

**2014**  
**singapore**  
**international**  
**festival of**  
**arts**

**LEGACY**

AND THE **EXPANDED CLASSIC**

**12 AUG – 21 SEP 2014**

Second Print Run with New Highlights

**2014**  
**singapore**  
**international**  
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**arts**

**LEGACY**

AND THE **EXPANDED CLASSIC**

Inaugurated in 1977, the Singapore International Festival of Arts (SIFA) is today an annual celebration of performing arts, managed independently. Now in its 37th year, the Festival presents works in performance, theatre, dance and music, seeking to inspire diverse audiences with great artistic experiences.





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## Message from The CEO



In its 35th year, the Singapore Arts Festival was too young for a mid-life crisis, but not too old to take a gap year. The festival took a break after its 2012 edition, and used this time for a period of reflection and intensive discussions amongst the artistic community, facilitated by the Arts Festival Review Committee.

We like to think the arts festival, now renamed the Singapore International Festival of Arts, or SIFA, has benefitted from this time off, beginning its next phase of life with new maturity and a greater degree of independence that comes with our corporatisation. The direction of the new Festival bears the mark of many intelligent and thoughtful conversations between the genuinely concerned minds of artists, arts managers and audiences.

I performed in the inaugural Arts Festival as a violinist in the Singapore Junior Orchestra and still remember the experience fondly. Later, the Festival became a biannual ritual: leaping through programmes, figuring out how to beat the queues at Victoria Theatre's box office and how to stretch one's paycheck to cover the extravagance. One year in the eighties I appeared in the papers for being the audience member to have seen the most Festival shows! For my friends and I, the Festival was like water in the desert, and it was only natural we made such devotional efforts in response.

In the Festival's 37th year, we have grown not only an audience born of the Festival's impetus and the tutelage of other arts centres and festivals, such as the Esplanade, but also artists whom we are proud to propel onto the world stage. Our goal remains the same, even if the Festival is now just one element in a diverse and thriving arts scene: we want to re-ignite your single-minded passion for the arts.

**Lee Chor Lin**

# Message from the Festival Director

We, at Singapore International Festival of Arts, are proud to present this enchanting season to you, our audiences. This would not be possible without our Arts House Ltd Board which steadfastly held our company together during the conception of this inaugural Festival.

As a city, a nation matures, there are transformations out of need. I am amazed at the progressiveness of the National Arts Council and the Ministry of Culture, Community and Youth (MCCY) that have encouraged the creation of this new Festival. Singapore reached a moment when the former Singapore Arts Festival was no longer adequate. Singaporeans need more ownership over their lives, artists and the arts community need to own their festival.

Singapore audiences deserve to unabashedly enjoy the arts. Once a year the Singapore International Festival of Arts provides this opportunity, as a team player with other artistic institutions of Singapore, to enhance the qualitative experience of the arts in a leisurely, unstressful manner.

It is the Festival's commitment to collaborate with audiences to transform the attitudes, the knowledge, the emotions of all of ourselves. Open our minds and our hearts to sustain, imagine, create and co-own our world.

The theme of SIFA 2014 is LEGACY. The season will focus on personal legacies, political/historical/social legacies, and art legacies.

Classics are survivors which continue to have meaning as we go into the 21st century. What is the classic today? Is it dusty material from several centuries ago? Have the discoveries of the last century, the experiments of the 1960s and 70s, become the classics of today and tomorrow? Does something have to be old to qualify as a classic? Or can the classic be expanded to encompass recent developments which have become legendary in just one decade?

The theme LEGACY ultimately points beyond shortlived fashions and trends. What have we inherited from the past which are vital for us to define human civilisation and develop sustainable societies for the future? What are the failures in our histories that we never want to repeat? Who are our inspirations, proving that the individual human spirit can transcend borders and challenges?

SIFA 2014 specifically turns the spotlight on the legacies of the 20th century. How have the last hundred years left an indelible mark on our future? The invited productions span a wide range of subject matter. From individuals fighting to dream, to Stalin, to apartheid, to medical research and ethics, to personal genetic legacies in Down Syndrome, to the defining World War II, to migration, to 20th century dance icon Martha Graham, to the legacy of 20th century Western classical music, to the art-technology synthesis of present digital culture, to the continuum of tradition and contemporary.

In closing, my personal gratitude extends to all who have contributed their untiring efforts to Singapore International Festival of Arts. Our new journey is about to begin.

**Ong Keng Sen**







# Facing Goya

12, 14, 16 August  
8pm, Victoria Theatre  
2h, with intermission

COMPOSED BY **MICHAEL NYMAN**  
LIBRETTO BY **VICTORIA HARDIE**  
DIRECTED BY **ONG KENG SEN**  
CONDUCTED BY **JOHN KENNEDY**  
IN COLLABORATION WITH **SINGAPORE SYMPHONY ORCHESTRA**

***Facing Goya* is a taut thriller that follows one woman's passionate search for the 18th century Spanish artist Goya's missing skull.**

Legend has it that Goya asked friends to remove his head prior to burial to prevent tomb thieves and early craniometrists from getting hold of his brain for research. In *Facing Goya*, one woman takes us into the world of cloning and genetic profiteering. Surrounded by zealous scientists and business executives, she confronts the temptation of cloning Goya's creativity for commercial profit, as Goya's skull and DNA are fed to those exploiting science's triumph over nature.

*Facing Goya* puts science on the cultural stage through the music of award-winning British composer Michael Nyman, and the inspiration of one of the world's greatest painters, Francisco Goya. Blending fact and fiction, *Facing Goya* asks, "If Goya's skull was found, and if his creativity was cloned, what would happen? Can we clone the human soul?" Originally presented in 2000, Festival Director Ong Keng Sen directs a brand new version of this highly imaginative opera with the Singapore Symphony Orchestra. A dark mix of science fiction, art history, biotechnology, ethics and conspiracy theory, *Facing Goya* promises two hours of Nyman's highly atmospheric minimalist rhythms, a masterful juggernaut not to be missed.

*Sung in English with English surtitles.*

*By arrangement with Chester Music Limited on behalf of Michael Nyman Limited. In collaboration with the Singapore Symphony Orchestra. Facing Goya is a co-production by Spoleto Festival USA and SIFA.*

**TICKETS**  
**\$120, \$100, \$80, \$60, \$40**

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

**PROGRAMME PARTNER**

**SINGAPORE SYMPHONY ORCHESTRA**





# Give Me Your Blood and I Will Give You Freedom

— 15 August (7pm) -  
17 August (9pm)  
72-13  
50h

BY NIKHIL CHOPRA

**In a powerful 50-hour performance specially commissioned by SIFA, performance artist Nikhil Chopra transforms a white canvas into breathtaking landscapes of black ink, in a vivid expression of India's bloody fight for freedom against colonial rule.**

1943: India is the midst of a war to free itself from 200 years of British rule. The charismatic leader Subhas Chandra Bose sounds a rallying cry - "give me your blood, and I will give you freedom." A group of women answer the call, forming the all-female combat army, the Rani of Jhansi Regiment. This is the backdrop of *Give Me Your Blood and I Will Give You Freedom*.

At a time when World War II was ripping the world apart, Bose emerged as a controversial figure, photographed shaking hands with Hitler and giving allegiance to the Imperial Japanese Army as it made its way into Singapore, Indonesia and Burma.

Performance artist Nikhil Chopra fleshes out the ominous passage of a bloody battle across 50 continuous hours. He assumes the character of a female warrior, Jhansi. In order to seek her freedom, she must be prepared to transform, shed her skin and 'spill' her blood. A masterful blend of theatre and visual art, *Give Me Your Blood* creates a live painting — a menacing metaphorical battleground — right before the audience's eyes. In the climactic finale, Chopra emerges as a black monster, a queen, proclaiming her victory with her blood over a darkened stage.

The audience can come and go throughout this durational performance. A live installation, the work is best re-visited over the 50 hours to enjoy its progress in relation to time.

## TICKETS

**\$35**

*Ticket permits unlimited return visits,  
valid through 17 Aug 2014.*

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

VENUE PARTNER

**72-13**





# Mystery Magnet

14, 15, 16 August  
8pm, SOTA Studio Theatre  
0h45, no intermission

BY MIET WARLOP  
CAMPO

**A giddy romp into the surrealist mind of Belgian artist Miet Warlop, *Mystery Magnet* assembles a neon-coloured cast, drawing you into its bizarre bubblegum world.**

*Mystery Magnet* presents a hallucinatory, wordless universe, in which theatre, visual art and performance are blended to extraordinary effect. Warlop unleashes her artistic imagination and unique sense of fun into this inventive and riotous production.

In fluid sequences, a procession of free-wheeling images fill the stage. Seemingly unconnected figures, sculptures and objects frolic against a psychedelic backdrop. Bubbling beneath its absurd, sugar-coated surface, *Mystery Magnet* sketches out a haunted world where humour is born from sadness and magic from the prosaic.

Full of possibility and surprise, this Campo production shows us why Warlop's unique cross-breed of visual art and theatre is attracting a growing international following.

A startling break from *LEGACY*, *Mystery Magnet* tears away from all classical frames and offers a hint at a POST-EMPIRE era, the guiding theme for SIFA 2015.

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**TICKETS**  
**\$35**

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





# Martha@... The 1963 Interview

21, 22, 23 August  
8pm, SOTA Drama Theatre  
1h10, no intermission

BY **RICHARD MOVE**  
**MOVEOPOLIS!**

**Celebrated dancer Richard Move channels the spirit of 20th century icon Martha Graham in this fascinating recreation of her 1963 interview with dance critic Walter Terry.**

For its debut commissioned by Manhattan's contemporary dance centre, New York Live Arts, *Martha@... The 1963 Interview* played to sell-out audiences with its uncanny portrait of a dance legend. Based on a recently discovered audio recording, the production takes you back to 31 March 1963 and Terry's live interview with Graham at New York's cultural institution, the 92nd Street Y.

Known for his brilliant performances of Graham, dancer Move electrifies the stage, capturing Graham's iconic physical and linguistic responses; while Terry, played by Tony Award-nominated actress and playwright Lisa Kron, offers an enthusiastic, and often witty, interlocutor. The two embark on an intense discussion of Graham's unparalleled life and career, foreshadowing her impending retirement. This dance-theatre piece is accompanied by stunning excerpts from Graham's signature pieces performed by Catherine Cabeen and Suzanne Ponomarenko, scenic art by Gabriel Barcia-Colombo, lighting by Donalee Katz and costumes by Pilar Limosner.

Absorbing, revealing, detailed and historically accurate, *Martha@... The 1963 Interview* puts on display the genius and the iconoclastic persona of an artist who was ranked with Picasso and Stravinsky. It demonstrates why her legacy continues to captivate audiences into the 21st century.

**Don't Miss** Richard Move at *The O.P.E.N.*, where he performs four of Graham's solos - Night Journey, Clytemnestra, Lamentation and Episodes, Part 1 - at the Asian Civilisations Museum, 28-29 June.

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**TICKETS**  
**\$50, \$40, \$30**

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



# The Chorus; Oedipus

21, 22, 23 August  
8pm, Victoria Theatre  
1h40, no intermission

DIRECTED BY **SEO JAE-HYUNG**  
SCRIPT AND LYRICS BY **HAN AREUM**  
COMPOSED BY **CHOE UZONG**

**In this highly original adaptation of Sophocles' classic *Oedipus Rex*, *The Chorus; Oedipus* presents a riveting mix of music, dance and drama, reinventing this gripping Greek tragedy into a sensational musical.**

*The Chorus; Oedipus* takes its name from the Greek chorus, one of the key features of ancient Greek theatre, where a group of performers offer song, dance and commentary on the drama. Korean director Seo Jae-Hyung catapults the chorus to the fore in *The Chorus; Oedipus* drawing from the razzmatazz of Broadway musicals simply through the use of multiple pianos.

Written more than 2,500 years ago, the plot of *The Chorus; Oedipus* is the stuff of myth itself. Oedipus, the reigning young King of Thebes, vows to find the murderer of his predecessor King Laius. Oedipus has since married Laius' former queen, Jocasta and fathered several children. But there is now a fatal plague in the city - the gods are displeased. Even as Jocasta pleads with Oedipus to leave the past alone, he insists. There is no escaping destiny, and catastrophe unfolds.

Seamlessly weaving a minimalist set with the musical compositions of Choe Uzong and the poetic lyrics of playwright Han Areum, *The Chorus; Oedipus* is testament to a growing movement in Korea which infuses Greek classical texts with contemporary elements. First produced by LG Arts Center and Theatre Company Juk-Dal, *The Chorus; Oedipus* was performed to sell-out crowds in Seoul. It is set to thrill audiences here with its raw energy and powerful K-pop inspired performances.

*Performed in Korean with English surtitles.*

TICKETS  
\$45

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

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With support from the Center Stage Korea, a grant programme operated by Korea Arts Management Service under the auspices of Ministry of Culture, Sports and Tourism, Korea



# Sambaso

28, 29 August  
8pm, Victoria Theatre  
1h30, with intermission

BY **MANSAKU NOMURA**  
**MANSAI NOMURA**  
**HIROSHI SUGIMOTO**

Against a breathtaking set by photographer and visual artist Hiroshi Sugimoto, witness the explosive beauty of *Sambaso*, an ancient divine dance performed by *kyogen* masters across two generations, Japanese Living National Treasure Mansaku Nomura, and his son Mansai Nomura.

A visually stunning re-enactment of an age-old Shinto harvest ritual. *Sambaso* evokes a mythical world where the gods descend, animated by costumes and sets featuring motifs from Sugimoto's cutting-edge photography series, *Lightning Fields*. On giant swaths of fabric, lightning bolts sprout electric currents akin to complex tree root systems, connecting the dance to its ancient myths. This highly stylised dance is brought to life with the percussive rhythms of three shoulder drums (*kotsuzumi*), traditional *Noh* music and chants.

Master *kyogen* actors Mansaku Nomura and Mansai Nomura perform their roles with mesmerising control. The first half, *Momi no Dan*, proceeds with energetic vigour reflecting the "dance of youth"; while the second half, *Suzu No Dan*, turns solemn as an old man appears in a black mask.

Triumphantly received at the Guggenheim Museum New York in 2013, *Sambaso* arrives at SIFA 2014 along with the comic *kyogen* play *Boshihari* (*Tied to a Pole*). Mansaku Nomura dances *Sambaso* on opening night 28 August while Mansai Nomura acts in *Boshihari*. On the closing night 29 August, the father and son will switch roles with Mansai Nomura performing *Sambaso*. Featuring dance, energy and comedy, this masterful collaboration between tradition and contemporary is not to be missed.

*Boshihari* performed in Japanese with English surtitles.

Produced by Odawara Art Foundation with support by the Mansaku-no-kai Kyogen Company.

## TICKETS

**\$100, \$80, \$60, \$40**

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



Supported by the Agency for Cultural Affairs  
Government of Japan in the fiscal 2014



# Double Bill: I Stand Corrected/ Hatched

**28, 29, 30 August**  
**8pm, 72-13**  
1h10 (I Stand Corrected)  
1h intermission  
0h40 (Hatched)

I Stand Corrected:

CO-CREATED,  
CO-PERFORMED BY

**MAMELA NYAMZA**  
**MOJISOLA ADEBAYO**

Hatched:

CHOREOGRAPHED,  
PERFORMED BY

**MAMELA NYAMZA**

**Spirited South-African choreographer/performer Mamela Nyamza and British-Nigerian writer/performer Mojisola Adebayo tackle head on contemporary questions of identity, gender and social freedom facing South Africa today in this highly-charged double bill.**

*I Stand Corrected* is a dramatic story of rage and romance, where two women try to reach each other across the supernatural divide. It is a narrative of love above hate, freedom from fear, marriage over murder, resistance against rape... Told through haunting and sometimes absurdly comic physical theatre, with seductive singing, dance, drama and music. Co-created, co-directed and co-performed by Mamela Nyamza and Mojisola Adebayo, *I Stand Corrected* is an artistic response to the violent epidemic of 'corrective' hate rape in South Africa. *I Stand Corrected* will touch you with its sheer energy and passionate cry for justice.

In *Hatched*, Nyamza transforms her own story into evocative dance-theatre. On a stage flooded with red cloth, two worlds collide as Nyamza's life unravels: she is an artist and a mother. Combining South-African and Western dance vocabulary and music, *Hatched* articulates the poignant realities of grappling with one's place in the world.

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## TICKETS

**\$45**

**Advisory: Mature Theme**  
**(for 18 years and above)**

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

VENUE PARTNER

**72-13**





# Disabled Theater

3, 4, 5, 6 September  
8pm, SOTA Drama Theatre  
1h30, no intermission

BY **JÉRÔME BEL**  
**THEATER HORA**

**Brave and compassionate, *Disabled Theater* brings you into the world of professional actors with learning disabilities in a transformative and emotional performance.**

Directed by renowned French choreographer Jérôme Bel, performers from Swiss company Theater HORA are placed on a bare stage. Through a series of questions and simple tasks, the actors introduce themselves and their extraordinary abilities. As they perform personal solo dances which they choreographed, *Disabled Theater* exposes their vulnerabilities — yet it also reveals remarkable capacity, joy and freedom.

Sparking debate and praise since its 2012 debut, *Disabled Theater* confronts common perceptions about mental disabilities. Known for challenging the conventions of performance, Bel leads us into uncharted space with his brand of dance and documentary. Theater HORA works off Bel's conceptual approach, stripping away theatrical conventions and social expectations. *Disabled Theater* raises important questions about the representation of disability in the public domain and presents a wonderfully alive, brutally honest and highly provocative performance.

A runaway success, *Disabled Theater* has been shown on both performing arts stages and contemporary exhibitions including DOCUMENTA (13). It was selected as one of the top 10 productions by Theatertreffen 2013.


*Performed in Swiss German translated 'live' to English.*

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**TICKETS**  
**\$50, \$40, \$30**

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

**SUPPORTING PARTNER**

 Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
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Embassy of Switzerland in Singapore



# Listen to the 20th Century

3 September, 8pm  
5 September, 8pm  
6 September, 6pm (3-part concert)  
7 September, 3pm  
SOTA Concert Hall

BY **SOUTHBANK CENTRE, LONDON  
LONDON SINFONIETTA  
YONG SIEW TOH CONSERVATORY ORCHESTRA**

The inspiring and seminal *Listen to the 20th Century* presents an odyssey into the history of 20th century music led by the awesome London Sinfonietta.

In the wake of the ambitious and much-acclaimed *The Rest is Noise* festival, London's Southbank Centre and London Sinfonietta now bring this sweeping expedition through 20th century music to Singapore in a four-day tour-de-force.

A concert entitled *Early Modernism and the Jazz Age* opens this programme with music of the turn of the century that reveals early breaks with classical traditions. *Listen* then dives into *The Age of Fear*, with Russian composers whose works suffered censorship at the hands of the Soviet regime.

In an epic three-part concert, *Post War Directions* leads us into a fascinating period of experimentation with pioneers of the avant-garde, contemporary spirituality and minimalism. Fast forward to the "now" in the final concert, *No More Rules*, the audience will find the new and radical compositions a stimulating surprise.

Wonderfully distilling the brilliance of a century of music, this concert series will be performed by the London Sinfonietta and Singapore's Yong Siew Toh Conservatory Orchestra.

## TICKETS

**Early Modernism and the Jazz Age**  
- \$80, \$60, \$40  
**The Age of Fear** - \$80, \$60, \$40  
**Post War Directions** - \$100, \$80, \$60  
**No More Rules** - \$80, \$60, \$40

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

PROGRAMME  
PARTNER



PRODUCED BY







**3 September, 8pm  
(1h15, with intermission)**

**Early Modernism and the Jazz Age**

*Pre-show talk begins at 6.30pm*

Claude Debussy  
*Prélude à l'après midi d'un faune*

Anton Webern  
*Passacaglia*

Arnold Schoenberg  
Five pieces for orchestra

Edgard Varèse  
*Octandre*

Kurt Weill  
With a variety of songs for mezzo  
soprano

Igor Stravinsky  
Three Pieces for String Quartet

Darius Milhaud  
*La Création du monde*

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**5 September, 8pm  
(1h15, with intermission)**

**The Age of Fear**

*Pre-show talk begins at 6.30pm*

Sergei Prokofiev  
Peter and the Wolf (with film)

Dimitri Shostakovich  
Symphony No 5 opus 47

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**6 September, 6pm  
(3h, with breaks)**

**Post War Directions:  
Avant Garde**

*Pre-show talk (for all 3 parts) begins at 4.30pm*

Karlheinz Stockhausen  
*Gesang der Junglinge*

John Cage  
Sonatas and Interludes for prepared piano

Gyorgy Ligeti  
Chamber Concerto

Luciano Berio  
Folksongs (chamber version)

*Break (1h)*

**Post War Directions:  
Contemporary Spirituality**

Steve Reich  
Different Trains

Arvo Pärt  
*Fratres*

Alfred Schnittke  
Concerto Grosso No 1

*Break (1h)*

**Post War Directions:  
Minimalism**

Terry Riley  
In C

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**7 September, 3pm  
(1h15, with intermission)**

**No More Rules**

*Pre-show talk begins at 1.30pm*

Toru Takemitsu  
Rain Coming

Thomas Adés  
Chamber Symphony

Unsuk Chin  
*Gougalon*

James MacMillan  
The Confession of Isobel Gowdie

**All pre-show talks are held at the SOTA Studio Theatre.**

# Amid the Clouds

11, 12, 13 September  
8pm, SOTA Studio Theatre  
1h10, no intermission

BY **AMIR REZA  
KOOHESTANI  
MEHR THEATRE  
GROUP**

***Amid the Clouds* is a moving tale of lives touched by loss and the forces of history, as two Iranian exiles embark on a perilous journey in search of a new life.**

One of Iran's most admired young playwrights, Amir Reza Koohestani, crafts in *Amid the Clouds* a poignant exploration of the condition of displacement.

The play follows two asylum seekers forced from their homeland into an unknown world: Imour, a hardened young man wounded by the loss of his family on a journey from Bosnia to Croatia, pressing on with little more than the clothes on his back, and Zina, a pregnant young woman, buoyed by the dream of claiming residency with her unborn child in England. Together, they form a delicate bond as they travel across the Balkans to England. Harsh reality tests their will and challenges their quest to find out who they are, as they struggle to cross the English Channel to reach the promised land.

This contemporary odyssey highlights lives on the margin, expressing the universal condition of the will to survive. Full of poetic imagery and intense emotions, *Amid the Clouds* will draw you into the everyday lives and emotional landscapes of Imour and Zina.

Koohestani, who has taken Tehran and European contemporary theatre by storm in the last decade, is presenting his work in Singapore for the first time. Absorbing and cathartic, *Amid the Clouds* will reorientate your perception of the world through the eyes of the dispossessed.

*Performed in Farsi with English surtitles.*

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**TICKETS  
\$35**

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





# Peter Pan

11, 12, 13 September  
8pm, Drama Centre  
2h20, with intermission

BY **BERLINER ENSEMBLE**  
**ROBERT WILSON**  
**COCOROSIE**

**From master director Robert Wilson comes a deliciously surreal revisiting of this children's classic, joined by American music duo CocoRosie and the stellar Berliner Ensemble.**

Wilson's *Peter Pan* plumbs the emotional depths of JM Barrie's beloved classic in a unique bilingual English-German production. Gone is the wide-eyed wonder boy and the dream of eternal innocence. On a lavish stage of wistful clouds and enchanting images, Peter, now clad in black leather jacket, appears gaunt, haunting, yet always exuberant.

In hypnotic scenes, a mother endures the pain of losing her children; the Lost Boys perform songs of missing mothers; violence is unleashed on innocents by Hook and his pirates; Tinkerbell's unrequited love for Peter electrifies. The actors of the Berliner Ensemble take an obvious pleasure in inhabiting Neverland, surprising us with their versatility and innovation.

A contemporary magician of stage beauty, Wilson surprises with his arresting blend of musicality, choreography, imagery and storytelling in *Peter Pan*, transforming the theatre into his landmark fantastical world. With irrepressible musicians performing a soundtrack by the CocoRosie sisters, *Peter Pan* will delight and intrigue as it descends into the underworld of this childhood fairy tale. Fresh from its 2013 premiere in Berlin and Paris, *Peter Pan* performed by one of the greatest German theatre companies is set to dazzle us in its first outing to Asia!

*Performed in English and German with English surtitles.*

## TICKETS

**\$120, \$100, \$80, \$60, \$40**

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

## SUPPORTING PARTNERS





# CRY, TROJANS!

*(Troilus & Cressida)*

18, 19, 20 September  
8pm, SOTA Studio Theatre

21 September  
3pm, SOTA Studio Theatre  
2h15, with intermission

BY **THE WOOSTER  
GROUP**

**Visionary performance company The Wooster Group  
presents an unexpected interpretation of William  
Shakespeare's enigmatic play set in the Trojan War.**

Originally developed in collaboration with the Royal Shakespeare Company for the 2012 World Shakespeare Festival, *CRY, TROJANS! (Troilus & Cressida)* has been radically reworked by The Wooster Group under the direction of Elizabeth LeCompte. *CRY, TROJANS!* reimagines the Trojans as a fictional tribe of Native American "Indians" struggling to assert its dignity against impending doom.

In this 2014 renewed production, the Group uses a distinctly American voice to encounter the language of Shakespeare, evoking the powerfully suggestive and contradictory figure of the American "Indian." Drawing imagery, speech rhythms, and movements from eclectic sources, the Group portrays a besieged people, the corruption of sincere love and the downfall of a noble hero.

*CRY, TROJANS!* features the fascinating art of Folkert de Jong who designed the set, props and costumes, the legendary lighting of Jennifer Tipton, the complex sound field of Bruce Odland and performances by Jim Fletcher, Ari Fliakos, Koosil-ja Hwang, Greg Mehrten, Suzzy Roche, Andrew Schneider, Scott Shepherd, Casey Spooner and Kate Valk.

*This engagement is supported by Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation.*

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**TICKETS**  
**\$55**

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







# Festival Heart: Into The Wild

19, 20 September  
8pm, 72-13  
1h15

**Initiated with the hope that SIFA should be open and accessible to different audiences, Festival Heart seeks out opportunities for arts to enrich lives in Singapore. Join Swiss company Theater HORA (*Disabled Theater*) and 36 Singaporeans as they create and present a special workshop performance.**

Founded by theatre pedagogue Michael Elber, Theater HORA promotes the artistic development of people with mental and learning difficulties, bringing their desires to creative and artistic fruition. The company's recognised theatrical training programme has enabled special-needs individuals to present their abilities to the public as artistic professionals.

SIFA 2014 will be facilitating a unique knowledge transfer workshop for 2 weeks between Theater HORA and 36 Singaporeans; inviting these special needs individuals to believe in their dreams of becoming professional artists.

*Into The Wild*, conceived by Michael Elber and Chris Weinheimer, brings together participants from Association for Persons with Special Needs (APSN) Centre for Adults, Down Syndrome Association, The Y-Stars and Singapore practitioners to work intensely with Theater HORA artists, emphasising interaction, practical work through supervised free improvisation. The workshops will culminate in two process performances, showcasing to the public the potential for creativity and personal expression for all persons developed through an engagement with the arts.

**FREE ADMISSION** with registration at [sifa.sg/show-festivalheart.html](http://sifa.sg/show-festivalheart.html)

VENUE PARTNER

**72-13**

FEATURED PARTNER



# SIFA Shares

## Film: Memories of Origin Introduction and Q&A with Hiroshi Sugimoto

26 August  
7pm, Victoria Theatre  
Dance Studio

2h



From the *Dioramas* series to the *Theaters* series, and from the *Seascapes* series to his recent *Lightning Fields* series, contemporary artist Hiroshi Sugimoto has continued to surprise the world with his discoveries of hidden beauty through his camera lens, presenting them through meticulous compositions on photography paper. This film, *Memories of Origin*, follows Sugimoto for 200 days as he travels around the globe, creating artwork in locations including Australia, southern France, Odawara, Japan and New York City, and reveals his inner journey driven by everlasting curiosity.

*Japan, 2012, HD Cam, 85 min, in English and Japanese with English subtitles. Rating TBC.  
Directed by Yuko Nakamura. With Hiroshi Sugimoto, Tadao Ando, Lee U-Fan, Mansai Nomura, Akira Asada.*

### FREE ADMISSION

Born in Tokyo in 1948, **Hiroshi Sugimoto** has lived in NYC since 1974. In 2008, he founded the New Material Research Laboratory, an architectural design office and was commissioned to design the Izu Photo Museum in Shizuoka prefecture. His recent written works include *Sense of Space* published by Magazine House, and *Origin of Art* published by Shincho-sha. He was awarded the 21st Praemium Imperiale in 2009, the Medal with Purple Ribbon by the Japanese Government in 2010, and was conferred the Officier dans l'Ordre des Arts et des Lettres (The Order of Arts and Letters) by the French Government in 2013.

## Kyogen Demonstration by Mansai Nomura and Mansaku- no-Kai Kyogen Company

27 August  
7pm, Victoria Theatre  
Dance Studio

1h



Gain insights into the traditional Japanese comic theatre of *kyogen* with master *kyogen* actor Mansai Nomura. He will introduce the tradition, relate its conventions and demonstrate basic forms and vocalisation unique to *kyogen* developed over 600 years. In 2001, it was designated as “the oral and intangible heritage of humanity” by UNESCO.

### FREE ADMISSION

*In Japanese with English translation*

Actor-director **Mansai Nomura II** studied under his father Mansaku II and his late grandfather Manzo VI (both Living National Treasures). He made his stage debut at age 3. He played the title roles of Oedipus directed by Yukio Ninagawa and Hamlet directed by Jonathan Kent. He starred in the hit Japanese movies *Ommyoji 1 & 2* based on the novels by Baku Yumemakura. Lately he was nominated for a Japanese Academy Award for Best Actor in the 2012 film, *The Floating Castle*. He has received numerous awards including being designated as an Important Intangible Cultural Property of Japan.



## A Conversation with Elizabeth LeCompte and members of The Wooster Group

20 September  
12pm, SOTA Studio Theatre

2h



Image courtesy of Zbigniew Bzymek

Join a conversation with the New York-based experimental theatre and media ensemble The Wooster Group and their director and co-founder Elizabeth LeCompte. For close to forty years, this company of artists has explored the interplay between media and live performance, transgressing traditions of theatre and dance on stage while also experimenting with single-channel video and media installations.

### FREE ADMISSION

Since 1975, **Elizabeth LeCompte** has constructed—choreographed, designed, and directed—all of The Wooster Group's productions, including twenty-one theater pieces, five dance pieces, and twelve works for film and video. LeCompte has received numerous awards, including an inaugural Doris Duke Performing Artist Award, an NEA Distinguished Artists Fellowship, a MacArthur Fellowship, a Guggenheim Fellowship, a United States Artists Fellowship and the Chevalier des Arts et des Lettres from the French Cultural Ministry. She has also received honorary doctorates from The New School and California Institute of the Arts.

## Listen to the 20th Century Pre-show Talks



Image courtesy of Claudia Vye

3 September  
**Early Modernism and the Jazz Age**  
6.30pm, SOTA Studio Theatre

1h

*with Jonathan Cross and Rana Mitter*

5 September  
**The Age of Fear**  
6.30pm, SOTA Studio Theatre

1h

*with Jonathan Cross and Sian Edwards,  
chaired by Gillian Moore*

### FREE ADMISSION

**Jonathan Cross** is Professor of Musicology, University of Oxford.

**Rana Mitter** is Professor of History and Politics of Modern China, University of Oxford.

**Gillian Moore** is Head of Classical Music, Southbank Centre.

**Sian Edwards** is a conductor appearing with the London Sinfonietta for *Listen to the 20th Century*.

**Sara Mohr-Pietsch** is a music broadcaster for BBC Radio 3.

6 September  
**Post War Directions**  
4.30pm, SOTA Studio Theatre

1h

*with Jonathan Cross and Gillian Moore*

7 September  
**No More Rules**  
1.30pm, SOTA Studio Theatre

1h

*with Jonathan Cross and Gillian Moore,  
chaired by Sara Mohr-Pietsch*

## 2 Concerts by Margaret Leng Tan

15 & 16 August  
9pm, 72-13

1h, no intermission



Margaret Leng Tan, 'diva of the avant-garde' and 'queen of the toy piano', returns to perform in Singapore after a hiatus of twelve years with two programmes: *Cage-Kaprow-Fluxus* and *Clangor!*

In *Cage-Kaprow-Fluxus*, Tan introduces groundbreaking works by John Cage involving toy pianos, noise, chance and performance art. She shows Cage's pervasive influence on two important creative developments of the 1960s: *Fluxus and Happenings*, repercussions which continue to define 21st century art.

Tan will perform several representative *Fluxus* works as well as Allan Kaprow's *Music*, created in Cage's class at The New School in New York. Kaprow is acknowledged as the 'Father of Happenings', spontaneous, unscripted events open to chance and inviting interaction between performer and spectator.

*Clangor!* is a diminutive music-theatre of nostalgia and humor performed exclusively on toy pianos and all manner of toy instruments, from bicycle bells to a hand-cranked music box. Who would have thought toys had such potential? Tan treats them as real instruments, in keeping with the French avant-garde artist Marcel Duchamp's statement, 'poor tools require better skills'. She also fulfills her mentor Cage's long-standing conviction that one can make music on just about any object capable of producing sound.

*Clangor!* prepares us for Tan's 2015 return with her one-woman show, *Cabinet of Curiosities*, featuring a large-scale Singapore International Festival of Arts commission with Chinese-American composer and fellow toy pianist, Phyllis Chen.

### FREE ADMISSION

Due to limited capacities, availability of seats at the concerts is on a first-come, first-served basis.

### 15 August, 9pm Cage-Kaprow-Fluxus

**Margaret Leng Tan**  
Toy Piano Drag  
(Homage à Nam June Paik)

**Alison Knowles**  
String Piece

**John Cage**  
Suite For Toy Piano  
4' 33"

**Allan Kaprow**  
Music

**George Brecht**  
Suitcase  
Recipe  
Piano Piece  
Piano Piece  
Impossible Effort

**John Cage**  
Music For Amplified Toy Pianos

**Dick Higgins**  
Danger Music No 17

**John Cage**  
0'00"

### 16 August, 9pm Clangor!

**John Kennedy**  
'Fanfare' from  
The Winged Energy Of Delight\*  
Toy cymbals

**Ying-an Lin**  
Drunkard's Dance  
Toy piano and tin can

**Phyllis Chen**  
Carousel  
Cobwebbed Carousel\*  
Toy piano and hand-cranked  
music box, video by Rob Dietz

**James Joslin**  
Für Enola  
Toy piano, jack-in-the-box and spinning top

**David Wolfson**  
Twinkle, Dammit!  
Toy piano, toy hammer, rattle,  
dramatisation by Margaret Leng Tan

**Monica Pearce**  
Clangor\*  
A lament for toy piano and bicycle bells

**Jorge Torres Sáenz**  
Toy Symphony  
'Prelude'  
'Sticks' Tics'  
'Tête-à-tête'  
'Night Music'  
'Finale: Leng Tan Toyccantina'  
Toy piano, toy instruments and toys

**Jed Distler**  
Minute Ring  
Toy piano (With apologies to R. Wagner)



## 2 Talks by Wang Chong

16 & 17 August  
3pm, 72-13  
1h



Image courtesy of Théâtre du Rêve Expérimental

Wang Chong, artistic director of Beijing-based performance group Théâtre du Rêve Expérimental, was born in Beijing in 1982. He received his bachelor degree in law from Peking University before going to study theatre at University of Hawaii and University of California, Irvine.

In 2008 Wang founded Théâtre du Rêve Expérimental. In 2012 he started the Chinese New Wave Theatre Movement by presenting a series of new performances with live video and sound. His productions include: *The Warfare Of Landmine 2.0*, winning the 2013 Festival/Tokyo Award, *Thunderstorm 2.0* noted by The Beijing News as one of the 10 best little theatre works in China from 1982 to 2012; *Ibsen In One Take*, noted by Literary Life Weekly as one of the top 10 performances in China in 2012.

He also translated and directed Chinese premieres of Heiner Müller's *Hamletmachine*, Peter Handke's *Self-accusation*, Sarah Kane's *Crave*, Eve Ensler's *The Vagina Monologues*, and Woody Allen's *Central Park West*.

Wang is noted by The Beijing News as Experimental Artist of Year 2012. He received the Asian Cultural Council Fellowship in 2013 and Han Suyin Award for Young Translators in 2007.

He will present his works and aesthetics in 2 separate talks in Singapore.

Wang has been invited by Festival Director Ong Keng Sen to collaborate with LASALLE College of the Arts in a major new commission for Singapore International Festival of Arts 2015.

### FREE ADMISSION

In Mandarin with English translation

# THE SING JAZZ POP-UP CLUB

PRESENTED BY SING JAZZ & THE ARTS HOUSE

THURSDAY to SATURDAY

7 - 9 AUGUST // 14 - 16 AUGUST

10:00 PM TILL LATE // PLAY DEN, THE ARTS HOUSE



FEATURING

**QILIN GROUP**

**THE STEVE MCQUEENS**

**TROPIC GREEN**

**RICHARD JACKSON & FRIENDS**

**EBONY & IVORY**

**OMNIFORM**

Since the resounding success of the inaugural Sing Jazz festival earlier this year, the Sing Jazz team has since found a home at the Sultan Hotel in Singapore's historical Kampong Glam district. In line with its mission to bring world-class artists together at iconic venues in Singapore, the Sing Jazz pop-up will be an inspiring showcase in the restless, capricious spirit of jazz.

Featuring a stellar line-up of acts, both homegrown and international, spanning a spectrum of soul music, from funk to jazz to R'n'B.

\*FOR FULL DETAILS, PLEASE VISIT [WWW.THEARTSHOUSE.COM.SG](http://WWW.THEARTSHOUSE.COM.SG)



**The O.P.E.N. — Open, Participate, Enrich, Negotiate — is the public engagement initiative of the Singapore International Festival of Arts (SIFA). Held four weeks before the opening of SIFA, The O.P.E.N. connects the public with the ideas, issues and perspectives presented in the Festival.**

Styled as a popular academy, The O.P.E.N is designed to be approachable and inclusive. Audiences can enjoy a curated selection of events including screenings, talks, beginner's guides, exhibitions, concerts and performances in an intimate and casual setting. Through exploring ideas inspired by SIFA's festival theme, The O.P.E.N. directs audiences to a breadth of issues and perspectives - everything from daily life, to history, art, and science. This leads to a deeper enjoyment of the Festival in August and September. The O.P.E.N. will be held from 26 June to 12 July 2014.

For more information, visit [theopen.sifa.sg](http://theopen.sifa.sg)

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#### TICKETS

**\$45 (One-pass ticket)**

Concessions for students, NSFs  
and seniors aged 55 and above:  
\$25



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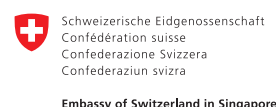
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# Venues

## VICTORIA THEATRE

One of Singapore's premier venues for the performing arts, the Victoria Theatre is located in the heart of the Civic District. Established in 1862, the newly refurbished national monument today offers state-of-the-art facilities amidst its old world charm.

## 72-13

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 independent Singapore performance company, TheatreWorks.

## DRAMA CENTRE

Recognised as a key platform for many aspiring Singapore groups in the early 80s, the Drama Centre was the venue that brought numerous iconic Singapore plays to fruition. Now located in the National Library, Victoria Street, the Drama Centre once stood on Fort Canning Park.

## SCHOOL OF THE ARTS

The School of the Arts, Singapore (SOTA) is Singapore's first national pre-tertiary specialised arts school offering a 6-year unique integrated arts and academic curriculum for youths aged 13-18 years old. The SOTA campus is also home to three excellent performing arts venues - Concert Hall, Drama Theatre and Studio Theatre.

# Ticketing

Tickets for the Festival are now on sale at all SISTIC outlets.

## Discounts

|   |  |
|---|--|
| <b>EARLY BIRD</b><br>(Till 11 May 2014) | <b>20%</b> off ticket purchases  |
| <b>BUNDLE</b><br>(From 12 May 2014)     | <b>15%</b> off ticket purchases<br><i>valid with a minimum purchase of 4 productions</i> |

## Concessions

SIFA offers 10% off ticket purchases to local and international students, NSFs and seniors aged 55 and above. These are limited and subject to availability.

# Festival Calendar

| EVENTS  | PAGE           | WEEK 1         |        |                |        |                | WEEK 2 |                |        | WEEK 3 |        |        |        |                |
|---|----------------|----------------|--------|----------------|--------|----------------|--------|----------------|--------|--------|--------|--------|--------|----------------|
|   |                | 12 Aug         | 14 Aug | 15 Aug         | 16 Aug | 17 Aug         | 21 Aug | 22 Aug         | 23 Aug | 26 Aug | 27 Aug | 28 Aug | 29 Aug | 30 Aug         |
| <b>Facing Goya</b><br><i>Victoria Theatre</i>   | 5              | 20:00          | 20:00  |                | 20:00  |                |        |                |        |        |        |        |        |                |
| <b>Give Me Your Blood and I Will Give You Freedom</b><br>72-13  | 7              |                |        | 50 hours       |        |                |        |                |        |        |        |        |        |                |
| <b>Mystery Magnet</b><br><i>SOTA Studio Theatre</i>   | 9              |                | 20:00  | 20:00          | 20:00  |                |        |                |        |        |        |        |        |                |
| <b>SIFA Shares 2 Concerts by Margaret Leng Tan</b><br>72-13   | 36             |                |        | 21:00          | 21:00  |                |        |                |        |        |        |        |        |                |
| <b>SIFA Shares 2 Talks by Wang Chong</b><br>72-13   | 38             |                |        |                | 15:00  | 15:00          |        |                |        |        |        |        |        |                |
| <b>Martha@... The 1963 Interview</b><br><i>SOTA Drama Theatre</i>   | 11             |                |        |                |        |                | 20:00  | 20:00          | 20:00  |        |        |        |        |                |
| <b>The Chorus; Oedipus</b><br><i>Victoria Theatre</i>   | 13             |                |        |                |        |                | 20:00  | 20:00          | 20:00  |        |        |        |        |                |
| <b>SIFA Shares Film: Memories of Origin Introduction and Q&amp;A with Hiroshi Sugimoto</b><br><i>Victoria Theatre Dance Studio</i>  | 32             |                |        |                |        |                |        |                |        | 19:00  |        |        |        |                |
| <b>SIFA Shares Kyogen Demonstration by Mansai Nomura and Mansaku-no-Kai Kyogen Company</b><br><i>Victoria Theatre Dance Studio</i>  | 33             |                |        |                |        |                |        |                |        | 19:00  |        |        |        |                |
| <b>Sambaso</b><br><i>Victoria Theatre</i>   | 15             |                |        |                |        |                |        |                |        |        | 20:00  | 20:00  |        |                |
| <b>Double Bill: I Stand Corrected/Hatched</b><br>72-13  | 17             |                |        |                |        |                |        |                |        |        | 20:00  | 20:00  | 20:00  |                |
| EVENTS  |                | WEEK 4         |        |                |        |                | WEEK 5 |                |        | WEEK 6 |        |        |        |                |
|   |                | 3 Sep          | 4 Sep  | 5 Sep          | 6 Sep  | 7 Sep          | 11 Sep | 12 Sep         | 13 Sep | 18 Sep | 19 Sep | 20 Sep | 21 Sep |                |
| <b>Disabled Theater</b><br><i>SOTA Drama Theatre</i>  | 19             | 20:00          | 20:00  | 20:00          | 20:00  |                |        |                |        |        |        |        |        |                |
| <b>Listen to the 20th Century: Early Modernism and the Jazz Age</b><br><b>The Age of Fear</b><br><b>Post War Directions</b><br><b>No More Rules</b><br><i>Concerts are held at SOTA Concert Hall<br/>Pre-show Talks are held at SOTA Studio Theatre</i> | 21<br>21<br>35 | 20:00<br>18:30 |        | 20:00<br>18:30 |        | 18:00<br>16:30 |        | 15:00<br>13:30 |        |        |        |        |        |                |
| <b>Amid the Clouds</b><br><i>SOTA Studio Theatre</i>  | 25             |                |        |                |        |                |        |                | 20:00  | 20:00  | 20:00  |        |        |                |
| <b>Peter Pan</b><br><i>Drama Centre</i>   | 27             |                |        |                |        |                |        |                | 20:00  | 20:00  | 20:00  |        |        |                |
| <b>CRY, TROJANS!(Troilus &amp; Cressida)</b><br><i>SOTA Studio Theatre</i>  | 29             |                |        |                |        |                |        |                |        |        |        | 20:00  | 20:00  | 20:00<br>15:00 |
| <b>Festival Heart: Into the Wild</b><br>72-13   | 31             |                |        |                |        |                |        |                |        |        |        | 20:00  | 20:00  |                |
| <b>SIFA Shares A Conversation with Elizabeth LeCompte and members of The Wooster Group</b><br><i>SOTA Studio Theatre</i>  | 34             |                |        |                |        |                |        |                |        |        |        |        |        | 12:00          |





Coal on Cotton (2013) performed by Nikhil Chopra  
Image courtesy of the artist

# 2015 singapore international festival of arts

## POST EMPIRE

SIFA 2015 returns with POST-EMPIRE, celebrating Singapore's 50th anniversary through an exploration of the nation's relationships with the past and present. The Festival will commission the pinnacle of Singapore artists and arts groups to reflect on their artistic practices, pronouncing their values and principles in a manifestos which will then be guides to curate and create new works. POST-EMPIRE promises opportunities for artists and audiences to engage in a process of inter-generational, inter-cultural and inter-disciplinary dialogues around a transforming present and the individual's place within it.

### **Come for a sneak preview of 2015 Singapore Commissions**

Opening weekend SIFA 2014

16-17 August

@72-13



