



the
O.P.E.N.

2015
singapore
international
festival of
arts

THE
O.P.E.N.
P.A.R.T.I.C.I.P.A.T.E.
E.N.G.A.G.E.
N.E.G.O.T.I.A.T.E.

POST
EMPIRES

A pre-festival of ideas from the
Singapore International Festival of Arts

16 Jun – 4 Jul 2015
Second Edition

THE O.PEN P.ARTICIPATE E.NGAGE N.EGOTIATE

The Singapore International Festival of Arts (SIFA), organised by Arts House Ltd, is ultimately concerned with creating a sustainable ecosystem of the arts in Singapore. We encourage audience ownership of ideas, issues and themes through The O.P.E.N., a pre-festival of ideas, four weeks before the Festival opens on 6 August 2015. This should lead to a deeper enjoyment of SIFA come August and September 2015.

Too often, an arts festival is a U.F.O. which descends on the city and then leaves as suddenly as it arrives. The O.P.E.N., styled as a popular academy, hopes to collaborate with you, our audience, to transform attitudes, mindsets, knowledge and emotions by creating an inviting and inclusive atmosphere, a climate that will welcome the Festival and persist thereafter.

This second edition of the O.P.E.N. Guide includes:

- details on the smartphone and app requirements for *15 Stations*, p 6;
- updated timing for the performance by Syndicate SG, p 21;
- updated ratings and timings for the O.P.E.N. films, pp 32 - 34; and
- information on new promotions and discounts available throughout The O.P.E.N.

Welcome Message

open hearts, open minds, open spaces

As we continue to live in the 21st century, we have become fully aware of how our Earth is groaning under our use and abuse. Perhaps we can begin to engage with the quality of life of all humanity, which is still clinging to the vestiges of this ravaged Earth. After the great tsunami of 2011, I had the good fortune to go with a group of artists, cultural managers and activists to Rikuzentakata in Japan, where I encountered the first "Home-for-All". It was impressive to witness the revolt of Earth and also the human effort that is sustaining the whole process of recuperation, re-balance and hope. The O.P.E.N. has tagged this series of ideas **What Remains After?**.

Serving on the jury of the Prince Claus Awards always brings immense pleasure, as we honour the most deserving artists and cultural activists who are attempting to change the world by sharing urgent messages about our lives. Empires can still be moved by human empathy, which overflows into the powerful tool of social media, another very present feature of our 21st-century POST-Empire life.

As citizens of a larger world beyond the Nation, we experience the vivid realness of the world through the Internet. There is no doubt that **Augmented Reality** is here to stay. However, *Citizenfour*, which won the Oscar for Best Documentary Feature this year, also brings us to the cautious edge of the neo-liberal systems in which we live. Are we really more free as we live in an age when money can buy us more, or are we increasingly under surveillance? This is a pertinent question, as power becomes amassed and aggregated in a centralised few behind the mirage of liberal façades, which are only holograms of liberty.

In The Saison Foundation's two-year research programme into the concepts of Contemporary Dance and Archives, Ikuyo Kuroda – a choreographer who shot to fame in the 1990s – responded to the Archive Box of fellow pioneer Mikuni Yanaihara. She created a new Article 9 for a fictional Human Constitution that would prevent all nations in the world from sharing information about citizens that had been obtained via surveillance, so as to prohibit an over-management of the world by superpowers. Through The O.P.E.N.'s *Reflections on Contemporary Dance and Archives*, Singapore audiences can keep abreast of some of these latest developments in contemporary performance.

In our part of the world, Asians are often controlled and liberated through tradition. So it is necessary for The O.P.E.N., in line with our 2015 theme of POST-Empires, to engage with the idea of **POST-Tradition**. We see a very healthy POST-Tradition creativity amongst Indian artists as they innovate within the context of their lively democracy. They remain engaged with the continuum between the contemporary and the customary, from visual arts to performance to the realm of digital technology. It is here that we return to the **POST-Colonial**, the ghost in the machine

for much of the world. Projecting into the future, we propose a **POST-Global** approach in curating for performance arts with the question, "What happens to the world after Uniqlo and H&M?".

In 2014, The O.P.E.N. energised the artistic connection between Singapore and South Africa. For 2015, I felt it was important to open the artistic and imaginative conduit between South America and Singapore. Much of the histories and the relationships of this continent remain dormant in Singapore. What I re-discovered was the sustained contemporary energies of young artists. They are re-exploring what it means to live in **POST-Dictator** times. They energise their individualities by recasting the **Archives** not as a monumental singular national site of preservation, but as a flexible space where the popular, the personal and the imagined can develop new potential. This hopefully generates the future through individuals, rather than top-down power structures.

I have been asked about the O.P.E.N. tag, **The Young & The Restless**. Do you have to be young? This is not just about age, but rather a certain attitude towards life that questions the world around us and butts up against the established Empire. There is no doubt that The Empire preserves authority and it is 'the young and the restless' who continue to lobby for transformation. We see this in the small indie music scene in Singapore, which is worthy of our support!

The Restless are not held back by age, either; what they have is a relentless desire for a different life. Look at Jafar Panahi's crazy attempt to resist censorship in Tehran, Iran – *This Is Not A Film*. History, Youth and Terrorism collide as we continue to march to the beat of nationalist revivalist tendencies in our world – the hot-off-the-press film *A German Youth* and Joshua Oppenheimer's films about the Indonesian genocide can generate many conversations. Be moved, too, by Pablo Larrain's trilogy of films, especially the brilliant *Post Mortem*.

Please join us at The O.P.E.N. 2015 with empathy and with desire.

Finally, I would like to extend my personal thanks on behalf of SIFA to all who have made this edition of The O.P.E.N. possible. Without your generous energies, none of this would have been possible. The *Show Me The World Symposium* arrives in Singapore from the imagination of Sigrid Gareis, independent curator extraordinaire, who is organising this 'world' effort; and Heinrich Bloemeke, Jakarta Goethe Institute Director. Not least, I record my thanks to Kathy Lai, CEO of the National Arts Council, together with Rebecca Li, for their dedicated efforts in supporting the Festival's request to bring The O.P.E.N. to Tanjong Pagar Railway Station to open up ever more avenues for fantasy, desire and imagination.

Ong Keng Sen
Festival Director

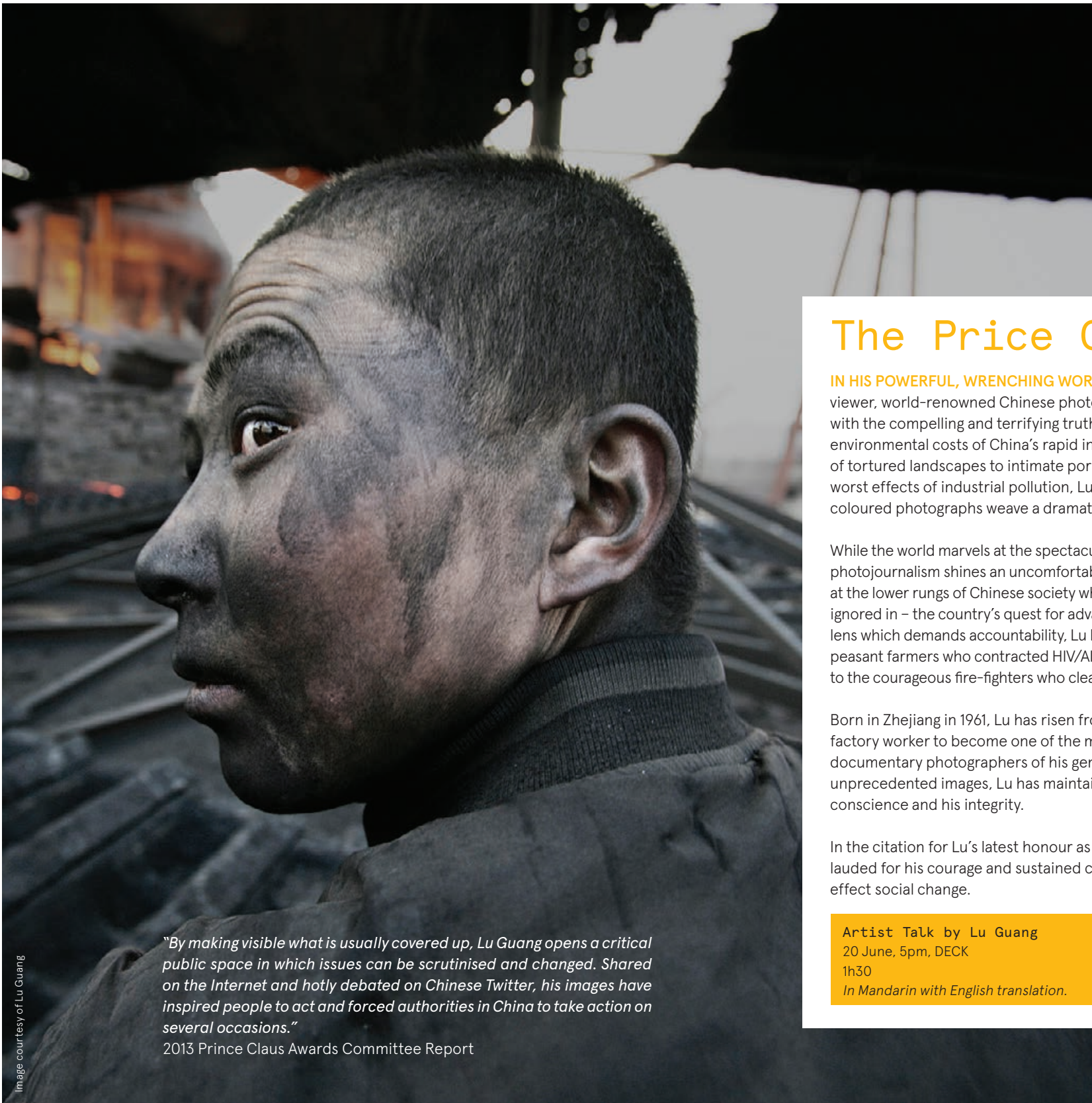


Image courtesy of Lu Guang

"By making visible what is usually covered up, Lu Guang opens a critical public space in which issues can be scrutinised and changed. Shared on the Internet and hotly debated on Chinese Twitter, his images have inspired people to act and forced authorities in China to take action on several occasions."

2013 Prince Claus Awards Committee Report

Opens 16 June
7pm - 10pm
17 June through 4 July
Tue - Sat: 12 noon - 7pm
Sun: 12 noon - 5pm
Mon: Closed
DECK

— BY
LU GUANG

The Price Of Neglect

IN HIS POWERFUL, WRENCHING WORK which immediately engages the viewer, world-renowned Chinese photographer Lu Guang confronts us with the compelling and terrifying truth about the astronomical human and environmental costs of China's rapid industrialisation. From the twisted beauty of tortured landscapes to intimate portraits of ordinary folk suffering from the worst effects of industrial pollution, Lu's beautifully composed and intensely coloured photographs weave a dramatic narrative.

While the world marvels at the spectacular rate of China's economic growth, Lu's photojournalism shines an uncomfortably bright spotlight on the plight of those at the lower rungs of Chinese society who often pay the cost of – and yet are ignored in – the country's quest for advancement. Through his uncompromising lens which demands accountability, Lu has captured a plethora of stories, from peasant farmers who contracted HIV/AIDS after trading their blood for fertiliser, to the courageous fire-fighters who cleaned up the Dalian oil spill.

Born in Zhejiang in 1961, Lu has risen from his humble beginnings as a factory worker to become one of the most important and celebrated social documentary photographers of his generation. While capturing his spectacular, unprecedented images, Lu has maintained his independence, his investigative conscience and his integrity.

In the citation for Lu's latest honour as the 2013 Prince Claus Laureate, he was lauded for his courage and sustained commitment to using photography to effect social change.

Artist Talk by Lu Guang
20 June, 5pm, DECK
1h30
In Mandarin with English translation.

WHAT REMAINS AFTER?

FREE ADMISSION with O.P.E.N. Pass or single entry ticket to Lu Guang's exhibition.

TECHNICAL SPECIFICATIONS

The O.P.E.N. will provide 30 sets of Samsung Note 4 and 20 sets of Samsung Tab S, with earphones, on site.

You may wish to download the *15 Stations* app on your own smartphones and enjoy the audio commentary with your personal earphones.

The app, available for both Android and iOS, can be downloaded for free from 16 June to 4 July 2015. (Downloading over a Wi-Fi connection is recommended.)

Opens 17 June
7pm - 10pm
18 June through 4 July
Tue - Sat: 12 noon - 10pm
Sun: 12 noon - 6pm
Mon: Closed
Tanjong Pagar Railway Station

— BY
NOORLINAH MOHAMED

15 Stations

WHAT STORIES would the Tanjong Pagar Railway Station (TPRS) tell if only it could speak?

15 Stations, The O.P.E.N.'s Augmented Reality Memory Tour project, is a performance in the present time and space, where you are the lone performer wandering through fact and fantasy.

Created as a downloadable app, and viewed through smartphones, this Augmented Reality Memory Tour offers three carefully curated routes – Reflect, Connect and Imagine – through this iconic railway station.

Drawing on archival materials and animation, each memory route weaves its own narrative about the relationship between the station and those who have passed and will pass through its doors. Meet the people whose lives were connected by the railway line, and envision a future created by a generation that never had the chance to set foot in the station during its heyday.

15 Stations is conceptualised by Noorlinah Mohamed and written by Christopher Fok, with the participation of undergraduates from Nanyang Technological University's School of Art, Design and Media, as supervised by Visiting Professor Tamiko Thiel.

Each memory route is in English and takes about 30 minutes. A visitor who chooses to go on the entire tour of Reflect, Connect and Imagine will take 90 minutes in total.

AUGMENTED REALITY

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.



18 June

8pm

SOTA Studio Theatre

1h, no intermission

— CREATED & PERFORMED BY
CRISTIAN DUARTE

The Hot One Hundred Choreographers

BE SWEEPED OFF YOUR FEET by the physicality and dynamism of Brazilian contemporary dancer Cristian Duarte's kaleidoscopic solo performance, which draws on the rich history of dance through the reinterpreted work of 100 choreographers who have influenced his artistic career.

The Hot One Hundred Choreographers is inspired by a conceptual text-based painting by British contemporary artist Peter Davies, "The Hot One Hundred", which shortlists 100 artworks and artists.

Transposing Davies' method to the arena of choreography, Duarte has created a dance collection that showcases his personal choreographic journey. His stunning solo unveils how the moving body negotiates repertoire and memory. Along the way, Duarte invites audiences to activate their own memories and perceptions about dance history and movement.

The Hot One Hundred Choreographers reveals how the young dance generation is archiving individual experiences and subjective choices, as opposed to the monumental archives of Empires based on the preservation of authority. Duarte's creation was compiled by accessing the popular archive YouTube and processing dance clips, ranging from pop dance to artistic masterpieces, through a personal filter.

THE YOUNG & THE RESTLESS,
ARCHIVES

—
TICKETS

\$35

10% discount for students, NSFs
and seniors aged 55 and above.



Image courtesy of Haroldo Saboia

19, 20 June

8pm

20 June

3pm

72-13

1h30, no intermission

— BY
CRISTIAN DUARTE

BIOMASHUP

BIOMASHUP IS AN ENERGETIC TALE OF MOVEMENT told through a dance concert performed by six dancers and one musician. Choreographed by Cristian Duarte, this mesmerising work draws on the idea of a “mashup” – a new creation that exists only by bringing together elements and ideas of the past. Experimenting with their bodies as algorithms that organise movement, the performers delve into their personal histories of dance, and even explore the possibility of passing on their knowledge of movement to the audience. The dancers move in tune to a remarkable soundtrack composed and performed live by Tom Monteiro on the theremin – one of the first electronic instruments ever invented, and probably the only instrument that can be played without physical contact.

Artist Talk by Cristian Duarte

20 June, 12 noon, 72-13

1h30

Using his award-winning *The Hot One Hundred Choreographers* as a point of departure, Cristian Duarte will be speaking about his choreographic interest in the human body as a memory of life experiences and its value as an archival vessel.

FREE ADMISSION with O.P.E.N. Pass or Cristian Duarte performance ticket.

THE YOUNG & THE RESTLESS, ARCHIVES

TICKETS

\$35

10% discount for students, NSFs and seniors aged 55 and above.

Venue Partner

72-13



Image courtesy of Clay Kelton and Pushpamala N.

Opens 24 June
7pm - 10pm
25 June through 4 July
Tue - Sat: 12 noon - 10pm
Sun: 12 noon - 6pm
Mon: Closed
72-13

— BY
PUSHPAMALA N.

The Arrival Of Vasco da Gama (2014)

(after the 1898 painting by José Veloso Salgado)

THE ARRIVAL OF VASCO DA GAMA (2014) is a photographic recreation that deconstructs an 1898 orientalist painting by Portuguese painter José Veloso Salgado – “*Vasco da Gama perante o Samorim*” – which depicts da Gama’s first meeting with the Zamorin of Calicut. Having discovered a direct sea route to India from Europe, da Gama disembarked on the shores of Calicut in May 1498. His meeting with the Zamorin to wrestle trading privileges was unsuccessful, as the ruler, unimpressed by the goods da Gama had brought, refused to conclude a trading pact with him.

Salgado imagines da Gama addressing the Zamorin’s court: a nobly attired European visitor surrounded by the imagined decadence of an oriental court. The colonial painting reflects a time when non-European societies were seen as savage hordes who were ruled by despotic kings and awaiting Europe’s civilising touch.

Contemporary artist Pushpamala N.’s photographic tableau recreates Salgado’s painting with a significant twist in the tale – she plays the role of the celebrated explorer, her first male amongst all her photo-performances. Turning Salgado’s conception on its head, Pushpamala returns what is effectively a work of imagination – one that had gained a degree of historical legitimacy over time – to the space of fiction and masquerade.

POST-COLONIAL, ARCHIVES

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

Venue Partner

72-13



Image courtesy of Clay Kelton and Pushpamala N.

24 June
7.30pm
72-13
1h30

Avega, The Passion

Artist Talk by Pushpamala N.

IN AVEGA, THE PASSION – a series of highly dramatic photo and video performances – Pushpamala N. explores the archetypes of three female characters in the Indian epic “*Ramayana*”, which recounts the trials and triumphs of Prince Rama, a mortal incarnation of the god Vishnu.

Within a fantastical world conjured out of special effects, elaborate costumes and exquisitely detailed sets, Pushpamala deconstructs and recreates several scenes reminiscent of early Indian cinema. In *Chala* (Intrigue), Rama’s stepmother gives in to her insecurities and banishes him from the kingdom. *Indrajaala* (Seduction) centres on the punishment of the demoness who attempts to seduce Rama and his brother Lakshmana. Princess Sita, Rama’s wife, is chased and kidnapped by powerful demon king Ravana in *Apaharana* (Abduction) and *Mrugayati* (The Hunt), which results in the great war at the heart of the “*Ramayana*”. In all the scenes, Pushpamala plays the lead female characters, exploring and examining their roles beyond patriarchal constructs.

Join Pushpamala, a sculptor turned intriguing visual artist, for a fascinating discussion about *Avega, The Passion*, accompanied by slides and video footage. It will reveal insights into the way her captivating world of photo-performance relates to the “*Ramayana*” and the idealised rule of Rama, both revered by Hindu nationalists.

What was the artistic process behind the creation of the fresh and sensual imagery of *Avega, The Passion*? How does Pushpamala hope to comment on – or alter – familiar historical narratives and world mythologies by positioning herself as their chief protagonist? Finally, how can photo-performance provoke pertinent debates about the societies in which we live?

POST-TRADITION

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

Venue Partner

72-13



25, 26, 27 June

8pm

72-13

1h30, no intermission

— BY
MARCO LAYERA
TEATRO LA RE-SENTIDA

The Imagination Of The Future

ON 11 SEPTEMBER 1973, Salvador Allende delivered his last public speech as President of Chile. A few minutes later, he killed himself to avoid surrendering to the forces of Augusto Pinochet, who subsequently established a dictatorship that lasted 17 brutal years.

But wait – what if we could turn back time? Would Allende have played his cards differently if he had had a group of gifted communicators and spin-doctors? Could Chile have avoided the harsh dictatorship of Pinochet that still haunts its citizens today?

Follow Teatro La Re-sentida on a highly imaginative and outrageous journey as it explores the different paths the march of history could have taken. Filled with dark humour and cruel irony, *The Imagination Of The Future*, directed by Marco Layera, contemplates with intelligence, nuance and compassion the past, present and future of Chile.

Performed in Spanish with English surtitles.

TICKETS \$35

10% discount for students, NSFs and seniors aged 55 and above.

Artist Talk by Teatro La Re-sentida

27 June, 12 noon, 72-13

1h30

In Spanish with English translation.

Teatro La Re-sentida is a young Chilean theatre company that has taken Europe by storm with its brazen and provocative conception of art as an innovative and subversive tool of political thought – one that can be used to question reality and develop new discourses.

FREE ADMISSION with O.P.E.N. Pass or Teatro La Re-sentida performance ticket.

**THE YOUNG & THE RESTLESS,
POST-DICTATOR**

Watch @ **O.P.E.N. Films**

Pablo Larraín's post-Pinochet trilogy:
Tony Manero, Post Mortem, NO.

Supporting Partner Venue Partner

**FUNDACIÓN
TEATROOMIL**

72-13 17



Image courtesy of Mapa Teatro's Archive

26, 27 June

72-13

26 June

7.30pm – 9.30pm

Rolf Abderhalden presents

27 June

9.30am – 2.30pm

Presentations from Southeast Asia

2.30pm – 4.30pm

Florian Malzacher presents

Show Me The World Symposium

Curatorial Practice in the Performing Arts

THE DEVELOPMENT OF CURATORIAL CONCEPTS and practices in the performance arts have so far been embryonic, especially when compared to the intensive debates of such ideas within the visual arts world.

Show Me The World, organised by Goethe Institute and Singapore International Festival of Arts (SIFA), seeks to address this deficit in Southeast Asia through a series of informative talks, lively panel discussions and eye-opening presentations by seasoned curators from diverse corners of the world, including Rolf Abderhalden, Artistic Director of Mapa Teatro in Colombia; Florian Malzacher, Artistic Director of Impulse Theater Biennale in Germany; and Ong Keng Sen, SIFA Festival Director.

Joined by eight young curators working in specific contexts in Southeast Asia, the conversation will attempt to locate the curating of performance arts in a post-global world, where locality and historical differences have become urgent and necessary. To what extent do colonial attitudes pervade curatorial practices in Southeast Asia, and do curators have to 'decolonise' themselves of influences that they have imbibed unconsciously?

Complexities will be collaboratively unpacked through imagined scenarios, negotiations of difference and debates about the position of audiences in curatorial practice. Some issues that could arise include 'the exotic spectacle', 'hierarchies of power', 'fashion and ethics' and 'the essence vs the individual'.

POST-GLOBAL

FREE ADMISSION with O.P.E.N. Pass.

Limited single entry tickets per day of symposium available at the door.

Supporting Partner Venue Partner



72-13



Image courtesy of Kiat

26 June
8pm
Barber Shop by TIMBRE
1h30, no intermission

— PERFORMED BY
INTRIGUANT LIVE TRIO,
YLLIS & SSYSTEM

Syndicate SG

FEAST YOUR SENSES on a revolutionary blend of rhythm, art and ideas from Syndicate SG, a cutting-edge audio-visual collective intent on redefining the club scene in Singapore. Syndicate SG's versatile stable of artists deconstruct the mechanics of sound, splicing rhythmic beats with stunning imagery to provoke thought and debate on ideas as rich and diverse as race, politics and existentialism.

At The O.P.E.N., Syndicate SG will present three of its latest acts. DJ turned electronic music producer Louis Quek, also known as **Intrigant**, will present tracks from his debut release "Ellipse". Step aboard this unprecedented cinematic odyssey through sound and space, and find yourself transported to the literal and metaphorical places that Intrigant holds dear. Woven together from field recordings, down-tempo music and fragile beats, Intrigant's unique mosaic of soundscapes has won acclaim from countries as far-flung as Israel and Slovakia.

Providing a dramatic contrast is **Yllis**, who will take audiences on an audio-visual adventure into a universe filled with fascinatingly grotesque characters, all desperately looking for meaning in their existential debauchery. Yllis' electronic productions warp and bend hip-hop sounds and post-rock influences to create a startlingly fresh fusion of experimental and pop music.

Both acts will feature live accompaniment by up-and-coming visual artist **SSYSTEM**, who will compose on the spot a symphony of inventive, stunning imagery inspired by elements of science and design.

THE YOUNG & THE RESTLESS

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

Supporting Partner



"The Golden Lion for the Best National Participation, which captures the spirit of Common Ground, is awarded to the Japanese Pavilion in which leading international architect Toyo Ito collaborated with younger architects and with the local community to address in a practical and imaginative way the design of a new centre for a region devastated by a national disaster.

The presentation and the storytelling in the Pavilion are exceptional and highly accessible to a broad audience. The jury was impressed with the humanity of this project."

2012 Venice Architecture Biennale Jury Report



Image courtesy of Naoya Hatakeyama

27 June
5pm
SOTA Studio Theatre
1h30

— BY
TOYO ITO

The Role Of Tomorrow's Architects

O.P.E.N. 2015 Keynote Insight by Toyo Ito

MAN AND HIS EFFORTS to build and extend Empires have frequently resulted in the large-scale destruction of land and landmarks. Our Earth is typically left ravaged by humanity, an environmental cost deemed necessary in this age of rapid globalisation and industrialisation.

One of the foremost architects working today, Toyo Ito has been energetically dedicated to reconstruction activity after the Great East Japan Earthquake of 2011. He initiated the project, "Home-for-All", which is a communal hut for people who have been affected by the tsunami to gather and interact with one another. Twelve "Home-for-All"s have been completed as of February 2015, and three more are being constructed. These "Home-for-All"s have become quite varied in character, and include gathering places for residents of temporary housing, spaces intended to restore communities, play areas for children and centres for non-profit organisations that are trying to revive farming and fishing industries.

Join Ito – winner of the illustrious Pritzker Architecture Prize in 2013 – for an enlightening and eye-opening evening in which he provides insight into the possibilities and promises of architecture. In a world where we design homes primarily for ourselves, Ito talks about the joys and challenges of creating spaces and platforms where people can meet, bond and create.

In Japanese with English translation.

WHAT REMAINS AFTER?

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

Supporting Partner





Image courtesy of Zoe-Ruth Erwin

27 June
9.30pm
Barber Shop by TIMBRE
1h, no intermission

— PERFORMED BY
iNCH CHUA

iNCH

BE MESMERISED BY VOCAL POWERHOUSE iNCH CHUA, one of the movers and shakers of Singapore's indie rock scene. In this intimate concert, iNCH will enthrall you with her energetic and soaring jazz-inflected vocals as she performs songs from her last album, "Bumfuzzle", and her newest, as yet unreleased, compositions.

A fiercely independent-minded and self-made singer who started out recording in her bedroom on the acoustic guitar, iNCH has never shied away from taking the path less travelled. Dissatisfied with what she thought was the staid state of Singapore rock music, iNCH fronted her first indie rock band at age 16 and later became lead singer of the band Allura, whose energetic gigs won her a cult following within Singapore indie rock circles.

A rebel filled with pluck and passion, iNCH went solo in 2009 and has since garnered a widening fan base at home and abroad. Eschewing more traditional routes of success, iNCH has refused to sign on to a major music label. Instead, she has opted to connect directly with her fans through concerts and social media. She is also a strong believer in the democratising effect of technology, seeking crowd-funding for "Bumfuzzle" on Indiegogo and distributing many of her studio recordings for free or on a 'pay as you want' basis online.

Now based largely in Los Angeles, iNCH incorporates her experiences of living in both continents into her music, creating an edgy and soulful indie-pop sound that reflects – in her own words – "the adventures of an indie princess in search of heart-stopping musical tales".

THE YOUNG & THE RESTLESS
FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

Supporting Partner



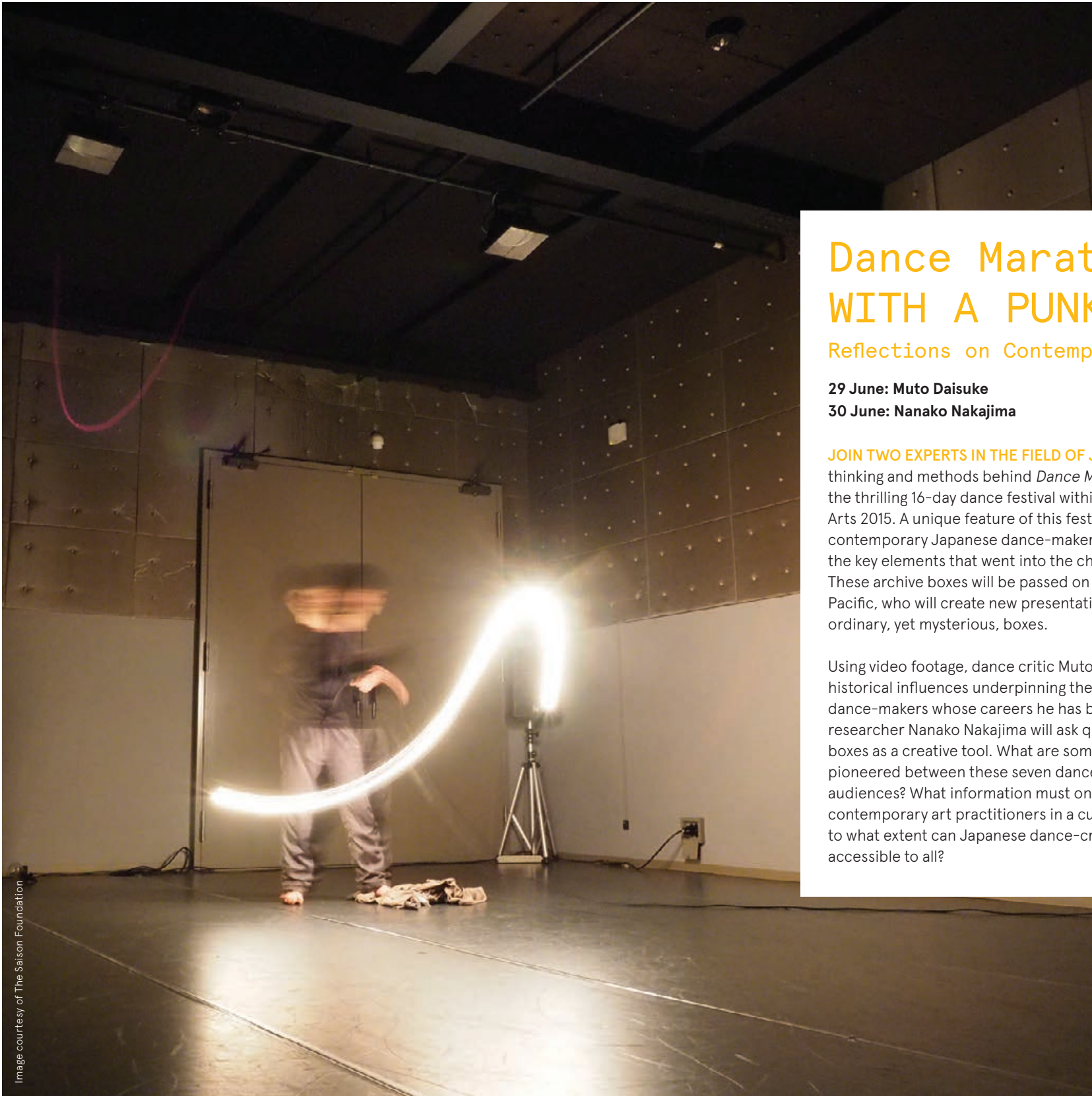


Image courtesy of The Saison Foundation

29, 30 June
7.30pm
72-13
1h30

— BY
MUTO DAISUKE
NANAKO NAKAJIMA

Dance Marathon – OPEN WITH A PUNK SPIRIT!

Reflections on Contemporary Dance and Archives

29 June: Muto Daisuke
30 June: Nanako Nakajima

JOIN TWO EXPERTS IN THE FIELD OF JAPANESE DANCE as they examine the thinking and methods behind *Dance Marathon – OPEN WITH A PUNK SPIRIT!*, the thrilling 16-day dance festival within Singapore International Festival of Arts 2015. A unique feature of this festival is the creation by seven renowned contemporary Japanese dance-makers of an archive box – a collection of the key elements that went into the choreography of their individual dances. These archive boxes will be passed on to seven dance-makers from the Asia Pacific, who will create new presentations inspired by the contents of these ordinary, yet mysterious, boxes.

Using video footage, dance critic Muto Daisuke will examine the principles and historical influences underpinning the work of the seven astounding Japanese dance-makers whose careers he has been following for 20 years. Dance researcher Nanako Nakajima will ask questions posed by the use of archive boxes as a creative tool. What are some of the contemporary dialogues pioneered between these seven dance-makers and their ever hungry audiences? What information must one possess to respond to a dance? As contemporary art practitioners in a culture of traditional familial succession, to what extent can Japanese dance-creators produce archive boxes that are accessible to all?

ARCHIVES

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

Venue Partner

72-13



Image courtesy of Attakkalari

Opens 1 July
7pm – 10pm
2 July through 4 July
12 noon – 10pm
72-13

— BY
**JAYACHANDRAN
PALAZHY**

NAGARIKA

OVER CENTURIES, INDIAN MOVEMENT ARTS have been transmitted exclusively from teachers to disciples through years of training. How can we harness technological developments in this digital age to advance our methods of disseminating knowledge in this field? How do we marry innovation with tradition, augmented reality with classical Indian dance, in a way that also respects the strength and beauty of customs?

These are just some of the questions that drive the work of dancer and choreographer Jayachandran Palazhy. Palazhy is the pioneering artistic director of the Bangalore-based Attakkalari Centre for Movement Arts, an institution at the forefront of the contemporary Indian dance scene. Attakkalari's tenets of "traditional physical wisdom, innovation and technology" reflect Palazhy's personal belief in the potential of technology to exponentially expand one's artistic horizons.

In this highly informative and interactive exhibition, Palazhy presents his groundbreaking research project, *NAGARIKA*. Derived from the Sanskrit word for 'a civilisational dimension', *NAGARIKA* documents – on an integrated information platform – the concepts of body and the movement principles of classical Indian dance *Bharatanatyam* and Indian martial art *Kalaripayattu*. Through *NAGARIKA*, Palazhy has developed a springboard for young professionals to create new movement ideas, a historic first in an arena which had hitherto relied solely on long apprenticeships for skills transmission.

Artist Talk by Jayachandran Palazhy
1 July, 7.30pm, 72-13
1h30

AUGMENTED REALITY

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

Venue Partner

72-13



Image courtesy of Anshuman Sen

2, 3, 4 July
8pm
72-13
1h, no intermission

— BY
NAVTEJ JOHAR

Frenemies

A PASSIONATE DANCE DUET filled with liquid movement, performed by Navtej Johar and Lokesh Bharadwaj, *Frenemies* is about the search for song, and the tug-of-war between love and hate, within the confines of the physical body. Unlike the overt virtuosic physicalisation of *Bharatanatyam*, a classical Indian dance, *Frenemies* focuses on the internal landscape of the body.

The work is created and performed through exploring the context of *Bharatanatyam* amongst temple dancers or *devadasis* in South India, and courtesans or *tawaifs* in North India. This sensuous performance is based loosely on the sinister plot of French dramatist Jean Genet's "The Maids", in which two domestic servants conduct sadomasochistic role-playing rituals while their mistress is away.

Through the dialectic between the harsh realities of the housemaids' world and the no-holds-barred love narratives of Johar's 'pleasure women', this production seeks to arrive ultimately at a state of emptiness in the material body, embedded as it is with emotional triggers. *Frenemies* is about a lick, a bite, a jab, a sting, a sigh and a song, all rolled into one!

Artist Talk by Navtej Johar

4 July, 12 noon, 72-13
1h30

Navtej Johar is a multi-talented artist whose choreographic work draws on the varied movement vocabularies of yoga, *Bharatanatyam* and physical theatre. Johar will talk about challenging the boundaries between the traditional and the contemporary in class, gender and culture in his bold and dazzling works.

POST-TRADITION

TICKETS

\$35

10% discount for students, NSFs and seniors aged 55 and above.

VENUE PARTNER

72-13

The O.P.E.N. Films 20 June through 3 July The Projector

PABLO LARRAÍN TRILOGY

Tony Manero

20 June | 3pm

Dir. Pablo Larraín / 97 min / 2008 / Chile, Brazil / In Spanish with English subtitles / Rating TBC

The first in Pablo Larraín's multi-award-winning trilogy of films that unconventionally dissects Chile's troubled past under brutal military dictator Augusto Pinochet, *Tony Manero* is a disquieting story of a machismo brute (Alfredo Castro) whose morbid obsession with John Travolta's character in "Saturday Night Fever" sets off his violent tendencies. A Stygian vision of late 1970s Santiago set mainly at night and in dim interiors, *Tony Manero* intersperses its thematic darkness with flashes of brutal black humour.

PABLO LARRAÍN TRILOGY

Post Mortem

21 June | 3pm

Dir. Pablo Larraín / 98 min / 2010 / Chile, Germany, Mexico / In Spanish with English subtitles / M18 (Some Sexual Scenes)

The second installment of Larraín's Pinochet trilogy, *Post Mortem* traces a mismatched love affair that unfolds between a mortician (Alfredo Castro) and a cabaret dancer against the chilling apocalyptic backdrop of Chile's descent into chaos following Pinochet's 1973 coup. An eerie portrait of a violently disturbing time, *Post Mortem* is an unspeakably gripping tale of how the personal becomes the political and, ultimately, the historical.

PABLO LARRAÍN TRILOGY

NO

22 June | 7.30pm

Dir. Pablo Larraín / 118 min / 2012 / Chile, USA, France, Mexico / In Spanish with English subtitles / NC16 (Coarse Language)

Winner of the Art Cinema Award at the 2012 Cannes Directors' Fortnight and nominated for the Best Foreign Language Film Oscar in 2013, *NO* concludes Larraín's riveting Pinochet trilogy. Inspired by true events, *NO* tells the tale of a brash advertising executive (Gael García Bernal) whose audaciously upbeat campaign helps sell democracy to Chileans during the 1988 referendum on Pinochet's presidency. Shot in a televisual realist style – with the brilliant use of obsolete late-1980s videography, seamlessly spliced together with authentic TV footage – *NO* unfolds at the breakneck pace of a top-notch political thriller.

This Is Not A Film

20 June | 6pm

29 June | 7.30pm

Dir. Jafar Panahi and Mojtaba Mirtahmasb / 75 min / 2011 / Iran / In Persian with English subtitles / PG

This Is Not A Film captures the tragic and absurd lengths to which banned Iranian director Jafar Panahi would go to continue his art of filmmaking while under house arrest in Iran. Through its depiction of a day in Panahi's life, *This Is Not A Film* delivers a sharp, measured critique of the current state of Iranian cinema. Befittingly smuggled to Cannes on a flash drive hidden in a cake, *This Is Not A Film* made the Oscar Best Documentary shortlist in 2013.

The Tribe

20 June | 8pm

25 June | 7.30pm

Dir. Myroslav Slaboshpytskiy / 132 min / 2014 / Ukraine / In sign language with no subtitles / R21 (Sexual Scenes and Violence)

Topping the list at the Cannes International Critics Week in 2014, Myroslav Slaboshpytskiy's hard-hitting feature debut follows a new student as he joins a run-down school for deaf adolescents in Kiev and is inducted into a world of teenage gangs and crime. Filmed completely in sign language – with no subtitles or accompanying soundtrack – *The Tribe* is a thoroughly engaging experience, crafted out of heated movements and whispered exchanges, that draws us into the eerily silent world of this group of ostracised youths.

Horse Money

21 June | 6pm

26 June | 7.30pm

Dir. Pedro Costa / 103 min / 2014 / Portugal / In Portuguese with English subtitles / PG

In *Horse Money*, acclaimed director Pedro Costa continues his thoughtful exploration of the lives of immigrants and the post-colonial underclass as they scabble to survive in the slums of Portugal. Increasingly held captive to his madness, Ventura wanders as revolution rings out in the streets – lost in a network of subterranean passages and his own mind. *Horse Money* is Costa's painterly response to the social and racial injustice embedded within his home country, a searing masterpiece that poetically captures lives that are in danger of being forgotten.

Johanna

23 June | 7.30pm

Dir. Kornél Mundruczó / 86 min / 2005 / Hungary / In Hungarian with English subtitles / M18 (Sexual Scenes and Nudity)

A postmodern revisionist interpretation of the Joan of Arc story, *Johanna* is a mystical opera about a female drug addict

who makes a miraculous recovery and becomes a nurse in a crumbling Budapest hospital. Directed by Kornél Mundruczó, the Hungarian director who won the prestigious *Un Certain Regard* prize at the 2014 Cannes Film Festival, *Johanna* is a bewitching baroque passion play that will dazzle you with its audacity and originality.

A German Youth

24 June | 7.30pm

27 June | 3pm

Dir. Jean-Gabriel Périot / 93 min / 2015 / France, Switzerland, Germany / In German with English subtitles / Rating TBC

Award-winning short-film director Jean-Gabriel Périot makes his feature-film debut with *A German Youth*, an incisive documentary that traces the founding of the militant Red Army Faction and Baader-Meinhof Group. Making intricate use of archival footage, Périot examines the disillusionment of Germany's first post-war generation as they come of age at the end of the 1960s. As these young adults become politicised and, eventually, radicalised, *A German Youth* provides startling insights into violence, history and revolution.

Under Electric Clouds

27 June | 6pm

3 July | 7.30pm

Dir. Aleksei German Jr. / 138 min / 2015 / Russian Federation, Ukraine, Poland / In Russian with English subtitles / PG13 (Some Violence)

The world as we know it has disintegrated: people drift aimlessly through a bizarre snowscape strewn with the detritus of civilisation and history. In seven metaphorical episodes, *Under Electric Clouds* delves into this no-man's land, exploring the spiritual state of a disintegrating country caught between a ruined past and an elusive future. A deft, heartbreaking blend of story and parable, Aleksei German Jr.'s film won the Silver Bear for Outstanding Cinematography at the 2015 Berlin International Film Festival.

Battles

27 June | 9pm

1 July | 7.30pm

Dir. Isabelle Tollenaere / 90min / 2015 / Belgium, The Netherlands, France / In Dutch, Albanian, Latvian, Russian and English, with English subtitles / PG

Winner of this year's FIPRESCI Award at the Rotterdam International Film Festival, *Battles* is a sensitive and beautiful documentary that examines the tragic and sometimes absurdly comic traces that recent wars have left on the landscape and inhabitants of four different sites in Europe. A stunning debut by Flemish director Isabelle Tollenaere, *Battles* sweeps us into a twilight world where history, war, innocence and guilt interact with the present.

The Act Of Killing (Director's Cut)

28 June | 3pm

Dir. Joshua Oppenheimer / 160 min / 2012 / Norway, Denmark, United Kingdom / In Bahasa Indonesia and English, with English subtitles / NC16 (Mature Themes)

In Indonesia, a country where killers were once celebrated as heroes, *The Act Of Killing* challenges unrepentant death squad leaders to dramatise their roles in the act of genocide. The hallucinatory result is a cinematic fever dream, an unsettling journey deep into the imaginations of mass murderers and the shockingly banal regime of corruption and impunity they inhabit. This raw and terrifying Oscar-nominated film won the Best Documentary Award at the 2014 BAFTAs.

The Look Of Silence

28 June | 6pm

Dir. Joshua Oppenheimer / 99 min / 2014 / United States, Indonesia / In Bahasa Indonesia with English subtitles / NC16 (Some Mature Content)

In this riveting companion piece to the BAFTA-winning *The Act Of Killing*, Joshua Oppenheimer follows Adi, an ophthalmologist whose brother was killed

in the Indonesian genocide, on his quest to extract answers from the genocide's perpetrators – under the guise of fitting them with glasses. This stark and unsparing documentary was awarded the Venice Film Festival's Grand Jury Prize in 2014.

Citizenfour

30 June | 7.30pm

Dir. Laura Poitras / 114 min / 2014 / United Kingdom / In English, German and Portuguese, with English subtitles / PG13 (Coarse Language)

Winner of this year's Academy Award for Best Documentary Feature, *Citizenfour* is a real-life thriller that gives audiences unprecedented access to filmmaker Laura Poitras and journalist Glenn Greenwald's encounters with Edward Snowden in Hong Kong, as he hands over classified documents providing evidence of mass indiscriminate and illegal invasions of privacy by America's National Security Agency.

The Last Time I Saw Macao

2 July | 7.30pm

Dir. João Pedro Rodrigues and João Rui Guerra da Mata / 82 min / 2012 / Portugal / In Portuguese with English subtitles / NC16 (Brief Nudity)

Celebrated filmmakers João Pedro Rodrigues and João Rui Guerra da Mata direct this award-winning, sci-fi noir tale in which Guerra da Mata returns to Macao after 30 years to help a friend in some ill-defined criminal trouble. Structured as an investigative thriller, *The Last Time I Saw Macao* is a personal album of physical and emotional geography where the puzzle of history challenges the truth of reality.

FREE ADMISSION with O.P.E.N. Pass.
Limited single entry tickets available at the door.

O.P.E.N. Films curated by: Tan Bee Thiam
Film Traffic by: Teo Swee Leng

Venues

BARBER SHOP by TIMBRE

1 Old Parliament Lane, #01-03, Singapore 179429

Nestled within an annex building of The Arts House, Barber Shop is one of the Timbre Group's most electric live music venues. Featuring a unique repertoire of blues, soul, funk and jazz music, Barber Shop has hosted several leading and emerging bands from Singapore and all over the world.

DECK

120A Prinsep Street, Singapore 187937

DECK is an independent arts space that caters to photography enthusiasts in Singapore and Southeast Asia. Creatively constructed out of 19 re-purposed shipping containers, DECK offers a space and platform for professionals, novices, casual photographers and viewers to celebrate photography in the heart of Singapore's city centre.

SCHOOL OF THE ARTS

1 Zubir Said Drive, Singapore 227968

The School of the Arts (SOTA) is Singapore's first national pre-tertiary specialised arts school offering a six-year unique integrated arts and academic curriculum for youths from the ages of 13 to 18. The SOTA campus is also home to three excellent performing arts venues – the Concert Hall, Drama Theatre and Studio Theatre.

TANJONG PAGAR RAILWAY STATION

30 Keppel Road, Singapore 089059

Completed in the early 1930s, the Tanjong Pagar Railway Station (TPRS) was the terminus of the Keretapi Tanah Melayu Berhad line that linked Singapore to Malaysia and Thailand. An iconic building famous for its Neo-Classical and Art-Deco architecture, the TPRS was gazetted as a national monument in 2011. Rich in history and heritage value, the TPRS is now enjoying a new lease of life as a venue for public events.

THE PROJECTOR

6001 Beach Road, Golden Mile Tower, #5-00, Singapore 199589

The Projector, Singapore's newest independent cinema, has reinvented the foyer and two cinema halls of the historic Golden Theatre. The Green Room is a single-screen classic cinema hall with 220 seats, while the Redrum (inspired by Stanley Kubrick's "The Shining") has been re-designed as a more playful, flexible events space that can serve as a casual lounge or a private screening room.

72-13

72-13 Mohamed Sultan Road, Singapore 239007

A converted rice warehouse, 72-13 is a flexible space that serves as a gallery, cinema and theatre. It promotes, produces and provides residencies for contemporary and new media artists. 72-13 is also home to TheatreWorks, an independent Singapore performance company.

Ticketing

- O.P.E.N. Performance** - \$35 (concession discount applies)
- O.P.E.N. Pass** - \$45 (for all concerts, films, salons and exhibitions)
- O.P.E.N. Concession Pass** - \$25
- O.P.E.N. Single Entry Ticket** - \$10 (no further discounts; limited availability at the door)

EARLY BIRD (Till 10 May 2015)	20% off ticket purchases
O.P.E.N. BUNDLE (Till 4 July 2015)	15% off ticket purchases of 2 or more SIFA productions <i>Valid when purchased with an O.P.E.N. Pass or O.P.E.N. Concession Pass.</i>
O.P.E.N. SPECIAL (Till 4 July 2015)	10% off tickets to <i>The Hot One Hundred Choreographers</i> , <i>BIOMASHUP</i> , <i>The Imagination Of The Future</i> and <i>Frenemies</i> when purchased with an O.P.E.N. Pass or O.P.E.N. Concession Pass.

Due to limited capacities, pre-registration for talks, salons, concerts and films at The O.P.E.N. is required at sifa.sg/theopen.

Concessions

Concessions for The O.P.E.N. apply to local and international students, NSFs and seniors aged 55 and above.

School and Group Bookings

For school and group bookings of 25 or more tickets, The O.P.E.N. offers a 15% discount. To make bookings, please contact sifa@artshouse.sg.

SDEA Special

10% off O.P.E.N. Pass and O.P.E.N. performances. This promotion is valid till 4 July 2015.

NTUC Cards Special

The following NTUC Cards enjoy a 10% discount on all ticket purchases, available only at SISTIC counters upon presentation of a valid NTUC Card.

- NTUC Plus! Visa Card
- NTUC Plus! Card
- nEbO Plus! Card
- U Plus! Visa Card
- U Card
- Temp Card

Singapore Film Society (SFS)

The following SFS Cards enjoy a 10% discount

on The O.P.E.N. Pass, available only at SISTIC counters upon presentation of a valid SFS membership card.

- SFS Reel Card
- SFS Membership Card

Barber Shop by TIMBRE

All O.P.E.N. Pass and O.P.E.N. Concession Pass holders are entitled to a 15% discount on all drinks (except promotional items) at Barber Shop by TIMBRE during the O.P.E.N. Concerts.

Snowy Village

All O.P.E.N. Pass and O.P.E.N. Concession Pass holders are entitled to a one-time 15% discount (per pass) on all flavours of Bingsoo, Snowy Village's specialty dessert. This offer is available throughout The O.P.E.N. from 16 June to 4 July 2015.

THE GOLDEN BAR

All O.P.E.N. Pass and O.P.E.N. Concession Pass holders are entitled to a 15% discount on all food and beverages at THE GOLDEN BAR. This offer is available throughout the screening of the O.P.E.N. films at The Projector from 20 June to 3 July 2015.

Each of these discounts or promotions cannot be used in conjunction with other discounts or promotions.

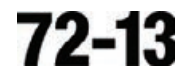
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The O.P.E.N. Calendar

Date	Exhibition	Performance	Concert	Salon	Film (p.32-34)
16 Jun, Tue	The Price Of Neglect ▶ 7pm p. 5				
17 Jun, Wed	The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 7pm p. 7				
18 Jun, Thu	The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7	The Hot One Hundred Choreographers ▶ 8pm p. 9			
19 Jun, Fri	The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7	BIOMASHUP ▶ 8pm p. 11			
20 Jun, Sat	The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7	BIOMASHUP ▶ 3pm, 8pm p. 11		Artist Talk by Cristian Duarte ▶ 12 noon p. 11 Artist Talk by Lu Guang ▶ 5pm p. 5	Tony Manero ▶ 3pm This is Not A Film ▶ 6pm The Tribe ▶ 8pm
21 Jun, Sun	The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7				Post Mortem ▶ 3pm Horse Money ▶ 6pm
22 Jun, Mon					NO ▶ 7.30pm
23 Jun, Tue	The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7				Johanna ▶ 7.30pm
24 Jun, Wed	The Arrival Of Vasco da Gama ▶ 7pm p. 13 The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7			Avega, The Passion ▶ 7.30pm p. 15	A German Youth ▶ 7.30pm
25 Jun, Thu	The Arrival Of Vasco da Gama ▶ 12 noon p. 13 The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7	The Imagination Of The Future ▶ 8pm p. 17			The Tribe ▶ 7.30pm
26 Jun, Fri	The Arrival Of Vasco da Gama ▶ 12 noon p. 13 The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7	The Imagination Of The Future ▶ 8pm p. 17	Syndicate SG ▶ 8pm p. 21	Show Me The World ▶ 7.30pm p. 19	Horse Money ▶ 7.30pm
27 Jun, Sat	The Arrival Of Vasco da Gama ▶ 12 noon p. 13 The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7	The Imagination Of The Future ▶ 8pm p. 17	iNCH ▶ 9.30pm p. 25	Show Me The World ▶ 9.30am p. 19 Artist Talk by Teatro La Re-sentida ▶ 12 noon p. 17 The Role Of Tomorrow's Architects ▶ 5pm p. 23	A German Youth ▶ 3pm Under Electric Clouds ▶ 6pm Battles ▶ 9pm
28 Jun, Sun	The Arrival Of Vasco da Gama ▶ 12 noon p. 13 The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7				The Act Of Killing ▶ 3pm The Look Of Silence ▶ 6pm
29 Jun, Mon				Dance Marathon - OPEN WITH A PUNK SPIRIT! ▶ 7.30pm p. 27	This is Not A Film ▶ 7.30pm
30 Jun, Tue	The Arrival Of Vasco da Gama ▶ 12 noon p. 13 The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7			Dance Marathon - OPEN WITH A PUNK SPIRIT! ▶ 7.30pm p. 27	Citizenfour ▶ 7.30pm
1 Jul, Wed	NAGARIKA ▶ 7pm p. 29 The Arrival Of Vasco da Gama ▶ 12 noon p. 13 The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7			Artist Talk by Jayachandran Palazhy ▶ 7.30pm p. 29	Battles ▶ 7.30pm
2 Jul, Thu	NAGARIKA ▶ 12 noon p. 29 The Arrival Of Vasco da Gama ▶ 12 noon p. 13 The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7	Frenemies ▶ 8pm p. 31			The Last Time I Saw Macao ▶ 7.30pm
3 Jul, Fri	NAGARIKA ▶ 12 noon p. 29 The Arrival Of Vasco da Gama ▶ 12 noon p. 13 The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7	Frenemies ▶ 8pm p. 31			Under Electric Clouds ▶ 7.30pm
4 Jul, Sat	NAGARIKA ▶ 12 noon p. 29 The Arrival Of Vasco da Gama ▶ 12 noon p. 13 The Price Of Neglect ▶ 12 noon p. 5 15 Stations ▶ 12 noon p. 7	Frenemies ▶ 8pm p. 31		Artist Talk by Navtej Johar ▶ 12 noon p. 31	



