't miss curtain call. Opening night of the 2011 Festival kicks off at the Village. We're staging an incredible production of Ishinha's *When a Gray Taiwanese Cow Stretched*. It's an epic tale of human growth, and follows the migration of people from the South Sea Islands through South East Asia to Taiwan and Japan.

To host such a spectacular show, we've custom-made the perfect venue. Hand-made from wood, huge and rustic, it's the Singapore Arts Festival's largest-ever outdoor performance theatre. Remember, there's only space for 450 lucky souls per performance so get your tickets early.

There's also a whole Festival's worth of action at the Village, with different things to see and do every day. We're hosting staged performances, engaging exhibitions and striking installations. And when all that inspires you, you can even create art yourself. There are hands-on workshops, master classes and exclusive Artists salon sessions.

Make sure you stop by the Festival information booth. This one-stop-shop is your ideal place to find out about the Festival, buy tickets to your favourite shows and get your hands on official, limited-edition Festival merchandise.

So don't miss out on the heart of the Festival. Visit Festival Village @ Esplanade Park for the most memorable art and ambience.

Programmes at the Festival Village

VILLAGE SESSIONS: CHINESE POP

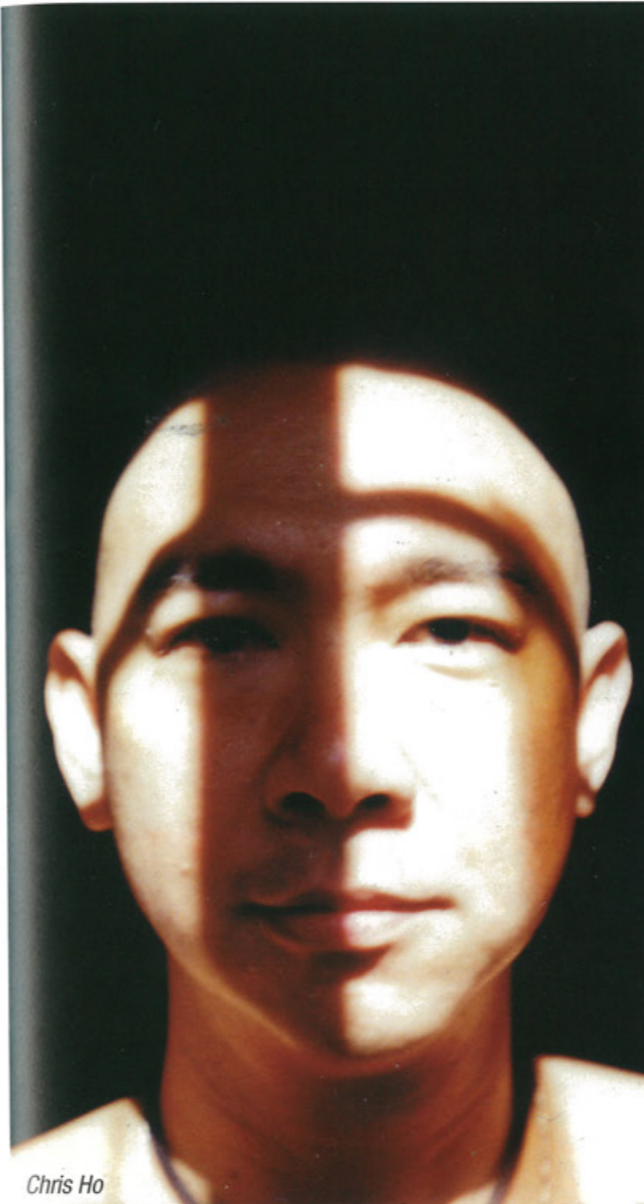
Gan Yoke Thiam & Koh Sock May (Singapore)
13 May
10.30pm
150mins
The Tuckshop, Festival Village
Free

Redifussion DJs Gan Yoke Thiam and Koh Sock May recreate the soundscape of Chinese pop with Hokkien, Cantonese and Mandarin songs from the 40s to the 70s, interspersed with radio commercials from the era.

VILLAGE SESSIONS: POP YEH YEH

S.Eswandy (Singapore)
14 May
10.30pm
150mins
The Tuckshop, Festival Village
Free

Travel back in time with S.Eswandy with his choice selection of essential tunes from the classic 50s, campy 60s and groovy 70s when Singapore was leading the recording industry in this region. Listen out for aural references to the Pop Yeh Yeh culture that captured the imagination of the youths of yesteryear. Electronic musician Eswandy is also a musical technology teacher, who scores and design sounds for fun with his bands Elektone and Life Without Dreams.



Chris Ho

VILLAGE SESSIONS: ALTERNATIVE

Chris Ho (Singapore)
16 May
10.30pm
150mins
The Tuckshop, Festival Village
Free

Be alternative and spend the night with Chris Ho as he spins a set of rock-oriented dance tunes. Ho is known for his eclectic taste that embraces funk, downtempo, industrial, house and more. He has played at some of the best known clubs in Singapore and overseas.

FILM: THE STARVING VILLAGE

Zou Xueping (China)
17 May
9.30pm
75 mins
Secondary Stage, Festival Village
Free
Mandarin with English Subtitles

The Starving Village captures the last years of director Zou Xueping's grandmother's life and weaves in the stories of 15 people who lived through a famine.



The Saiwala Chakrawala

MIXTAPES

17, 19, 22, 25 & 31 May, 1 & 2 Jun
10.30pm
90mins
The Tuckshop, Festival Village
Free

The Festival Village presents its selection of choice cuts from its music vaults! Come, listen and sway those hips to Asian psychedelic rock, ska and reggae, Bollywood funk, funk and soul, country 'n' western, cover songs and more.

GET UP! WAKE UP! A TRIBUTE TO MARVIN GAYE

The Saiwala Chakrawala and The Radiation Underground (Singapore)
18 May
9pm
45mins
Secondary Stage, Festival Village
Free

The Saiwala Chakrawala (Rizman Putra, Eswandy Sarip and Rahmat Suliman) fuses soulful beats with electronica sensibilities, traditional guitar sound with harmonious and melodic vocals in this celebration of the soul and joy of Marvin Gaye's music. High-octane dance duo The Radiation Underground (Ian Loy and Oon Shu An) joins them to render the emotional state of the music through their corporeal reaction. Let's get it on!



Raw Earth

**FILM:
TREATING**

Wu Wenguang (China)
18 May
10pm
80 mins
Festival Village
Free
Mandarin with English subtitles

Treating recalls significant moments in the life of the director's late mother and intersperses it with a dance production which use "Treatment" as its main theme.

LONG HAIR 2011

Raw Earth, Mel & Joe (Singapore)
19 May
7.30pm (30mins) Raw Earth
8.30pm (45mins) Mel & Joe with guests Mervyn Nonis and Dudley Nonis
9.45pm (45mins) Raw Earth, Mel & Joe and friends
Main Stage, Festival Village
Free

Singaporean musicians from different eras come together and connect through the power of music. Mel & Joe from the 80s will share the stage with Raw Earth comprising musicians of this era: Surath Godfrey, Hanrong, Victor Chen, Danny Loong and Francis Chan, with special guests from the 70s and 80s, Mervyn Nonis (X'periments) and Dudley Nonis (Gingerbread). The highlight of this concert is the debut of three original songs specially written or re-arranged and performed by all the participating musicians in the final set.



Mel & Joe

**FILM:
SELF PORTRAIT WITH THREE WOMEN**

Zhang Mengqi (China)
20 May
8.45pm
70 mins
Secondary Stage, Festival Village
Free
Mandarin with English subtitles

Zhang Mengqi embarks on a journey of self-discovery, tracing moments and times spent with her mother and grandmother.

VILLAGE SESSIONS: SINGAPORE 60S POP

Georgiana Glass (Singapore)
20 May
10.30pm
150mins
The Tuckshop, Festival Village
Free

Georgiana Glass brings you the glorious sound of Singapore 60s pop. A vinyl-loving girl who believes in the power of good pop music, Georgiana ran the popular music blog, 'Modi-fied Music', and currently hosts an internet radio show on the independent media platform, Unpopular. Radio, where she plays Singapore 60s pop, girl pop, twee, and songs that make her happy.



Plainsunset



The Fast Colours

REMEMBERING MGR

Vasantham Band (Singapore)
21 May
10pm
45mins
Secondary Stage, Festival Village
Free

The Vasantham Band pays tribute to one of the most well-loved screen legends of the Indian film world, MGR, with some of his most popular songs. Band members Mohamed Bashir, Mohamed Noor, Daniel Sitranen and Mohamed Raffie, began as child artists in the 70s and have since appeared on television, radio and stage shows, released Tamil albums and have worked with some of the biggest music names in India, Malaysia, Taiwan and China.

COVERS IN THE NIGHT

Plainsunset & The Fast Colours (Singapore)
22 May
8pm (45mins) Plainsunset
9.15pm (45mins) The Fast Colours
Main Stage, Festival Village
Free

Stalwarts of the Singapore indie music scene come together for a night of classic rock, covering songs by NOFX, The Rolling Stones, The Who, CCR, The Doors and more. Plainsunset (Sham Husaini, Nizam Sukri, Ronny Laily & Jon Chan) has been performing since 1996 and have amassed legions of fans. Big-time fans of 60s and 70s classic rock, Patrick Chng, Christopher Toh and Kevin Matthews decided to form a classic rock tribute band and The Fast Colours was born.

Friends
រៀនសូត្រ



The Drakhar

KHMER ROCK 'N' ROLL FROM THE 60S AND 70S

The Drakhar /John Pirozzi/Linda Saphan/Jason Jones

28 & 29 May

8pm (30mins) Film screening of excerpts from *Don't Think I've Forgotten*

8.45pm (60mins) Panel discussion with John Pirozzi, Linda Saphan, Jason Jones & The Drakhar

10.15pm (60mins) Performance by The Drakhar

11.30pm (70mins) Film screening of *Sleepwalking Through The Mekong*

Main Stage, Festival Village

Free

Cambodia's independence from France in 1953 ushered in a powerful period of growth and prosperity for the Kingdom. Lasting from independence in 1953 to the Khmer Rouge takeover in 1975, this period saw a blossoming of a new post-colonial Khmer identity that, in addition to its political manifestations, was readily expressed in a range of creative media including architecture, dance, film, theatre and popular music.

Join us on a weekend of psychedelic discoveries, as we unveil popular music of that era which was influenced by western rock 'n' roll music, re-cast using Khmer lyrics and melodies. Get seduced by the hypnotic music of seminal Khmer rock 'n' roll group The Drakhar as they reunite after more than 3 decades for this special occasion. Catch unseen footage from filmmaker John Pirozzi's upcoming film on the history of Khmer rock, *Don't Think I've Forgotten*, as well as his full-length documentary *Sleepwalking Through The Mekong*. The Festival also convenes a panel of exciting speakers, including Pirozzi, Linda Saphan PhD, researcher Jason Jones and members of The Drakhar, who will uncover and discuss personal and research experience on the subject of Cambodian rock music – from its beginnings in the Twist era of the early 1960s to the fall of Phnom Penh to the Khmer Rouge in 1975.



Inch Chua

Alvelyn Aiko

INDO ROCK

The Marisol (Singapore)

1 June

9pm

45mins

Secondary Stage, Festival Village

Free

Ska and San previously worked together in different bands before coming together as The Marisol in 2009 to perform at one of Malaysia's biggest music event, Moonshine, where they played the songs of their favourite band, Foo Fighters. For the Festival Village, The Marisol will be joined by Atta to perform their favourite Indonesian rock songs from the 70s and 80s

LOVE AND ACCOLADES

Inch Chua & The Metric System (Singapore)

2 June

9pm

45mins

Secondary Stage, Festival Village

Free

Inch Chua pays tribute to and shows her love for artists that have inspired her music path. She will play songs by The Carpenters, Bjork, Bee Gees, Radiohead, Shiina Ringo as well as local rockers B-Quartet and Caracal. Inch's music has moved from her rock roots to her current electro-acoustic sound. She has performed in music festivals in China, Philippines and USA, including the prestigious South by Southwest (SXSW).



The Observatory

Leng



Transmission

MOTHER SUPERIOR JUMP THE GUN

The Observatory (Singapore)

3 June

9.30pm

45mins

Secondary Stage, Festival Village

Free

One of Singapore's critically acclaimed alt-rock band The Observatory take on the Beatles! The band will play reworked versions of songs from the Fab Four's *White Album*, one of greatest rock albums of all time. Not resting on their laurels since coming together in 2001, they have released four albums, exploring sonic terrains in rock, metal, folk, jazz and electronic music. The Observatory continue to surprise by taking on different projects in film, theatre and most recently, visual art.

VILLAGE SESSIONS: INDIE

Transmission (Singapore)

3 June

10.30pm

150mins

The Tuckshop, Festival Village

Free

Transmission is a DJ collective founded by Patrick Chng (guitarist in TypeWriter) and Lennat Mak (drummer in Midnight Marvel) who met when both were working at MTV Asia. Together they will play indie tunes from the late 70s to the mid-90s.



The Karl Maka

Lee Wong

"a first date mixtape"

The Karl Maka (Singapore)
4 June
9.30pm
45mins
Secondary Stage, Festival Village
Free

A common love of Hong Kong movies and electronic music brought Jonathan Fong and Ken Hayashida together to form The Karl Maka in 2006 and they have since performed locally and overseas. For the Festival Village, the band performs hand-selected songs that have influenced and inspired them through three decades of growing up: from synth-pop (Pet Shop Boys) to acoustic ballads (Humpback Oak). Be prepared to fall in love all over again with their unique brand of earnest tribute.

VILLAGE SESSIONS: "side a/side b"

The Karl Maka (Singapore)
4 June
10.30pm
150mins
The Tuckshop, Festival Village
Free

The boys from The Karl Maka, Jonathan Fong and Ken Hayashida, mix, match and mash their favourite tunes in their DJ set. Each will play their own set: Jonathan will first be playing anything from indie, pop to soundtracks and Ken will close the night with non-stop ecstatic dance music.



Rosalina Musa

DANGDUT QUEENS – MALAM GOYANG DANGDUT

Zaleha Hamid, Rosalina Musa & Baby Sulastris (Singapore)
5 June
9pm
90mins
Main Stage, Festival Village
Free

For one night only, the Legend, the Queen and the Princess come together for a party to end all parties! The legendary Zaleha Hamid will be joined on stage by dangdut queen Rosalina Musa and 16-year old dangdut princess Baby Sulastris. Rosalina will also sing some songs in Thai, Tagalog and Hindi. With its Malay, Indian and Arabic music influences, dangdut originating from Indonesia, has remained popular since the 70s. Let's shake! Mari goyang bersama!

Kids Arts Village - by Kids for Kids

19 May – 5 June (except 23 & 30 May)
Thursdays – Sundays
10am, 12.30pm and 3pm
Due to limited spaces, pre-book to avoid disappointment.
To book, email nac_artsfestcommune@nac.gov.sg
Free



Give your kids happy childhood memories. Bring them to the first-ever Kids Arts Village at the Festival Village @ Esplanade Park.

Created, curated and managed by the Kid's Advisory Panel, it's a great place for young arts-lovers to bring their imagination to life. Your kids can enjoy shows devised especially for them as well as take the opportunity to get creative themselves.

Even better, we're keeping it fresh by having a different theme every week of the Festival. So you can bring your kids again and again.

From 19 to 22 May, we embark on a journey of discovery into "The Great Inventors". From 26 to 29 May, kids can rediscover the diverse "Languages and Cultures" of our region. And from 2 to 5 June, the theme of "My Memories", a unique opportunity for youngsters to explore their own recollections.

So bring them along to the Kids Arts Village. Let your children explore and develop their natural creativity in a safe, stimulating environment. It's every kid's dream.

Please remember, adults must be accompanied by a child. Pre-booking is essential due to limited spaces. Email nac_artsfestcommune@nac.gov.sg with your preferred date, time, number of children and adults and contact details.

Kids Arts Village Official Social Media: Young Arts Reporter Project by Tan Chin Tuan Foundation

"The Great Inventors" weekend is supported by the Tan Chin Tuan Foundation

Festival Merchandise

Due to popular demand, the Festival will be launching its merchandise range this year. Visit www.singaporeartsfest.com for updates on product range and purchase venues.

"I Want to Remember" Sewing Service

In line with the theme of *I want to remember*, turn your old clothes into miniature versions, worn on a teddy bear. Bring along old uniforms, favourite dresses, etc. that have been kept away but still hold a nostalgic memory and have them transformed.

\$45 (one standard sized Teddy Bear only)

Limited to 100 orders only
Submission of materials and \$20 deposit

5 & 6 March, 2 & 3 April, 7 & 8 May
11am – 10pm
Gift and Take Booth
VivoCity Level 1 (near lobby A)

Collection

13 May – 5 Jun
5pm – 11pm
Festival Merchandise Cart
Festival Village @ Esplanade Park
For details, please call Yvette Lau at +65 9764 6573
or email sales@giftandtake.com



Enjoying a Digital Arts Lifestyle with You and Me

With smart phones and digital gadgets playing such a huge part in our lives, have you wondered how mobile applications can enrich your life?

Appreciate; experience and learn about arts through mobile apps with specially designed infocomm journeys with IDA and NTUC U Family. Come on this journey of remembering at the Singapore Arts Festival to explore the sights and sounds of Singapore, tantalise your taste buds with pictures of mouth watering cuisine, master childhood games of yesterday and uncover the dynamics of networking on online communities based on an interactive game play with multimedia technology.

Collect a passport at the counter and have fun at the 4 gameplay stations at the Festival Village @ Esplanade Park. Be rewarded with gifts at our digital tikam booth and stand to win attractive lucky draw prizes!

Brought to you by IDA Singapore and NTUC U Family

com.mune: Participation

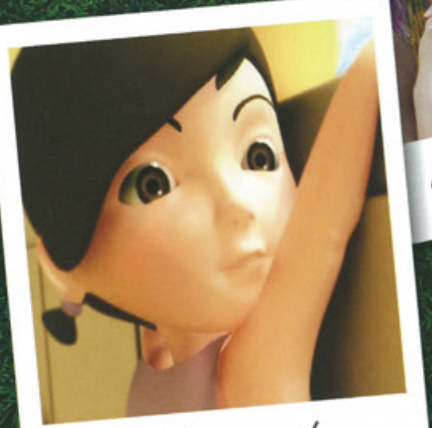
Whether you are new to the Arts, an Arts lover, an Arts creator, or someone who is keen to volunteer in the Arts, *com.mune* invites you to participate in the Singapore Arts Festival's programmes and events. Let's celebrate the joys of creativity in the Arts! Experience how the Arts can inject new ideas, change mindsets and transform lives.

com.mune: participation strives to give you a) Access to the arts b) provide Learning Opportunities and c) give Relevance between the Singapore Arts Festival and our world. Change the way you experience and incorporate the arts in your life. Take Part!

For full list of *com.mune* programmes, visit www.singaporeartsfest.com.



dance/films *uncovered*



My film screened at the festival!



Remembering the old performing places



By KIDS for KIDS



'Great to get the kids involved!'



It's amazing how things have changed.



The People's Exhibition

March
10am - 9pm
Jurong Regional Library

April
10am - 9pm
Central Public Library

May - 5 June
10am - 9pm
Venue to be confirmed

Free

"I want to remember... the old performing spaces."

Supported by the National Library Board

In the spirit of a People's and Creation Festival, the Singapore Arts Festival started a People's Exhibition in December 2010, inviting the public and artists to remember old performing places that have disappeared. The growing, interactive exhibition toured from December (library@esplanade) to the regional libraries from January (Tampines), February (Woodlands), March (Jurong) to April (Central Library) 2011.

Since December 2010, the exhibition has collected over 300 items, ranging from the old Drama Centre Sign, lighting plans, program booklets, ticket stubs, letters of invitations, numerous personal photographs and personal memories and stories. Be sure to catch the final exhibition in May and June. Look out for the special Weekend activities in May 2011.



5000 Planes Exhibition

13 May - 5 June
School of The Arts
Free

This community visual arts exhibition is held in conjunction with Oxford Playhouse's production of *The Wright Brothers* at the Singapore Arts Festival. It features planes made by different communities, from kindergarten children, to Primary and Secondary students, disadvantaged beneficiaries from NTUC Back to School Fair, Tan Chin Tuan Foundation, Association for Persons with Special Needs, School of The Arts and the general public. Come find out the aspirations of our communities as their planes take flight!



Festival Chats

3pm – 4.30pm
Free

Meet arts practitioners face to face. Join us for a series of intimate chats and previews of upcoming Festival programmes. Hear what these practitioners have to say about their work and their artistic processes.

Date	Description	Venue
Dramaturgy of Memories		
12 Mar	Join us in conversation with dramaturg Tang Fu Kuen and Low Kee Hong, the General Manager of the Singapore Arts Festival. How do the Arts Festival 2011 programmes relate to the overall theme of <i>remembering</i> ?	library@esplanade Dance Village
Remembering the Dance Greats		
26 Mar	Remembering Pina Bausch, Merce Cunningham and Kazuo Ohno. Gain insights into the creation process of these great dance masters, with Tara Tan.	Central Public Library
Beauty, Education and the Well-being of Children		
9 Apr	Join Professor Joe Winston as he ponders why we always want to remember beauty. Yet, why is beauty so ignored as an educational concept? How could schools help children flourish spiritually and emotionally as well as cognitively?	library@esplanade Dance Village
OPEN-STUDIO		
23 Apr	Casey Lim (Director) will share the OPEN-STUDIO process.	Central Public Library
History in Performance		
30 Apr	Join the creative team of <i>HERstory</i> (Kok Heng Luen, Otto Fong and Chong Tze Chien) and <i>SINGAPORE</i> (Haresh Sharma and Alvin Tan) as they share the creation of their works in presenting history and memories.	library@esplanade Open Stage
dance/film		
7 May	Join Yuni Hadi (dance/film Curator) as she gives us a preview of highlights from the <i>dance/film</i> being screened at this year's Festival. Singapore filmmakers commissioned for the Festival (Sherman Ong, Victric Thng, Ric Aw and Pok Yue Weng) will be sharing their works as well.	Central Public Library
Remembering the Singapore Arts Festival 2011		
11 Jun	Share your thoughts about the Singapore Arts Festival.	library@esplanade Open Stage

Look out for Artists Share during the Festival

Learning Workshop: Mobile Phone Photography Workshop

In collaboration with Tanjong Pagar CC Photographic Club

14 May
5.30 – 7.30pm
Festival Village
\$9 (Passion card member)
\$15 (Non member)
Limited to 18 – 30 participants

Come and learn useful tips on how to take good pictures with your mobile phone. Renowned photographer, Mr Hilarion Goh (AMPA-UK) will share on how to compose a picture and how to do panning. Learn useful photography techniques and use your mobile phone as a camera!

Workshop Outline
5.30pm: Registration and briefing
5.45pm: Practical
6.45pm: Photo critique

To register, visit <http://bit.ly/mobilephonephotography> or call Tanjong Pagar CC at +65 6221 9898 to enquire.



Mobile Libraries

In partnership with the National Library Board

Want to find a book/film/DVDs/CDs that are related to the themes of the performances that you are about to watch, or have just watched? Available at Esplanade, Drama Centre, and School of the Arts (SOTA). Expand your understanding so that you can connect with the performances, interpret them better and remember.

Remembering Community Stories (In Mandarin and dialects)

Supported by the National Environment Agency

Can you speak Teochew, Cantonese or Hokkien? Sing the community songs, listen to the radio stories with Kampong Glam CC Drama Group- The Glowers and let the Rediffusion deejays help you in mandarin. Pick up some conversation and reconnect with the older generation. Touring selected hawker Centres from 30 April to 14 May. Check the www.singaporeartsfest.com for venues and times.



Emma by Joshua Tan - Singapore

"I want to remember..." Very Short International Film Festival

24 May, 10 – 11pm
31 May, 9 – 10pm
Festival Village
Free

The Singapore Arts Festival, in partnership with the Very Short International Film Festival present *I want to remember* very short films screening!



Be a Festival Ambassador

Make the Singapore Arts Festival happen with your contribution.

If arts appreciation and meeting like-minded people who love the arts is your thing, volunteer and become a Festival Ambassador. You'll get to organize, interact and rub shoulders with renowned artists and arts professionals, as well as meet different members of the public.

Choose to volunteer in the following ways:

A) Planning and Logistics

- Event Assistant
- Liaison Officer

B) Front of House

- Exhibition Host
- Festival Assistant
- Front of House

C) Marketing

- Festival Photographer
- Marketing Assistant
- Volunteer Performer

As a volunteer you will be given free training to equip yourself with relevant skills to shine as a Festival Ambassador. You will also get to watch a rehearsal so that you will be well versed with what you have to do on the actual day. Come share your passion!

Register online at www.singaporeartsfest.com

Festival Insights

Hear the artists share first-hand about their creation process. This year, the short videos will feature all Asian and new commissioned works for the Singapore Arts Festival. Check out www.singaporeartsfest.com for more details.

Festival Resource Kits

What can you do to better prepare yourself or your students before watching the performances? What are the activities you can do after the performances?

Look out for a series of free resource kits to download from our website. Included in the kits are pre-performance and follow-up activities that teachers, parents and students can use to extend and enrich your Festival experience.

Available for download from 11 Apr and 11 May at www.singaporeartsfest.com

Festival Resource Kits Alive

For shows with Festival resource kits, schools can enjoy a free pre-show workshop for 25 students for bookings of 100 tickets to the show. Additional workshops can be enjoyed at 50% discount. Each workshop costs \$200 for 25 students.

For more information, email nac_artsfestcommune@nac.gov.sg

In Association Events





INSITU Fort Canning Hill

INSITU Fort Canning Hill
Aural/Visual Performance
14 May
Esplanade Recital Studio
7.30pm
\$55
5% discount for Early Bird purchase from 17 – 31 March

Artists' Maps Exhibition
13 May – 5 June
Festival Village
Free

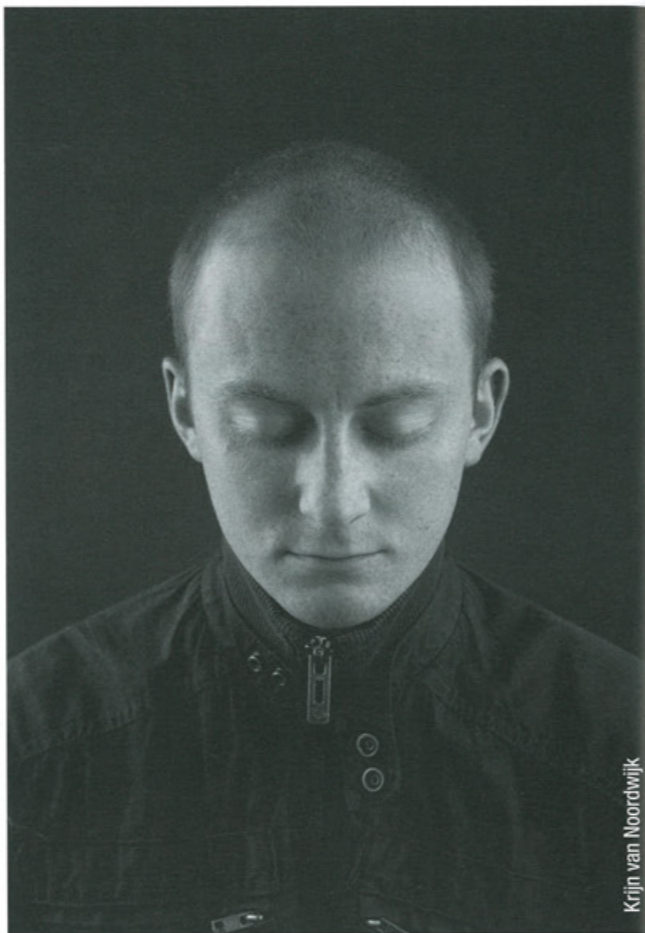
Conceived and produced by art practice Beautiful/Banal and supported by National Heritage Board, *INSITU* is a series of aesthetic travelogues of artists mapping poetic sites.

The project starts off by bringing multi-disciplinary artists to a place; they go away remembering it through mapping. The artists' maps, imaginative and idiosyncratic, culminate in a live performance, exhibition and book.

INSITU's sites are selected for their irreducibility. They are inventive and resist to be systemized, signified or simulated. Herein lies the power of poetic sites: their scope for connecting people across cultures through endless ways of seeing, reading and enjoying them. The artists' maps take the form of stories, visuals, objects and songs. They reference a place, but even more so, reveal the artists. Places never become objective but are always personal constructs.

INSITU edition two, of Fort Canning Hill, debuts in the Festival. The site is multi-faceted, yielding many possible trails: as the Forbidden Hill in the 14th century when it sited Malay royalty in this life and after, through palaces and tombstones; Sir Stamford's hill-top indigenous-style residence; the experimental grounds of Singapore's first botanical garden; and a fort with non-functional canons and an almost new underground bunker that sprawls as the largest in Southeast Asia. Today, the hill stands as a green lung in Singapore city centre, a conserved mound dwarfed by concrete. The hill's aura has been buried, beneath the performance and party grounds that it has become.

For the Festival, *INSITU Fort Canning Hill* takes place as a solo recital at the Esplanade Recital Studio on 14 May, 7.30pm by acclaimed Kangding ray, accompanied by visual and textual maps from Taisuke Koyama, Boedi Widjaja and June Yap. The artists' maps are exhibited at the Festival Village from 13 May to 5 June.



Krijn van Noordwijk

Born in France; working in Berlin

Kangding ray has released 3 albums on the raster-noton label to international acclaim. His electronic music – the hisses, digital beats, static – has been described as warm, romantic and organic, both highly experimental and extremely accessible. Performing live is one of the main reasons why KR makes music. His live shows are intense moments of musical experimentations, a stage to reconstruct his tracks through mixing different layers of instruments, including analog synthesizers, drum pads and guitars.

Born in Japan; working in Tokyo

Taisuke Koyama has been described as one of 'Japan's foremost creative minds'. His works are representative of the country's 'cutting-edge contemporary visual art'. He is one of the two visualists selected to present in New York by the authoritative Tokyo Visualist. Taisuke has staged several solo and group exhibitions, including Paris Photo. Born and working in Singapore.

Born and working in Singapore

Independent art curator June Yap is exploring curator as artist in *INSITU*. June has recently curated Paradise is Elsewhere (ifa Stuttgart and Berlin), Some Rooms, Osage (Hong Kong), and Techniques of Storytelling for Artist Forum International (Seoul).

Born in Indonesia; working in Singapore

Boedi Widjaja is founder of art practice Beautiful/Banal and design office PlasticSoldierFactory. Formally trained in architecture, he practices art for business/business for art. Boedi has participated in art and architecture exhibitions including: Tidal Vectors (Museum of Sydney), Fascination (Singapore Art Museum), Centre to Periphery (Japan Creative Centre, Singapore), and was part of the original Singapore curatorial team for Venice Biennale Architecture (2006).

Zoo

Yllana (Spain)
13 – 15 May
8.00pm
1hr 30mins
Esplanade Theatre Studio



Deep in the jungle, a team of intrepid and crazy explorers face a mission to capture an endangered exotic animal for the city Zoo.

The wacky antics of the protagonists lead into a visually stunning adventure, where the apparently idyllic surroundings become a trap crawling with strange animals that soon make life impossible for the heroes of the expedition.

Yllana was born in 1991 as a physical comedy theatre company. Through gestures, sounds and genuine slapstick, Yllana creates its work out of the most common situations of everyday life, combining huge energy with wit and risk. Since then, Yllana has produced 13 productions, with *Zoo* as their most recent project. Continuing its quest to investigate the theatre of mime further, Yllana looks more deeply at the boundaries between man and animal and the recreation of savage nature, ideas that have been in other shows by Yllana, although always as isolated elements.

A spectacular mime show for all the family, let the adventure begin!!

Imagine-Toi

Julien Cottureau (France)
28 – 29 May
7.30pm
1hr
Esplanade Recital Studio



Veronic Roux Voloir

Julien Cottureau, formerly of Cirque du Soleil, is a virtuoso clown and mime artist who has been likened to Harpo Marx, Chaplin and Buster Keaton. *Imagine-Toi* draws us into a universe populated with incongruous and astonishing characters that we experience through Cottureau's acrobatic elasticity and gift for sound effects. He speaks the language of joy, taking the audience through the gamut of fantastic adventures with gum-turned-skipping rope, strumming brooms like a double-bass and make-believe football, reminding us of the child we left behind. Pure family entertainment and for an audience of all ages.

Pas Perdue

Les Argonautes (Belgium)
23 – 25 May
8.00pm
1hr 10mins
Esplanade Theatre Studio



A. Chaudron

A well-paced, charming show mixing theatre, tenderness, Chaplin and carpentry. A gang of four battle with their environment, facing and overcoming bizarre challenges in the form of giant blocks and small toys through balance, juggling, manipulation and musical clowning. *Pas Perdue* is gentle, dreamy, visual theatre paying homage to the human spirit of play.

The Argonautes are a multi-talented ensemble comprising of a former Cirque de Demain juggling gold medallist, a musician-actor and equilibrist extraordinaire, and members from the ranks of Brussel's foremost circus school, L'Ecole de Cirque de Bruxelles.



The Tiger Lillies LIVE in concert

The Tiger Lillies (UK)
3 – 5 June
7.30pm
1hr 10mins
Esplanade Recital Studio
Recommended for 16 years and above

Put on your feather boas or top hat and tails and be transported back in time to Victorian nightlife by the forefathers of Brechtian punk cabaret, The Tiger Lillies. Last presented in Flipside 2004, since then they have recorded a large musical catalogue of original twisted tales and disturbing ditties infused with gypsy folk music, the burlesque and dollops of black humour.

The Tiger Lillies are an extraordinary three piece band with a large cult following in London. They are fronted by accordian player-cum-singer Martyn Jacques who trained himself as an opera singer with a castrati style voice of heartbreaking beauty, and is accompanied by drummer Adrian Hugel, whose appearance was described by David Byrne as James Joyce on drums, and double bass player Adrian Stout. The music is a startling mixture of opera, gypsy song and left-bank Paris, but what really marks out this band from any other is the emotional charge and raw passion of the delivery.

These Grammy-nominated and Olivier award winners are not to be missed!



The Atelier for Young Festival Managers

14 – 21 May

With Public Lecture & Panel Discussion

Gerard Mortier

20 May

5pm

LASALLE College of the Arts

The Atelier for Young Festival Managers is an intense, rigorous one week training programme addressed at emerging artistic festival directors worldwide. The Atelier follows the motto "The true role of a festival is to help artists to dare, to engage in new projects", a phrase coined by Bernard Faivre d'Arcier (former director Festival d'Avignon).

Initiated by the European Festivals Association (EFA), the Atelier premiers in Asia in 2011: SINGAPORE 2011 takes place from 14 – 21 May. It is organized in a broad partnership between EFA, LASALLE College of the Arts Singapore (host of the event), the Asia-Europe Foundation (ASEF), the Association of Asian Performing Arts Festivals (AAPAF), the Singapore Arts Festival and CultureLink Singapore which brought the Atelier to Singapore.

It will bring together 45 festival managers from 27 countries. Renowned festival managers from all over the world will share their experiences in lectures, presentations, group discussions and intense workshops. Concluding the Atelier, the public is invited to a public lecture by Gerard Mortier, former Director Salzburger Festspiele, General Manager Teatro Real – Spain on Friday May 20 at 5pm in LASALLE College for the Arts, followed by a panel discussion with eminent festival leaders worldwide and personalities from Singapore.

For more updates, visit www.efa-aef.eu/en/activities/atelier/singapore.



Gentarasa 2011

Bila Bayu Menderu

28 May

2pm (Matinee), 8pm (Gala Show)

75 minutes

NUS University Cultural Centre (UCC) Hall

\$20 (Gala Show), \$10 (Matinee)

In its 10th year, Gentarasa 2011 will be upscaled as an anniversary celebration. Entitled *Bila Bayu Menderu* (meaning "When the Wind Howls"), the musical will feature Silat and Dikir Barat, traditional Malay music and dance performances and live acting, as presented by the PA and CC Talents.

Based on the Malay Annals, Gentarasa 2011 features the story of Hang Nadim, a courageous Malay boy who saved Temasek (Singapore) from the attack by shoals of swordfish. His ingenious solution to build a wall of banana stems along the shoreline saved many lives, but ultimately resulting in his execution. The story of creativity and innovation provides invaluable lessons to the youth of today; motivating individual and collective progress through the energy symbolized by Hang Nadim.

Tickets available at Community Clubs/Centres or at People's Association Headquarters. For more information, kindly call 6340 5346 or email Noormah_Azizi@pa.gov.sg

sde THEATRE ARTS CONFERENCE 2011

SDEA Theatre Arts Conference 2011

2 – 5 June

LASALLE College of the Arts

Organized by the Singapore Drama Educators Association (SDEA)

Held in association with the Singapore Arts Festival

Theatre has the power to move the heart, mind and body, allowing us to see different points of view and immerse ourselves in multiple ways of thinking and living. It brings us to a greater understanding of ourselves, the people around us and the complexities of the human condition.

This inaugural conference by SDEA brings together educators, arts practitioners, cultural workers and academics from around the world who use theatre to address educational and social issues in the South East Asian region.

This conference will cover the use of theatre in education (schools, adult education, special needs, corporate training), healthcare, social work, public service campaigns and corporate social responsibility projects.

Besides providing a platform for practitioners to share their experiences, methodologies and research, the conference will serve as an opportunity for participants to build networks and future collaborations with each other across the region and beyond.

What to expect

Through practical workshops and interactive presentations, participants will experience how theatre arts have been applied in different contexts.

The conference will open on the evening of 2 June with a networking dinner followed by programme sessions spread across three days: 3, 4 and 5 June. Each day starts with a keynote address followed by a full day of workshops, dialogues, immersion experiences, performances and networking sessions that participants can choose from.

Key note speakers at the conference

Dr Helen Cahill (Australia) looks at the challenges faced in using Applied Theatre methodologies in South East Asia, especially at the need to detect and dislodge assumptions that govern gender relations and health behaviours. Examples will be drawn from HIV prevention and gender rights projects conducted in South East Asia.

Dr Janet Pillai (Malaysia) shares her work around heritage education in Malaysia. She will focus on how Applied Theatre work in the community can tap into cultural banks, intergenerational communication and collective memory to interpret and transmit cultural knowledge.

Kok Heng Leun and Koh Hui Ling of Drama Box (Singapore) show the company's efforts in developing a theatre language that enables communities to express their creativity, memories and understanding through their bodies, words and emotions.

Other presenters include

- Adrian Jackson – full day immersion experience on Augusto Boal's Rainbow of Desire.
- Dr Christina Marin – interactive workshop introducing games and dramatic activities for conflict resolution, peer mediation and counteracting bullying in schools.
- Dr Prudence Wales – experiential workshop on how process drama is used to develop dramatic response to situations and materials through active engagement and reflection.

Topics to look out for

- Drama forms and techniques for the classroom to cater to a diversity of student learners and needs e.g. language learning, character and values education, pastoral care, creative and critical thinking, development of life-skills.
- Knowledge, competencies and skills to establish and sustain a community-based arts programme.
- Theatre Arts as a platform for reconciliation efforts, community and culture-building and the preservation of traditional arts and heritage.
- Applied Theatre to empower people from rural communities, migrant workers and people who are socially, physically and intellectually challenged.

For more information about the conference, visit <http://www.sdeaconference.org> or email us at sdeconnect@gmail.com

About the Singapore Drama Educators Association (SDEA)

Established in 2002, SDEA is a not-for-profit organization that firmly believes in drama as a vital element in the development and transformation of an individual in society. Its mission is to advocate for the educational and artistic value of drama and to advance the profession of drama educator.

ArtsFest Club

If you are planning to attend Singapore Arts Festival programmes regularly, become an ArtsFest Club member and enjoy an exciting array of privileges.

As a member, you will:

- receive regular email updates on Singapore Arts Festival shows;
- be able to book your favourite Singapore Arts Festival shows at heavily discounted prices and reserve the best seats during the priority booking period;
- enjoy great discounts and special promotions at our partners' outlets;
- gain exclusive insights through Festival Backstage programmes and;
- be invited to the newly introduced Salon sessions and interact with the artists at the Festival Village!

Sign up as an ArtsFest Club member for free now at www.singaporeartsfest.com/register

Super Fan contest - S\$5000 worth of VIP tickets to be won

Are you our Super Fan? Spend S\$500 on Singapore Arts Festival 2011 tickets and you could win specially reserved VIP seats for 2, to every Singapore Arts Festival 2012 show, worth up to S\$5000!

What's more, use your OCBC Arts Platinum or Titanium MasterCard to make the purchase and you could win an additional S\$500 cash prize!



Terms & Conditions

- Patrons need to be registered ArtsFest Club members at point of draw.
- S\$500 must be spent in a single transaction (exclusive of SISTIC Fees).
- Staff of NAC, SISTIC & OCBC Bank are not eligible for the draw.
- Please visit www.singaporeartsfest.com for details and full terms and conditions.

How to buy

Remember to quote/show your ArtsFest Club Membership number/ card to receive great discounts!

Not an ArtsFest Club member yet?
Sign up instantly at www.singaporeartsfest.com/register

Tickets to performances are available for booking via SISTIC unless otherwise stated.

Online bookings

www.singaporeartsfest.com
www.sistic.com.sg

Phone bookings

SISTIC: +65 6348 5555
Mon – Sat: 10am – 10pm
Sun & Pub. Hols.: 12pm – 8pm

For VIP, Hotel & Dining Packages

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- fx Lifestyle Xnter F2 # 18 (Smiling Tours)

At The Door

Except for sold-out performances, tickets will be available at most performance venues one hour before commencement of the performances. Please call Festival Hotline +65 6346 9430 nearer to show dates to check if tickets can be purchased at the door.

Terms and Conditions

Ticket discounts cannot be enjoyed concurrently and are not applicable to SISTIC booking fees and delivery charges.

All ticket prices listed are inclusive of Goods and Services Tax and exclusive of the SISTIC booking fee of \$1 charged for every ticket priced \$20 and below, and \$3 charged for every ticket priced above \$20.

For Telephone and Internet bookings, delivery charges apply.

Programme and ticketing information are accurate at time of print. The Festival reserves the right to introduce, amend, or withdraw the ticket prices and discounts without prior notice. Please check your tickets upon purchase.

Allocation, Choice and Receipt of Ticket

The allocation of seats will be on a best-available-seat basis by the SISTIC ticket system. There will be no choosing of seats.

Tickets sold cannot be exchanged or refunded under any circumstances except in the event that a performance is cancelled before its scheduled performance time.

No replacement tickets will be issued for all General Admission (free seating/standing) performances.

Tickets lost after receipt due to patron's own negligence cannot be replaced. For tickets lost in transit, call SISTIC at +65 6348 5555.

Late Seating Policy

Please be seated 15 minutes before the performance start-time, unless otherwise stated. Latecomers will not be admitted until an appropriate break or intermission. For shows without intermission, patrons may be refused entry.

Children

As an act of courtesy towards other audience members, infants in arms or prams and children below the age of six years will not be admitted, unless stated otherwise. All children, regardless of age, are required to have a ticket.

Enquiries

For ticketing matters, call SISTIC at +65 6348 5555. For programmes and Festival matters, call the Festival Hotline at +65 6346 9430.

Terms and conditions

Ticket discounts cannot be enjoyed concurrently. All ticket prices listed include Goods and Services Tax and exclude all SISTIC booking and handling fees.

Information correct at time of print.
For more information, check out www.singaporeartsfest.com

Ticketing Information

Performances

Exclusively for ArtsFest Club Members

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1 – 7 March

30% discount on tickets to 4 or more performances*

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Concessions

1 March onwards

Partner Arts Institutes (SOTA) – 30% discount**

8 March onwards

Full-time Students, NSFs and Senior Citizens – 20% discount**

Other Discounts

8 March onwards

10% discount* on tickets for:

- OCBC Credit & Debit Cardmembers~
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- Tourists^

Group bookings

15% discount on 20 or more tickets to any show
Call +65 6346 9430 (Mon – Fri: 9am – 6pm) or
email nac_artsfest@nac.gov.sg

School bookings

20% discount on tickets + 1 complimentary ticket
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Maximum 4 complimentary tickets per show
Strictly limited. Call +65 6346 9428
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* For tickets in Category 1 and 2 only.

** Limited to one ticket per identification pass per show.

For Partner Arts Institutes (SOTA), 30% discount is limited to lowest category ticket only. Concession tickets will be checked at point of entry. Patrons unable to present proof of eligibility are required to upgrade concession tickets to full price tickets.

^ Available at SISTIC Counters only. Members to show membership card.

Tourists to show passport.

~ Payment must be made with OCBC Credit or Debit Cards.

FOUR DECADES EXHIBITION
Singapore International Festival of Arts 2018

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2011
13 May - 5 June
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Location Maps

- 1** Festival Village
Esplanade Park, along Connaught Drive
- 2** Esplanade - Theatres on the Bay
1 Esplanade Drive S(038981)
- 3** Drama Centre
Level 3, 100 Victoria Street S(188064)
- 4** School of the Arts
1 Zubir Said Drive S(227968)
- 5** The Substation
45 Armenian Street S(179936)
- 6** Cinema Europa, Golden Village VivoCity
Level 2, 1 HarbourFront Walk S(098585)



date / venue	before 13 May	13 May Fri	14 May Sat	15 May Sun	16 May Mon	17 May Tues	18 May Wed	19 May Thurs	20 May Fri	21 May Sat	22 May Sun	23 May Mon	24 May Tues	25 May Wed	26 May Thurs	27 May Fri	28 May Sat	29 May Sun	30 May Mon	31 May Tues	1 Jun Wed	2 Jun Thurs	3 Jun Fri	4 Jun Sat	5 Jun Sun	11 Jun Sun		
Esplanade Concert Hall					ACADEMY OF ANCIENT MUSIC AND SUMI JO 7.30pm	ACADEMY OF ANCIENT MUSIC 7.30pm			A THROW OF DICE 7.30pm								A HERITAGE JOURNEY - ELEGANCE OF NANYANG 粵韻之旅 - 兩齣雅集 7.30pm						MAHLER CHAMBER ORCHESTRA WITH DANIEL HARDING 7.30pm					
Esplanade Theatre			OUT OF CONTEXT - FOR PINA 8pm							AS IT FADES 从消逝出发 - 破碎与扭曲 8pm							TEMPEST: WITHOUT A BODY 8pm										RADIO MUEZZIN 8pm	
Esplanade Theatre Studio										LI AND SA 8pm, 20 May 3pm, 21 May																	SINGAPORE 8pm, 3 & 4 June 3pm, 4 & 5 June	
Drama Centre Theatre						FLIP BOOK 8pm					KUU (EMPTINESS) 8pm																BEAUTIFUL THING 2 8pm	
Drama Centre Black Box																												
School of The Arts Drama Theatre				CRACK 8pm, 14 May 3pm, 15 May					LIFE & TIMES - EPISODE 1 7.30pm																			
School of The Arts Studio Theatre												MEMORY II: HUNGER 回忆 II: 饥饿 1 - 9pm																
School of The Arts Concert Hall												AIRWAVES 8pm, 21 May 3pm, 22 May																
School of The Arts Gallery							THE 1955 BALING TALKS 7.30pm																					
The Substation																												
Cinema Europa, Golden Village Vivocity												dance/film 3pm & 6.45pm																
Festival Village																												
Esplanade Theatre Studio						ESPLANADE PRESENTS FLIPSIDE 200 8pm																						
Esplanade Recital Studio																												
NUS University Cultural Centre (UCC) Hall																												
LASALLE College of The Arts																												
School of The Arts																												
The Substation Dance Studio																												
Central Public Library																												
library@esplanade Dance Village																												
library@esplanade Open Stage																												
Goodman Arts Centre Dance Studio																												
Drama Centre Visitor's Centre																												
Drama Centre Function Room 1																												
Esplanade Theatre Studio																												
Festival Village																												

TICKETED EVENTS

IN ASSOCIATION

COM. MUNE

MASTER CLASS: UNIQUELY SINGAPORE 10am, 16 April

MASTER CLASS: SONG & MOVEMENT WORKSHOP 10am

FESTIVAL CHATS: REMEMBERING THE DANCE GREATS 3pm, 26 March

FESTIVAL CHATS: DRAMATURGY OF MEMORIES 3pm, 12 March

FESTIVAL CHATS: BEAUTY, EDUCATION & THE WELL-BEING OF CHILDREN 3pm, 9 April

FESTIVAL CHATS: HISTORY IN PERFORMANCE 3pm, 30 April

MASTER CLASS: KUIK SWEE BOON 10am

ARTISTS SHARE: SINGAPORE CHINESE ORCHESTRA 3pm

ARTISTS SHARE: T'ANG QUARTET & HU XIAO DU 3pm

ARTISTS SHARE: PADMINI CHETTUR 7.30pm

ARTISTS SHARE: BE-BEING 11am

MASTER CLASS: OBJECT THEATRE 11am

MASTER CLASS: CREATING THEATRE FROM PLAY 11am

MASTER CLASS: BUTOH WORKSHOP 10.30am

MOBILE PHONE PHOTOGRAPHY WORKSHOP 5.30pm

5000 PLANES EXHIBITION

INSITU FORT CANNING HILL ARTISTS' MAPS EXHIBITION 5pm - 12am (Sundays - Thursday) 5pm - 1am (Fridays & Saturdays)

ESPLANADE PRESENTS FLIPSIDE PAS PERDUS 8pm

ESPLANADE PRESENTS FLIPSIDE IMAGINE-TOI 7.30pm

GENTARASA 2011 2pm, 8pm

INSITU FORT CANNING HILL ARTISTS' MAPS EXHIBITION 5pm - 12am (Sundays - Thursday) 5pm - 1am (Fridays & Saturdays)

ESPLANADE PRESENTS FLIPSIDE THE TIGER LILLIES LIVE IN CONCERT 7.30pm

SDA THEATRE ARTS CONFERENCE 2011

LEARNING WORKSHOP: DANCE CONCEPT CREATION CLASS 舞蹈思维开发班 1pm

FESTIVAL CHATS: REMEMBERING THE SINGAPORE ARTS FESTIVAL 2011 3pm

KIDS ARTS VILLAGE PROGRAMMES	Themes	THE GREAT INVENTORS			
	Children's Art Gallery	INSPIRE THE GENIUS IN YOU! Art works by Pre-schoolers			
	Children's Garden	HOME GROWN GARDEN Eco-Rangers Club, Teachers & Parent Volunteers Mayflower Primary School			
	Crafts Alive 10am, 12.30pm & 3pm	INNOVATE THE GENIUS IN YOU! RECYCLED CRAFTS FROM PAPER Facilitated by Hwa Chong Institute			
	Children's Show Time 10 - 11.30am	CELEBRATE THE GENIUS IN YOU IQkidz Pte Ltd Preschool		TAN CHIN TUAN FOUNDATION SHOWCASE	
12.30 - 2pm	MUSIC & STORIES Alyssa & Friends	TAKING FLIGHT St Joseph's Institution Junior	TAN CHIN TUAN FOUNDATION SHOWCASE Canosaville Children's Home	TAKING FLIGHT St Joseph's Institution Junior	
3 - 4.30pm	CELEBRATE THE GENIUS IN YOU IQkidz Pte Ltd Primary Schools			TAN CHIN TUAN FOUNDATION SHOWCASE Singapore Children's Society	

FESTIVAL VILLAGE PROGRAMMES	5.00pm	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	5.30pm	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	6.00pm	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	6.30pm	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	7.00pm	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	7.30pm	WHEN A GRAY TAIWANESE COW STRETCHED Ishinha Main Stage		LONG HAIR 2011 Raw Earth Main Stage	COVERS IN THE NIGHT Plainsunset Main Stage
	8.00pm	WHEN A GRAY TAIWANESE COW STRETCHED Ishinha Main Stage		RAGA JAZZ LIAISON Loops Main Stage	COVERS IN THE NIGHT Plainsunset Main Stage
	8.30pm	WHEN A GRAY TAIWANESE COW STRETCHED Ishinha Main Stage		LONG HAIR 2011 Mel & Joe, Mervyn Nonis & Dudley Nonis Main Stage	FILEM FILEM Royston Tan / Anthony Chen / Sivaroj Kongsakul Main Stage
	9.00pm	YOU ONLY HEAR THEM AT NIGHT Rediffusion Secondary Stage		GET UP! WAKE UP! A TRIBUTE TO MARVIN GAYE The Saiwala Chakrawala & The Radiation Underground Secondary Stage	FILEM: SELF PORTRAIT WITH THREE WOMEN Zhang Mengqi Secondary Stage
	9.30pm	YOU ONLY HEAR THEM AT NIGHT Rediffusion Secondary Stage		FILM: THE STARVING VILLAGE Zou Xueping Secondary Stage	COVERS IN THE NIGHT The Fast Colors Main Stage
	10.00pm	YOU ONLY HEAR THEM AT NIGHT Rediffusion Secondary Stage		LONG HAIR 2011 Raw Earth, Mel & Joe and Friends Main Stage	LUCID DREAMING Topology Main Stage
	10.30pm	YOU ONLY HEAR THEM AT NIGHT Rediffusion Secondary Stage		FILM: TREATING Wu Wenguang Secondary Stage	REMEMBERING MGR Vasantham Band Secondary Stage
	11.00pm	VILLAGE SESSIONS: KHMER HIP HOP Peanut The Tuckshop	VILLAGE SESSIONS: CHINESE POP Gan Yoke Thiam & Koh Sock May The Tuckshop	MIXTAPE The Tuckshop	MIXTAPE The Tuckshop
	11.30pm	VILLAGE SESSIONS: CHINESE POP Gan Yoke Thiam & Koh Sock May The Tuckshop	VILLAGE SESSIONS: POP YEH YEH S. Eswandy The Tuckshop	VILLAGE SESSIONS: SINGAPORE '60's POP Georgiana Glass The Tuckshop	SOUND SYSTEM LAST DAYS OF MEANING Nitin Sawhney Main Stage
12.00am					
12.30am					

KIDS ART VILLAGE FREE TICKETED

LANGUAGES AND CULTURES	ART WORKS Pathlight School & Little Arts Academy			
	HOME GROWN GARDEN Eco-Rangers Club, Teachers & Parent Volunteers Mayflower Primary School			
	RECYCLED CRAFTS FROM CLOTH Facilitated by St Anthony's Convent and Ang Mo Kio Secondary School			
	DIVERSITY DANCES Mayflower Primary School	CHOIR Nanyang Primary School	CHILDREN'S RADIO PLAYS (MANDARIN) Young People's Performing Arts Ensemble	
	ME(MORY) LANE St Anthony's Convent	THE OTHER CREW Tanglin Secondary School	AROUND THE WORLD Children's Choir Singapore Lyric Opera	STORYTIME Junior Reading Ambassadors National Library Board
STORYTIME Junior Reading Ambassadors National Library Board	WANDERLAND Little Arts Academy			

EXHIBITION of Arts 2018	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
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	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	JAWANESE MOONLIGHT INTERTWINED Bedoyo Dirodo Meto & Acapella Mataraman Main Stage		MOTHER INDIA 21ST CENTURY REMIX FEATURING DJ TIGERSTYLE Main Stage	
	JAWANESE MOONLIGHT INTERTWINED Bedoyo Dirodo Meto & Acapella Mataraman Main Stage		MOTHER INDIA 21ST CENTURY REMIX FEATURING DJ TIGERSTYLE Main Stage	
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MY MEMORIES	SOCIAL CHANGE PROJECTS & ART WORKS Various Schools and Evergreen Secondary School			
	HOME GROWN GARDEN Eco-Rangers Club, Teachers & Parent Volunteers Mayflower Primary School			
	RECYCLED CRAFTS FROM PLASTIC Facilitated by Dunman Secondary School			
	BIBIK NEO AND THE STORY STEALER Tampines Primary School	CHOIR, MALAY DANCE & CONTEMPORARY DANCE Ang Mo Kio Secondary School	BIBIK NEO AND THE STORY STEALER Tampines Primary School	LEARNING THE ABC 3 Siblings + Friends
	BIBIK NEO AND THE STORY STEALER Tampines Primary School	MUM'S NOT COOKING Culinary Adventures Pte Ltd	LEARNING THE ABC 3 Siblings + Friends	MUM'S NOT COOKING Culinary Adventures Pte Ltd
DRAMA Ang Mo Kio Secondary	WONDERKIDZ Danz People		COME DANCE! The School of Dance	

EXHIBITION of Arts 2018	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	REDIFFUSION RADIO PLAYS The Late Lei Dai Sor Festival Village			
	YESTERDAY - MOBILE KARAOKE Song-Ming Ang Festival Village		YESTERDAY - MOBILE KARAOKE Song-Ming Ang Festival Village	
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KIDS ART VILLAGE FREE TICKETED

Acknowledgements

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Singapore Arts Festival

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festival dramaturgs

Dr Robin Loon, Dr K. K. Seet, Joshua Kangming Tan, Dr Tan Shzr Ee, Tang Fu Kuen

Thank you for making Singapore Arts Festival 2011 a success!

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FOUR DECADES EXHIBITION
Singapore International Festival of Arts 2018

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For more information, check out www.singaporeartsfest.com.

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